

Subject name/code:	Drama and Theatre BDI-DK-250A
Subject coordinator:	Head of the Doctoral School
Lecturer(s) of the subject:	Dr. Zolt Almási PhD, Associate Professor Dr. Veronika Schandl PhD, Associate Professor
Credits:	5
Lesson type:	seminar
Brief subject description:	<p>The course intends to contextualize/conceptualize spectatorial, interpretive, and reception strategies. A key task is to analyse a performance along with its playtext/promptbook in order to learn about the approach towards the research methodology of such non-final theatrical documents and perhaps develop this methodology further.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • End-of-term written assignment: Writing a ca. 3.000-word critical essay about a selected (puppet) theatre performance. • In-class oral assignment: Preparing and presenting the outline of a teacher/student study guide material for the same production to initiate an in-class methodological discussion
Theoretical knowledge to be acquired:	<p>Drama, theatre and puppetry have played an important role in English literary and cultural tradition since the Middle Ages. Moreover, itinerant Early Modern English players had a remarkable influence on performing culture across Europe. Thus, this course will examine the different yet interconnected media of drama, theatre, and puppet / material theatre within the context of the Anglo-American drama, theatre, and puppet theatre history.</p> <p>The course will concentrate on the potentials of the dramatic text both on the page and the stage. It will deal with the ways the dramatic text is produced on the (puppet) stage, moreover, it will analyse the reception of plays and productions.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • attending 1-3 (puppet) theatre performances, close reading and investigating the text on which the production was based. • the in-class presentation should be informed by the reading and the performance visit
Practical knowledge to be acquired:	<p>Students will engage in investigating the conventions of a theatre performance - including those of writing, acting and spectating (censorship, repertoire, and staging). 1-3 theatre visits will be required during the semester, followed by close reading of the text and the production, and study writing. The key tasks for students are to familiarize themselves with the compulsory (and optionally, with the recommended) secondary readings and</p>

	<p>to analyse a performance along with its playtext / promptbook to observe and study the medium-specific dramaturgical strategies.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • understanding of, and references to required (and recommended) readings both in the oral presentation and in the end-of-term assignment
<p>List of the most important required literature (2–4 pieces) with bibliographical details (author, title, edition or specific pages, ISBN)</p>	<p>Chapters/studies <u>only that are relevant for the student’s chosen production and medium</u>:</p> <ul style="list-style-type: none"> • Orenstein, Claudia, <i>Reading the Puppet Stage. Reflections on the Dramaturgy of Performing Objects</i>, Routledge, 2024, ISBN 9780367561444 • Fischer-Lichte, Erika, Torsten Jost, Milos Kotic, Astrid Schenka (eds.), <i>Performance Cultures as Epistemic Cultures</i>, Volume I: Regenerating Knowledges in Performance, Routledge Advances in Theatre & Performance Studies, Routledge, 2023. ISBN 1032445696 • Masura, Nadja, <i>Digital Theatre: The Making and Meaning of Live Mediated Performance</i>, US & UK 1990-2020 Palgrave Studies in Performance and Technology, Palgrave Macmillan, 2020. ISBN 9783030556273 • Reuss, Gabriella, „The corporeal and the intangible: puppet theater in the digital age”, <i>Theatralia</i>, 2024, vol. 27, iss. 2, pp. 28-44 https://doi.org/10.5817/TY2024-2-3 • Tompkins, Joanne, Julie Holledge, Jonathan Bollen, Liyang Xia, <i>Visualising Lost Theatres: Virtual Praxis and the Recovery of Performance Spaces</i>, Cambridge Studies in Modern Theatre, CUP 2022. ISBN 1108476759 <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the oral presentation and the written assignment be informed by 1-2 of the required readings
<p>List of the most important recommended literature (2–4 pieces) with bibliographical details (author, title, edition or specific pages, ISBN)</p>	<p>Chapters/studies <u>only that are relevant for the student’s chosen production and medium (theatre, puppet theatre etc)</u>:</p> <ul style="list-style-type: none"> • Farkas, Anna, <i>Women’s Playwriting and the Women’s Movement, 1890–1918</i>, Routledge Advances in Theatre & Performance Studies, Routledge, 2019, ISBN 2018058033 • Fischer-Lichte, Erika, Ramona Mosse (eds.), <i>The Routledge Introduction to Theatre and Performance Studies</i>, Routledge, 2014. ISBN 0415504198 • Pitches, Jonath. <i>Science and the Stanislavsky Tradition of Acting</i> (Routledge Advances in Theatre and Performance Studies) Routledge, 2005. ISBN 9780203391204 • Posner, Dassia N., Claudia Orenstein, John Bell (eds.). <i>The Routledge companion to puppetry and material performance</i>. Routledge, 2014, ISBN 9780415705400 • Reuss, Gabriella, “Shakespeare in the post-1989 Hungarian Puppet Scene”, <i>Theatralia</i>. 2021, vol. 24, iss. Special Issue, pp. 151-170 https://doi.org/10.5817/TY2021-S-9 • Romanska, Magda, <i>The Routledge Companion to Dramaturgy</i> [1st ed.], Routledge, 2014. ISBN 0415658497

	<ul style="list-style-type: none"> • Shershow, Scott Cutler. <i>Puppets and “Popular” Culture</i>. Ithaca/London: Cornell University Press, 1995. • Silvio, Teri, „Animáció: az új performance?” Ford. Barabás Blanka, in <i>Replika</i>, 2021 (119–120): 221–242. [„Animation: The New Performance?” in <i>Journal of Linguistic Anthropology</i> 20(2) [2010.]: 422–438. DOI: https://doi.org/10.1111/j.1548-1395.2010.01078.x] • Turner, Cathy, Synne K. Behrndt, <i>Dramaturgy and performance</i>, Palgrave Macmillan 2008. ISBN 9781403996558 <p>Assessment criteria</p> <ul style="list-style-type: none"> • the oral presentation and the written assignment should be informed by 1-2 of the recommended readings
Theory to practice ratio:	Theory lessons: - Practice lessons: 2 per week
Applied teaching methods:	discussion, presentation individual and/or group work, student presentation, performance observation and analysis, theatre visit
Method of assessment:	report (three-level grade) considering the in-class presentation and the written analysis
Assessment criteria:	<p>Participation Faculty of Humanities Amendment: § 14 (1) According to § 33 (10)-(11) of the Study and Examination Regulations, the maximum rate of absence from lectures and practical sessions shall be 25% of the class time.</p> <p>Expected:</p> <ul style="list-style-type: none"> • active participation in class discussions, • meeting the two (oral and written) tasks • selecting and close reading the relevant required and recommended readings
<p>How the subject contributes to the achievement of the learning outcomes at level 8 of the MKKR, as identified as learning outcomes in the doctoral school's training programme?</p> <p>Elaborate on the way in which competence elements specified in the Training and Outcome Requirements are/may be achieved <i>(Note: do not simply copy the competence elements from the Training and Outcome Requirements)</i></p>	<p>Knowledge: The student understands the historical and theoretical contexts of drama, theatre, and puppetry within Anglo-American and European traditions. They have an overview of how dramatic texts and performances interact as cultural and aesthetic phenomena and can distinguish between textual, performative, and material dramaturgies.</p> <p>Skills: The student is able to critically analyse and interpret theatrical and puppet performances through both textual and performative perspectives. They can independently apply research methods to examine performance documentation (text, promptbook, recording) and prepare critical essays and study materials informed by relevant scholarly sources.</p> <p>Attitude: The student demonstrates openness to interdisciplinary and intercultural perspectives on theatre and performance. They are self-critical and reflective regarding their interpretive approaches, value collaborative discussion, and show an</p>

	<p>empathetic and critical attitude toward diverse artistic practices and reception contexts.</p> <p>Responsibility and Autonomy: The student takes responsibility for their own research and analytical work, meeting deadlines and quality expectations independently. They can work autonomously in preparing written and oral assignments while contributing constructively to group discussions and peer learning; they are capable of initiating and evaluating collaborative academic tasks</p>
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