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TAT
TEACHING ART AND THEATRE



Faculdade de Ciências Humanas e Sociais

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TAT
TEACHING ART AND THEATRE

Doutoramento em Comunicação, Cultura e Artes
(Especialidade em Estudos Culturais)

Trabalho efectuado sob a orientação de:
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Faculdade de Ciências Humanas e Sociais

2020

TAT

TEACHING ART AND THEATRE

Declaração de Autoria de Trabalho

Declaro ser o autor deste trabalho, que é original e inédito.

Autores e trabalhos consultados estão devidamente citados no texto e constam da listagem de referências incluída.



Tiago Lameiras

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Abstract

The main purpose of the present dissertation, titled *TAT: Teaching Art and Theatre* and produced in English, is to research and examine some of the several Theater teaching methodologies currently in place in Portugal at a Higher Education level, both in Polytechnic Institutes and Universities, with a special reference to the Acting field of study, of which the several undergraduate Theater courses available nationwide are comprised and mentioned below – a premise divided into two parts.

Throughout the first part, in which the «State of the Art» is demonstrated, an in-depth study of the current curricular structure of said courses takes place, offered by six national institutions (three polytechnic institutes and three universities) with Higher Education Assessment and Accreditation Agency (HE3A) credentials obtained via the latter's designated External Assessment Boards' (EABs) Preliminary/Final Accreditation Reports, as well as the Self-Assessment Reports produced by each institution (where available), namely: the Higher School of Theater and Film of the Polytechnic Institute of Lisbon (HSTF-PIL), the Higher School of Arts and Design of the Polytechnic Institute of Leiria (HSAD-PILeiria), the Higher School of Music and Performing Arts of the Polytechnic Institute of Porto (HSMPA-PIP), the School of Arts of the University of Évora (SA-UE), the School of Arts and Humanities of the University of Trás-os-Montes e Alto Douro (SAH-UTAD), and the Arts and Humanities Institute of the University of Minho (AHI-UMinho); the Pre-Bologna two-stage degree model (Baccalaureate + Licentiate), now extinct, is not considered.

The first institution mentioned in the previous paragraph, the HSTF-PIL, is the one I sought to further research, considering, among other reasons explained in detail further ahead, in the «Preamble», my personal experience as the holder of a Bachelor's Degree with Honors in Theater – Acting Option from said school, awarded after a three-year enrolment (2008-11) and its respective graduation.

The study herein introduced, planned and submitted for approval to the School of Arts and Humanities of the University of the Algarve's (SAH-UAAlg) Scientific Board in a Dissertation Project format in 2014, invokes as a first temporal reference the year 2007, thus allowing an exhaustive research of the upgrades set in place by all aforementioned institutions regarding their curricula from the moment they were founded after the implementation of the Bologna Process all the way to the present.

In the second and final part, I present my «Statement» in the context of a conceptual

framework whose answers address the nuclear research questions, as evidenced in the «State of the Art», supported not only by the HSTF-PIL’s Bachelor’s Degree in Theater curricula and those of the other institutions herein listed, but also by the bullet points suggesting improvements comprised in the HE3A’s Preliminary/Final Accreditation Reports, the HSTF-PIL’s Self-Assessment Report, the results of surveys provided by the School’s Management and Quality Office, taken by newly enrolled, current, and former students (ranging from the academic year of 2012/13 to 2018/19), interviews given by world-renowned experts in the Performing Arts field of study (both foreign and domestic), and other materials, as shown in the «Preamble».

This is also the moment where, based on the need for said improvements, I seek to demonstrate a hypothetical construction of a “Bachelor’s Degree in Dramatic Arts”, capable of suppressing a few of the obstacles ahead of curricula whose primary objective, shared by all institutions, is to provide the best skills to each of their students, so they may thrive as successfully as possible in the performance of their duties in a professional Theater, Film, and/or Television environment.

Keywords: Academy, Education, Teaching, Pedagogy, Theater.

Resumo

A presente tese, intitulada *TAT: Teaching Art and Theatre* e redigida em Língua Inglesa, tem como principal objectivo a investigação e análise de alguns dos vários modelos de leccionamento do Teatro em Portugal no contexto do Ensino Superior Público Politécnico e Universitário, com especial destaque para a área científica de Interpretação e Formação de Actores compreendida nas várias Licenciaturas em Teatro disponibilizadas a nível nacional, modelos esses discriminados infra – uma premissa subdividida em duas partes.

Ao longo da primeira parte, na qual se reflecte sobre o «Estado da Arte», é realizado um estudo aprofundado da estrutura formativa destes cursos na actualidade, oferecidos por seis instituições nacionais (três institutos politécnicos e três universidades) a partir (entre outros) dos Relatórios de Auto-Avaliação de cada um dos estabelecimentos de ensino (desde que disponíveis), a saber: a Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa (ESTC-IPL), a Escola Superior de Artes e Design das Caldas da Rainha do Instituto Politécnico de Leiria (ESAD-IPL), a Escola Superior de Música, Artes e Espectáculo do Instituto Politécnico do Porto (ESMAE-IPP), a Escola de Artes da Universidade de Évora (EA-EU), a Escola de Ciências Humanas e Sociais da Universidade de Trás-os-Montes e Alto Douro (ECHS-UTAD) e o Instituto de Letras e Ciências Humanas da Universidade do Minho (ILCH-UMinho); o modelo de licenciatura bietápica Pré-Bolonha (Bacharelato + Licenciatura), entretanto extinto, não é considerado.

A primeira instituição mencionada no parágrafo anterior, a ESTC-IPL, é aquela que me propus analisar com maior detalhe, baseado, entre outras razões adiante explanadas, no «Preâmbulo», no meu conhecimento da realidade da instituição na condição de detentor do Grau de Licenciado em Teatro – Ramo de Actores, que me foi atribuído pela Escola em questão após três anos de frequência (2008-11) e sua respectiva conclusão.

Este estudo, planeado e submetido à aprovação do Conselho Científico da Faculdade de Ciências Humanas e Sociais da Universidade do Algarve (FCHS-UAlg) sob a forma de Projecto-Tese, em 2014, recorre como primeira referência temporal ao ano de 2007, permitindo, assim, uma investigação exaustiva da evolução da oferta formativa de todos os estabelecimentos de ensino supramencionados, desde a sua criação após a implementação do Processo de Bolonha até ao presente.

Na segunda e última parte, apresento a minha «Exposição» no contexto de um quadro conceptual de resposta às questões centrais da investigação, tal como surgem evidenciadas no

«Estado da Arte», também elas fundamentadas com recurso não só aos planos de estudos dos Cursos Conferentes do Grau de Licenciado em Teatro da ESTC-IPL e dos restantes estabelecimentos de ensino em análise, mas também aos pontos a melhorar compreendidos nos Relatórios Preliminares/Finais de Acreditação das Comissões de Avaliação Externa (CAEs) nomeadas pela Agência de Avaliação e Acreditação do Ensino Superior (A3ES), o Relatório de Auto-Avaliação da ESTC-IPL, os resultados dos inquéritos formulados pelo Gabinete de Gestão e Qualidade da Escola, aos quais respondem os alunos recém-matriculados, os alunos actuais e os ex-alunos diplomados (no período compreendido entre os anos lectivos de 2012/13 e 2018/19), entrevistas concedidas por peritos na área científica das Artes Performativas mundialmente reconhecidos (nacionais e estrangeiros) e ainda outros materiais, tal como apresentados no «Preâmbulo».

É nesta segunda parte que, tendo em conta a necessidade de melhorias, procuro demonstrar aquela que é uma possibilidade de construção de um “Curso Superior de Artes Dramáticas” Conferente do Grau de Licenciado capaz de colmatar alguns dos obstáculos colocados diante de uma oferta educativa cujo objectivo, comum a todas as instituições, é facultar as mais ricas competências a cada um dos seus estudantes, para que o exercício da sua actividade num ambiente profissional de Teatro, Cinema e/ou Televisão seja o mais bem-sucedido possível.

Palavras-chave: Academia, Educação, Ensino, Pedagogia, Teatro.

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Abbreviations and Acronyms Index

ACRC	Arts and Communications Research Center [PT: CIAC – Centro de Investigação em Artes e Comunicação]
AHI-UMinho	Arts and Humanities Institute of the University of Minho
App(s).	Appendix(ces)
Art(s).	Article(s)
ASC	Acting Studio Chicago
CELE	Commission for Equality in Labor and Employment [PT: CITE – Comissão Para a Igualdade no Trabalho e no Emprego]
Chap(s).	Chapter(s)
Cht(s).	Chart(s)
Cred(s).	Credit(s)
CU(s)	Curricular Unit(s)
Dept.	Department
DGA	Directorate-General for the Arts [PT: Direcção-Geral das Artes]
DGHE	Directorate-General for Higher Education [PT: Direcção-Geral do Ensino Superior]
Diss.	Dissertation
Dram.	Dramaturgy
EAB(s)	External Assessment Board(s)
ECTS	European Credit Transfer System
ECU(s)	Extracurricular Unit(s)
EN	English
FS(s)	Field(s) of Study
GPA	Grade Point Average
HE3A	Higher Education Assessment and Accreditation Agency
HSAD-PILeiria	Higher School of Arts and Design of the Polytechnic Institute of Leiria
HSMMPA-PIP	Higher School of Music and Performing Arts of the Polytechnic Institute of Porto
HSTF-PIL	Higher School of Theater and Film of the Polytechnic Institute of Lisbon

Abbreviations and Acronyms Index

IQAS-HSTF-PIL	Internal Quality Assurance System of the HSTF-PIL [PT: Sistema Interno de Garantia da Qualidade da ESTC-IPL]
MQO-HSTF-PIL	Management and Quality Office of the HSTF-PIL [PT: Gabinete de Gestão e Qualidade da ESTC-IPL]
Opt.	Optional
Par(s).	Paragraph(s)
Prod. Mgmt.	Production Management
PT	Portuguese
Ref(s).	Reference(s)
S&W Design	Set and Wardrobe Design
SAH-UAlg	School of Arts and Humanities of the University of the Algarve
SAH-UTAD	School of Arts and Humanities of the University of Trás-os-Montes e Alto Douro
SA-UE	School of Arts of the University of Évora
SBEI	Sectoral Body for Education and Instruction [PT: Comissão Sectorial para a Educação e Formação]
Sem(s).	Semester(s)
Subchap(s).	Subchapter(s)
Sxn(s).	Section(s)
T-SB	Technical-Scientific Board
Tab(s).	Table(s)
TFQM-HE	Task Force for Quality Management in Higher Education [PT: Grupo de Trabalho para a Gestão da Qualidade no Ensino Superior]
TNDMII	Teatro Nacional D. Maria II [EN: Queen Mary II's National Theater]
TOJ	<i>The Official Journal (Online)</i> [PT: <i>Diário da República (Electrónico)</i>]
Top(s).	Topic(s)

A. Preamble

My decision to undertake this academic enterprise first crossed my mind in the beginning of 2014 (somewhere between February and March), though, initially, I had not planned it as a dissertation, but rather a book, which, as stated in the «Abstract», was supposed to come together based on my memories and experience as a former student of the Higher School of Theater and Film of the Polytechnic Institute of Lisbon.

Just to contextualize, it was immediately after graduating in 2011 that I took it upon myself to make a choice between either furthering my education in Theater Arts by enrolling in one of the HSTF-PIL's Master's Degrees or taking my newly acquired skills up to the stage within a professional environment, which was exactly what I had been trained for. As a preventive measure, I chose both, just in case one of these paths became inaccessible later on. As it turned out, both windows of opportunity remained open – on the one hand and regarding the enrolment in the Master's Degree, I was immediately accepted as a viable applicant, considering my academic record as an undergraduate while attending that same school, precisely; on the other hand, I had also been successful in my audition for an acting position at a young-adult Theater company in Lisbon. Willing to give the latter a go, I postponed academia and took the job, having stayed for nearly the length of a school year.

Between 2012 and 2013, feeling somewhat disappointed with my endeavors in the Theater acting paradigm of “show business” (Ford, 1850, 26)ⁱ, on account of what I can say was a swirling vortex of entropy (comprised of boundless prying into personal affairs easily mixed up with those of a professional nature, something which I would eventually discuss in one of my titles, in 2016), I went on hiatus, distracting my mind with a bit of writing before finally deciding to return to the Performing Arts, though, this time, certainly not as yet another performer; as noted above, having procrastinated the academic part of my life during the same amount of time it would have taken me to complete a Master's Degree, and given that it is legally possible to enroll directly in a Doctoral Degree as the holder of a Bachelor's diploma, I thus formulated the project whose result is now submitted to the School of Arts and Humanities of the University of the Algarve (SAH-UAlg).

Not only will I demonstrate what it was like to be enrolled in the Acting Option of the HSTF-PIL's Bachelor's Degree in Theater during my time (2008-11), I will also explain the changes this specific higher education course underwent after I left the institution to the present

ⁱ Where the term is first recorded in print.

day, together with the touchstones defining the essence of similar courses found throughout the Portuguese nation in the same time period (following the ratification of the Bologna Process and, therefore, excluding the now extinct two-stage degrees comprised of the three-year Baccalaureate and the one-year Licentiate), completing this thesis with my statement regarding other courses of action I would like to introduce specifically in the HSTF-PIL, describable as:

(...) an artistic, bicephalous higher school – Theater/Film –, heritage, as far as teaching Theater is concerned, of the Conservatoire founded by Almeida Garrett (...) ⁱⁱ.

(Vasques, 2005, 3)

Such suggestions are based, most naturally, not only on the School’s self-assessment and third-party expert opinions (who also took note of the then enrolled students’ thoughts), but also on respected academic journal articles and book chapters authored by the most highly regarded voices of both the foreign and domestic Artistic Education sphere of influence.

My objective is to combine and seek inspiration from all schools in order to build an adequate “Bachelor’s Degree in Dramatic Arts” equipped with the necessary tools for future professionals to both propagate and perpetuate their knowledge, along with their own thinking, something which cannot be discarded, for, according to Margaret Mead:

Children must be taught how to think, not what to think. They must be taught that many ways are open to them.

(Horn, 2004, 28)

Even though students enrolled in Higher Education are no longer children, in the context of a preamble demonstrating my personal motivations to move ahead with this project, I believe that Mead’s principle applies to us all, regardless of the stage of our lives we find ourselves in.

To conclude, may I just say I am forever thankful to the HSTF-PIL for every single skill passed on to me and my colleagues, while adding, nevertheless, there are certain aspects (mostly concerning the curricula, to be precise) I would have liked to experience as a student, aspects that can still be implemented for the benefit of generations yet to come, allowing them

ⁱⁱ My translation.

to have a say in school affairs, as noted by the External Assessment Board who visited said institution.

There is also a sentiment I have regarding the need to concentrate an essential database in one, easily accessible place alone, which was most likely inspired by Antonino Solmer and his collaborators' words contained in the synopsis to their *Manual de Teatro*:

Let us create that book every one of us would have liked to have as a means of research when we were Theater students, when we teach Theater now or, quite simply, whenever we feel curious about the theatrical universe and the several processes of staging a spectacleⁱⁱⁱ.

(2014)

All across mainland Portugal, North to South, here are the results, explained and stated throughout Parts 1 and 2, respectively, of my research journey into the nation's higher academic theatrical paradigm, obtained from all six institutions offering an accredited Bachelor's Degree in Theater by the end of 2019.

Methodology

Research for this dissertation is comprised of a combination of both qualitative and quantitative methods.

In the first case, official documents containing legislation regarding the official curricular changes made to the six degrees analyzed were used across the entire first part, in order to establish a comparison between them while bearing in mind the differences between Portuguese polytechnic and university higher education, followed by a series of remarks mirrored by said documentation, available only in Portuguese and directly retrieved from the Portuguese Republic's *Official Journal*, where all nationwide, regionwide, and local legislation is published after enactment. Syllabi and timetables from the respective institutions were also used with the purpose of performing a more concrete literary review of all changes made through the years (up to a full decade, in most cases).

In the second case, thoroughly recurred to throughout most of the latter part's beginning,

ⁱⁱⁱ Idem.

surveys taken by newly enrolled, currently enrolled, and former students, whose results had already been compiled by the HSTF-PIL's Management and Quality Office, under the umbrella of the Internal Quality Assurance System of the Polytechnic Institute of Lisbon, were used with the purpose of gathering statistical data, upon which a literary review was performed during the processing and adaptation of said data to this dissertation's objectives, one of which was to determine the turnout of the people involved and, out of those percentages, distributed by degree, option, and curricular year, how many people were either pleased or dissatisfied with their enrolment in the HSTF-PIL's degrees (from both Departments, in some occasions), and which specific criteria were often rated either positively, negatively, or neutrally, not only as far as a teaching-learning point of view is concerned, but also other sectors, such as the building's common areas' working conditions, for instance. Specifically in the case of the alumni, these surveys were used in order to determine the percentage of former students who were working at the time they took the questionnaires, where, which field, how long it took them to find a job (whether before or after graduation), the sort of contract they signed with their employers, and which means were mostly used to fulfill said achievement (e.g., following an internship, public announcement, spontaneous application, etc.); in some cases, alumni sought other ways and created artistic structures of their own, seeking financial support from both public and private entities.

The use of these materials, together with the HSTF-PIL's Self-Assessment Report, the PIL's Institutional Self-Assessment Report, and the HE3A's designated EAB Preliminary Report, were key to realizing how the process of making changes to certain aspects of academic life at a certain institution (the HSTF-PIL, in this case) takes place and what obstacles lay ahead of these changes, for which reason making observations related to modifications one would like to see become real requires a great deal of pondering, in order to fulfill all legal requirements within the autonomy attributed to institutions according to their statutes, regulated, in turn, by a parent organization whose statutes, in turn, are regulated under the legislation enacted by the tutelage Ministry.

In the final chapters of the project, materials to the like of interviews, essays, book chapters, and other dissertations (whether at a Master's or Doctoral level), most of which were retrieved online, constitute the required theoretical bases used to support statements resulting from the observation of both past and present situations related to the HSTF-PIL's pedagogical doctrine and how the latter can help define the concepts of Theater, Film, Performing Arts, Artistic Education, in short, the polyvalence and polymorphism of the artist as a creator in full, instead of solely a performer or any other designation related to the aforementioned fields,

regardless of the specialization a student is or was enrolled in – if they were enrolled in a course at all, whether it be of a vocational or higher nature.

All quotes, references, and bibliography are listed according to the provisions of the 17th Edition of *The Chicago Manual of Style*.

Part 1 – State of the Art

1.1 Higher School of Theater and Film – Polytechnic Institute of Lisbon

1.1.1 Post-Bologna Implementation (2007-11)

1.1.1.1 General Structure

Following the regulations imposed by Law-Decree #76/2006 of March 24th¹, therefore setting a new legal framework for the European Higher Education System, the Bachelor's Degree in Theater awarded by the Higher School of Theater and Film of the Polytechnic Institute of Lisbon was readjusted, beginning in the school year of 2006/07², to offer prospective students a choice of enrolment in one of four different Options for a total time period of three years (or six semesters)³ – the equivalent to 180 ECTS⁴, and those were:

- a)** Acting;
- b)** Set & Wardrobe Design;
- c)** Dramaturgy;
- d)** Production Management⁵.

The fields of study these four Options had in common were: Theater Practice, History, Theory and Esthetic, and Dramaturgy⁶, which, in turn, constituted the bases of the theatrical universe all students had to mandatorily attend in order to complete the course curriculum for their respective Option through the following CUs:

- i)** General Workshop;
- ii)** Theater History I and II⁷;
- iii)** Art History I, II, and III;
- iv)** Research Methodology;

¹ Cf. diss. App. D.1.a, Art. 1.

² Ibid., Art. 5.

³ Ibid., App. I, #7.

⁴ Ibid., #6.

⁵ Ibid., #8.

⁶ Ibid., #9, Tabs. 1-4.

⁷ Exclusively attended by Acting, Dram., and Prod. Mgmt.

- v) Theater Art Theory I, II, III, and IV;
- vi) Dramatic Literature I, II, and III⁸;
- vii) Topics of Contemporary Art;
- viii) Contemporary Dramatic Writings⁹.

Especially conceived for the S&W Design Option were two CUs to be completed in one year's time (1st Year – 2nd Sem. and 2nd Year – 1st Sem.), designated as Theater and Dramatic Literature History I and II¹⁰, as opposed to the remaining three Options, which saw their Dramatic Literature CUs distributed over the course of one year and a half (1st Year – 2nd Sem. [I] and 2nd Year – 1st [II] and 2nd Sems. [III]), though much closer to each other in time, whereas the Theater History CUs were taught during the 1st Year – 1st Sem. (I) and the 2nd Year – 2nd Sem. (II).

All CUs listed from addenda ii) to viii), together with the Theater and Dramatic Literature History I and II units mentioned in the paragraph above, constitute the Common Core Curriculum¹¹ of the HSTF-PIL Bachelor's Degree in Theater, whose instructors teach students from all Options; other members of faculty are listed according to their respective Option¹².

In the next subchapters, I will be demonstrating the detailed curriculum for each Option across the time period between 2007 and 2011.

⁸ Idem.

⁹ Cf. diss. App. D.1.a, Apps. II-V.

¹⁰ Ibid., App. III, Tabs. 2 and 3.

¹¹ PT: “Tronco Comum a Todos os Ramos (Teoria)”.

¹² HSTF-PIL, 2015a.

1.1.1.1.1 Options

1.1.1.1.1.1 Acting¹³

Table 1.1
Acting Curriculum

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
General Workshop	TP	∃!	-	-	-	-	-
Movement	M	I	II	III	IV	V	VI
Voice	V	I	II	III	IV	V	VI
Music and Acoustic Space	V	I	II	III	IV	-	-
Theater History	H	I	-	-	II	-	-
Art History	H	I	II	III	-	-	-
Research Methodology	TE	∃!	-	-	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Acting	A	-	I	II	III	IV	V
Dramatic Literature	D	-	I	II	III	-	-
Topics of Contemporary Art	TE	-	-	-	-	∃!	-
Contemporary Dramatic Writings	D	-	-	-	-	-	∃!
Graduation Report	TE	-	-	-	-	-	∃!

Key¹⁴

TP – Theater Practice; M – Movement; V – Voice; H – History; TE – Theory and Esthetic;
A – Acting; D – Dramaturgy.

∃! – One-Time Only;

I to VI – CU Modules.

¹³ Cf. diss. App. D.1.a, App. II, Tabs. 1-6.

¹⁴ Ibid., App. I, Tab. 1.

1.1.1.1.1.2 Set & Wardrobe Design¹⁵

Table 1.2
S&W Design Curriculum

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
General Workshop	TP	∃!	-	-	-	-	-
Technology	TC	I	II	III	IV	V	-
Design	DE	I	III	III	-	-	-
S&W Design Theory and History	TE	I	II	III	IV	-	-
Art History	H	I	II	III	-	-	-
Research Methodology	TE	∃!	-	-	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
S&W Design	DE	-	I	II	III	IV	V
Theater and Dramatic Literature History	H	-	I	II	-	-	-
Introduction to Stage Production	P	-	-	-	∃!	-	-
Topics of Contemporary Art	TE	-	-	-	-	∃!	-
Contemporary Dramatic Writings	D	-	-	-	-	-	∃!
Graduation Report	TE	-	-	-	-	-	∃!

Key¹⁶

TP – Theatre Practice; TC – Technology; DE – Design; H – History; TE – Theory and Esthetic; P – Production; D – Dramaturgy.

∃! – One-Time Only;

I to V – CU Modules.

¹⁵ Ibid., App. II, Tabs. 1-6.

¹⁶ Ibid., App. I, Tab. 2.

1.1.1.1.1.3 Dramaturgy¹⁷

Table 1.3
Dramaturgy Curriculum

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
General Workshop	TP	∃!	-	-	-	-	-
Dramaturgy	D	I	II	III	IV	V	VI
Theater History	H	I	-	-	II	-	-
Art History	H	I	II	III	-	-	-
Research Methodology	TE	∃!	-	-	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Dramatic Literature	D	-	I	II	III	-	-
Topics of Contemporary Art	TE	-	-	-	-	∃!	-
Contemporary Dramatic Writings	D	-	-	-	-	-	∃!
Seminar	TE	-	-	-	-	-	∃!
Graduation Report	TE	-	-	-	-	-	∃!

Key¹⁸

TP – Theater Practice; D – Dramaturgy; H – History; TE – Theory and Esthetic.

∃! – One-Time Only;

I to VI – CU Modules.

¹⁷ Ibid., App. III, Tabs. 1-6.

¹⁸ Ibid., App. I, Tab. 3.

1.1.1.1.1.4 Production Management¹⁹

Table 1.4
Prod. Mgmt. Curriculum

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
General Workshop	TP	∃!	-	-	-	-	-
Theater Techniques	TT	I	II	-	-	-	-
Theater History	H	I	-	-	II	-	-
Art History	H	I	II	III	-	-	-
Research Methodology	TE	∃!	-	-	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Law	L	-	I	II	-	-	-
Stage Techniques	TT	-	I	II	-	-	-
Cultural Management	EM	-	I	II	III	-	-
Marketing and Communications	C	-	-	I	II	-	-
Production Practice	P	-	-	-	I	II	III
Audience Sociology	S	-	-	-	∃!	-	-
Seminar	TE	-	-	-	-	-	∃!
Dramatic Literature	D	-	I	II	III	-	-
Topics of Contemporary Art	TE	-	-	-	-	∃!	-
Contemporary Dramatic Writings	D	-	-	-	-	-	∃!
Seminar	TE	-	-	-	-	-	∃!
Graduation Report	TE	-	-	-	-	-	∃!

¹⁹ Ibid., App. IV, Tabs. 1-6.

Key²⁰

TP – Theater Practice; TT – Theater Techniques; D – Dramaturgy; H – History; TE – Theory and Esthetic; L – Law; EM – Economics and Management; C – Communications; P – Production; S – Sociology.

∃! – One-Time Only;

I to IV – CU Modules.

²⁰ Ibid., App. I, Tab. 4.

1.1.1.2 Option Interaction

Although the four Options interacted mostly in theory-based CUs, they simply shared the same room, much unlike General Workshop and Acting III and V (1st Year – 1st Sem. and 2nd and 3rd Years – 2nd Sem., respectively), the only three moments in the entire three-year course when each Option, supervised by one or more instructors, contributed to the final public presentation with elements pertaining to their own specialty; the exception here concerned the Acting and Dram. Options, which remained together from start to finish, all six semesters, as we will now see.

In addition to each CU having its own syllabus describing bullet points such as designation, weekly hours, total number of hours, total amount of ECTS, instructor(s) in charge of delivering the contents of the unit, their respective modules, objectives (both personal and collective, when applicable), class schedule (when applicable), bibliography, supporting materials, and assessment, teaching and learning methodologies²¹, it was common practice to concentrate the topics of each one of the total six semesters in activity plans devised for all four Options.

To summarize, back in 2008-11, the Acting Option²² was comprised of the following themes:

²¹ Cf. diss. App. D.1.f.

²² As a sample, the original activity plans from 2008 through 2011 can be found under diss. Apps. D.1.b.1-D.1.d.3.

Table 1.5
Acting Activity Plan (2008/09)

CU's	Modules	Themes	Internal Collaboration	External Collaboration
General Workshop	-	Discovering Theater	S&W Design, Dram., and Prod. Mgmt.	-
		Greek Tragedy		Instituto Português de Museus ²³
Acting	I	Romanticism (Goethe, Kleist, and Schiller)	Dram.	-
	II	Renaissance (Gil Vicente and William Shakespeare)	Dram.	-
	III		S&W Design, Dram., and Prod. Mgmt.	-
	IV	Theater Workshop	Dram.	-
		Performance		
		Text		
	V	Film	S&W Design, Dram., Prod. Mgmt., and Film Dept.	Teatro Nacional D. Maria II Teatro Maria Matos
		Chosen by Guest Instructor		
	Chosen by Guest Instructor			

Table 1.6
Acting Activity Plan (2009-11)

CU's	Modules	Themes	Internal Collaboration	External Collaboration
General Workshop	-	Discovering Theater	S&W Design, Dram., and Prod. Mgmt.	-
		Greek Tragedy		Instituto Português de Museus ²⁴
Acting	I	Naturalism (Chekhov)	Dram.	-
	II	Renaissance (Gil Vicente and William Shakespeare)	Dram.	-
	III		S&W Design, Dram., and Prod. Mgmt.	-
	IV	Theater Workshop	Dram.	-
		Performance		
		Text		
	V	Film	S&W Design, Dram., Prod. Mgmt., and Film Dept.	Teatro Nacional D. Maria II Teatro Maria Matos Teatro da Trindade
		Chosen by Guest Instructor		
	Chosen by Guest Instructor			

²³ EN: Portuguese Museum Institute; my translation.

²⁴ Idem.

As seen in Tabs. 1.5 and 1.6, all four Options of the HSTF-PIL's Bachelor's Degree in Theater began said course by taking part in "General Workshop" simultaneously, a CU in which actors, designers, dramatists, and producers all worked together.

Even though the Acting instructor was responsible for the results shown in the final public presentation²⁵, throughout the first theme, "Discovering Theater", the assistant instructors from the remaining Options²⁶ also shared the opportunity to sporadically lead the class and teach the basics of their craft²⁷, from set and costume planning to their respective execution, from dramatic literature and spectacle analysis to the final draft and, also, from lighting and sound design to device operating.

Detailed in the original tables²⁸, both Voice and Movement professors also exercised with students other than Actors²⁹, who, in turn, had the chance to learn more about their colleagues' line of work and its importance when it comes to putting a show together as a team³⁰.

Once it was time to move to the next theme, "Greek Tragedy", each Option focused on their own specialty, regularly saving a moment during the workweek to discuss the current progress on all fronts and make sure everyone was on the same page³¹; the same process was applicable to CUs "Acting" III and V (equivalent to "S&W Design" III and V, "Dram." III and V, and "Production Practice" I and III).

Still within the "Internal Collaboration" column, the School's Film Dept. would participate by offering its own workshop for the course's final presentation, during its sixth semester; this was the only time the School's two Departments worked together³².

As for the "External Collaboration" column, «General Workshop»'s final public presentations related to the Greco-Latin universe took place in different museums located in Lisbon, one for each class. In order to provide a more professional Theater environment³³ for all the course's seniors, protocols were celebrated with actual theaters, allowing the students to work with seasoned actors/directors and technicians, thus expanding their horizons and eventually increasing positive results regarding career prospects while preparing for the last module of "Acting", "S&W Design", "Dramaturgy", and "Production Practice", whose core was defined by each Acting Guest Instructor, ultimately responsible for the project's design.

²⁵ Cf. diss. App. D.1.j, #2.

²⁶ Ibid., #3.

²⁷ Ibid., #4 and #5.

²⁸ Vide note 21.

²⁹ Cf. diss. App. D.1.j, #7.

³⁰ Idem.

³¹ Ibid., #8.

³² Vide note 27.

³³ Vide note 29.

1.1.2 Adjustments & Innovations (2011-17)

1.1.2.1 Dramaturgy Option Extinction

According to Ordinance #776/2007, of July 9th³⁴, the admission tests for the HSTF-PIL's Bachelor's Degree in Theater comprised the original four Options after the Bologna Process implementation, including Dramaturgy:

The Access to Enrolment regulations of the Bachelor's Degree in Theater – Acting, Set & Wardrobe Design, Dramaturgy, and Production Management Options, awarded by the Higher School of Theater and Film of the Polytechnic Institute of Lisbon, are hereby approved and published as an appendix to this ordinance³⁵.

(TOJ, 2007b, 4374)

However, once Ordinance #853/2010, of September 6th³⁶ was enacted and Ordinance #776/2007, of July 9th was revoked³⁷, the Dramaturgy Option was no longer available for enrolment³⁸:

The present regulation defines the norms applicable to the Access to Enrolment in the Bachelor's Degree in Theater – Acting, Set & Wardrobe Design, and Production Management Options, awarded by the Higher School of Theater and Film of the Polytechnic Institute of Lisbon, hereafter designated School.

(2010a, 3947-3948)

Without new dramatists to support the Acting Option students on their theory-based work, all the tasks through which the former were assessed became both eventually and gradually duties fulfilled entirely by Common Core Curriculum professors until the Dramaturgy students' respective graduation. The last academic year Dramaturgy students were still enrolled

³⁴ Cf. diss. App. D.1.g, #1.

³⁵ Idem; my translation.

³⁶ Cf. diss. App. D.1.h.

³⁷ Ibid., Art. 5.

³⁸ Ibid., App., #1; my translation.

in the Option was 2012/13, making a total 23³⁹. By 2013/14, there were no more dramatists attending the Option's classes⁴⁰, although there was a chance for students who interrupted their studies to complete their Bachelor's Degree in Theater in one of the remaining three Options, as part of an Ongoing Curricular Inclusion Process⁴¹.

³⁹ HSTF-PIL, 2012, "2.1.3.1.2 Frequências" (EN: Enrolment), p. 43.

⁴⁰ Ibid., 2013b, *ibid.*, p. 28.

⁴¹ Ibid., 2017a, "2.1.1.3.4 Integração Curricular" (EN: Curricular Inclusion), p. 8.

1.1.2.2 «Thursday Blast!»

Beginning in the school year of 2012/13, the Theater Dept. of the HSTF-PIL introduced a new, ongoing activity as part of its colloquia program whose regularity is now far more secured than any previous events of the same nature:

The Theater Department will promote all across the academic year of 2012/13, as part of its curricular activities, sessions every fortnight whose purpose is the meeting and gathering of artists, creators, critics, [and] thinkers with students from the different Options of the Theater course. Such sessions are titled “BLAST!”^{42,43}.

(HSTF-PIL, 2013a, 5)

The “Thursday” part of the title given to these new colloquia eventually became set in stone as the preferred weekday (in the afternoon) for them to take place⁴⁴.

⁴² My translation.

⁴³ All modifications in brackets – [] – are mine.

⁴⁴ Ibid., 2014a-f and 2014h.

1.1.3 Reform (2017-Present)

1.1.3.1 General Structure

By the end of the academic year of 2016/17, a new Order⁴⁵ implementing a reform to the Bachelor's Degree in Theater awarded by the HSTF-PIL was published in *The Official Journal*, redefining elements such as Fields of Study, a distribution of the total amount of credits required to complete the course curriculum (between mandatory and optional), as well as both the extinction and creation of new CUs and their respective modules, all of which applicable to the three available Options⁴⁶:

- a) Acting;
- b) Set & Wardrobe Design;
- c) Production Management.

The following tables visually summarize the changes in effect, which will be accompanied by an ensuing short description breaking down the modifications made since the Bologna Process Implementation during the school year of 2006/07⁴⁷.

⁴⁵ Cf. diss. App. D.1.k, "Order #5887/2017".

⁴⁶ Ibid., App. I, #8.

⁴⁷ Vide note 2.

1.1.3.2 Options

1.1.3.2.1 Acting⁴⁸

Table 1.7
Acting Curriculum (2017-Present)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Acting	A	I	II	III	IV	V	-
Movement	M	I	II	III	IV	V	-
Voice	V	I	II	III	IV	V	-
Music and Acoustic Space	V	I	II	III	IV	-	-
Theater History	H	I	II	-	-	-	-
Art History	H	I	II	-	-	-	-
Contemporary Art and Esthetic	TE	-	-	∃!	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Dramatic Literature	S	-	-	I	II	-	-
Contemporary Dramatic Writings	S	-	-	-	∃!	-	-
Optional (a)	-	-	-	-	-	∃!	-
Theater/Performing Arts Project (b)	TP	-	-	-	-	-	∃!
Curricular Internship (b)	TP	-	-	-	-	-	∃!
Graduation Report and Research	TE	-	-	-	-	-	∃!

Key⁴⁹

- (a) Generic designation comprising all CUs approved by the Theater Dept.'s T-SB⁵⁰;
 (b) Only one may be chosen by each student⁵¹.

A – Acting; M – Movement; V – Voice; H – History; TE – Theory and Esthetic; S – Studies;
 TP – Theater Practice; ∃! – One-Time Only; I to V – CU Modules.

⁴⁸ Cf. diss. App. D.1.k, App. I, #10.1, Tabs. 1-6.

⁴⁹ Ibid., #9.1

⁵⁰ Ibid., #10.1, Tab. 5.

⁵¹ Ibid., Tab. 6.

1.1.3.2.2 Set & Wardrobe Design⁵²

Table 1.8
S&W Design Curriculum (2017-Present)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
S&W Design	SWD	I	II	III	IV	V	-
Design	SWD	I	II	III	-	-	-
Technology	TCN	I	II	III	IV	V	-
Theater History	H	I	II	-	-	-	-
Art History	H	I	II	-	-	-	-
S&W Design Theory and History	SWD	I	II	III	IV	-	-
Introduction to Stage Production	P	-	-	-	∃!	-	-
Contemporary Art and Esthetic	TE	-	-	∃!	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Dramatic Literature	S	-	-	I	II	-	-
Contemporary Dramatic Writings	S	-	-	-	∃!	-	-
Optional (a)	-	-	-	-	-	∃!	-
Theater/Performing Arts Project (b)	TP	-	-	-	-	-	∃!
Curricular Internship (b)	TP	-	-	-	-	-	∃!
Graduation Report and Research	TE	-	-	-	-	-	∃!

Key⁵³

- (a) Generic designation comprising all CUs approved by the Theater Dept.'s T-SB⁵⁴;
 (b) Only one may be chosen by each student⁵⁵.

SWD – S&W Design; TCN – Technology; H – History; TE – Theory and Esthetic; S – Studies;
 TP – Theater Practice; ∃! – One-Time Only; I to V – CU Modules.

⁵² Cf. diss. App. D.1.k, App. I, #10.2, Tabs. 7-12.

⁵³ Ibid., #9.2

⁵⁴ Ibid., #10.2, Tab. 11.

⁵⁵ Ibid., Tab. 12.

1.1.3.2.3 Production Management⁵⁶

Table 1.9
Prod. Mgmt. Curriculum (2017-Present)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Production	P	☹!	-	-	-	-	-
Theater Techniques	TT	I	II	-	-	-	-
Cultural Sector: Context and Dynamics	EM	☹!	-	-	-	-	-
Theater History	H	I	II	-	-	-	-
Art History	H	I	II	-	-	-	-
Stage Techniques	TT	-	I	II	-	-	-
Law	L	-	☹!	-	-	-	-
Cultural Management	EM	-	☹!	-	-	-	-
Marketing and Communications	C	-	-	☹!	-	-	-
Arts Audience	S	-	-	☹!	-	-	-
Cultural Project Management	EM	-	-	☹!	-	-	-
Production Practice	P	-	-	-	☹!	-	-
Production Methodologies	P	-	-	-	-	☹!	-
Contemporary Art and Esthetic	TE	-	-	☹!	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Dramatic Literature	S	-	-	I	II	-	-
Contemporary Dramatic Writings	S	-	-	-	☹!	-	-
Optional (a)	-	-	-	-	-	☹!	-
Theater/Performing Arts Project	TP	-	-	-	-	-	☹!
Curricular Internship	P	-	-	-	-	☹!	-
Graduation Report and Research	TE	-	-	-	-	-	☹!

⁵⁶ Cf. diss. App. D.1.k, App. I, #10.3, Tabs. 13-18.

Key⁵⁷

(a) Generic designation comprising all CUs approved by the Theater Dept.'s T-SB⁵⁸;

P – Production; TT – Theater Techniques; L – Law; EM – Economics and Management; H – History; TE – Theory and Esthetic; S – Studies; TP – Theater Practice;

∃! – One-Time Only;

I to IV – CU Modules.

⁵⁷ Ibid., #9.3

⁵⁸ Ibid., #10.3, Tab. 17.

1.1.3.3 Homogenization and Specificity

Despite there being three Options to choose from the HSTF-PIL's Bachelor's Degree in Theater with specific CUs in accordance with their respective predominant fields of study (named after the Options themselves⁵⁹), the Common Core Curriculum units are now more consistent regarding the homogenization of Acting, S&W Design, and Prod. Mgmt.

“Theater History”, “Art History”, “Theater Art Theory”, “Dramatic Literature”, and “Contemporary Dramatic Writings”, all of which were present in the Post-Bologna Implementation of 2006, are still applicable to all Options, without the need for a specific curriculum reformulation especially conceived for S&W Design (namely, the combination of “Theater History” and “Dramatic Literature” into one CU). The “Research Methodology” CU, however, has been extinct.

Whereas “Theater History”, “Theater Art Theory”, and “Contemporary Dramatic Writings” maintain the same number of modules from 14 years ago, “Art History” and “Dramatic Literature” have been reduced from three to two, simultaneously attended by all three Options. Moreover, “Theater History” I and II are no longer kept separate by two semesters – on the contrary, they are taught contiguously across the first year of the curriculum.

As for the fields of study, those have undergone slight changes as well; the extinction of the Dramaturgy Option in 2010 has resulted in a curricular reorganization for two of the Common Core Curriculum units (“Dramatic Literature” and “Contemporary Dramatic Writings”), which are now a part of Studies, definitely ruling out Dramaturgy, whose Option became completely inactive in 2012 after its last students' graduation.

“General Workshop”, which brought together all Options right from the start of the course, is yet another CU that no longer takes part in the curriculum; that does not mean, however, students do not get to interact with each other and learn the basics of each other's craft, thus maintaining the same curricular objectives as before:

This CU takes for a starting point the concepts of cultural awareness, work ethics, gameplay, and creativity by doing a crossover of the several Options of the Theater Course.

Objectives: realizing the theatrical process is both a cultural and civilizational

⁵⁹ Cf. diss. App. D.1.k, App. I, #5.

manifesto; understanding Theater is comprised of several means of expression as a whole; experiencing the theatrical process as an artform that implies different esthetics and techniques; becoming aware, through practice, that Theater is developed based on collectiveness and that it is a means of communication.

Skills: grasping fundamental operational and technical concepts; developing the ability to relate both the concepts and techniques acquired; being able to correlate activities and practices from different fields (divergence and parallelisms); developing both creative and technical skills based on teamwork; being able to find both creative and innovative solutions for the suggested exercises⁶⁰.

(HSTF-PIL, 2018aa, 1)

Whereas the Acting and S&W Design Options hold on to some sort of stability regarding their predominant fields of study (with up to five modules), the Prod. Mgmt. Option, because of all the one-time only CUs it is now comprised of, barely has any room to develop a stronger level of fluid specialization, apart from both Theater and Stage Techniques, each of which are comprised of two modules. This Option's discrepancy regarding the other two is compensated in another way – the mandatory enrolment in the “Curricular Internship”, which is optional for actors and designers; such a CU is key to better career prospects, as it has been pointed out in its syllabus:

This CU encourages the student, while in the context of a professional environment, to efficiently and adequately develop tasks they are taught at the institution they are undertaking their internship by applying, through practice, the skills acquired across their enrolment at the HSTF-PIL. The student enrolled in this CU is encouraged to make decisions and be responsible for the tasks employed in the professional environment. The day-to-day activities of the internship locale will allow the student to become aware, firsthand, of the consequences of their decisions and strategies employed, in order to fulfill their project's objectives. This way, the student will be confronted with the reality of an activity they progressively came to master while enrolled in the Option. Other important objectives can be defined as student

⁶⁰ My translation.

contact with the reality of the profession, teamwork, and knowledge acquired, in loco, from a cultural institution's internal methodologies and hierarchic relationships⁶¹.

(2018ag, 1-2)

Even though the Acting and S&W Design Options also offer the chance for students to undertake a "Curricular Internship", said CU is but a choice. The alternative is the "Theater and Performing Arts Project" (mandatory for Prod. Mgmt. students). Its learning objectives, however, are reduced when compared to the internship:

All projects are presented by the HSTF-PIL and/or proposed by one or more groups as an "autonomous" project, hereby promoting the practice of contemporary Theater through either invitations or partnerships with renowned institutions and creators⁶².

(2018af, 1)

It is also added that:

The students partake in the building of a spectacle close to or of a professional nature, publicly presented at a renowned institution, usually external to the HSTF-PIL. They are to demonstrate the skills acquired across the enrolment in the Degree. The CU comprises specific seminars. Simultaneously, and through Spring Break, students work on the preparation of a "Music-Hall" in which they get the chance to join theater and music in front of a live audience⁶³.

(2018af, 2)

Nevertheless, the students' autonomy, while under supervision, is preserved in this CU:

The opportunity to present an Autonomous Project implies autonomy regarding

⁶¹ My translation.

⁶² Idem.

⁶³ Idem.

the creative, artistic, organizational, and production aspects of an exercise/spectacle whose responsibility is the students' entirely. They are to be supervised by a Tutor, designated according to the nature and features of each project⁶⁴.

(2018af, 3)

This, together with “Acting I” (equivalent to “S&W Design I” and “Production”), is the only moment during which all Options work together – one semester less than prior to the Degree's 2017 reform, making a total two semesters out of six⁶⁵.

⁶⁴ My translation.

⁶⁵ HSTF-PIL, 2018aa-af., “10. Observações” (EN: General Remarks).

1.1.3.4 Introduction of Optional CUs

As of 2017/18, following the HSTF-PIL's Bachelor's Degree in Theater's reform accreditation by the HE3A⁶⁶, third-year students became entitled to choose at least one of several yearly approved Optional CUs to attend during the course's fifth semester, each worth five credits⁶⁷. Depending on timetable availability, students may enroll in more than one CU; any extra credits are added to the Diploma Supplement and listed as ECUs⁶⁸ once they graduate.

Although the Optional CUs timetable for the school year of 2019/20 offers six units to choose from⁶⁹, their syllabi, dated 2018⁷⁰ and common to all Options of the Theater Course⁷¹, show that a total 11 units were approved:

- a) Television Environment;**
- b) Movement;**
- c) Physicality and Space;**
- d) Costume Design;**
- e) Introduction to Design;**
- f) Makeup and Special Effects;**
- g) Performance Practice;**
- h) Community Theater;**
- i) Studio Project;**
- j) Theater and Religion;**
- k) Extended Vocal Techniques.**

This is a chance for students to try out either different approaches to Theater by diverging from their Option, or to deepen their knowledge and engage further in the specificity of their course curriculum. According to each of these units, operating during the 1st Semester of 2018/19, these are the intended learning objectives, beginning with "Television Environment":

The "Television Environment" module intends to gift students with the basic skills

⁶⁶ HE3A, 2016a.

⁶⁷ Cf. diss. App. D.1.k, App. I, #9.1-3.

⁶⁸ Cf. diss. App. D.1.L.3.a.1, #5.

⁶⁹ Ibid.

⁷⁰ HSTF-PIL, 2018ah.

⁷¹ Ibid.

and techniques of set design activities for TV and TV production in part, and the media universe in general.

The objective is to teach the basic principles of media, production, and set design means of expression used in the TV industry, allowing the understanding of both production process and media directing.

Skills acquired in this module will potentially open doors for students in a new job market: television⁷².

(HSTF-PIL, 2018ai, 1)

Based on the description above, this is an Optional CU whose field of study is S&W Design.

«Movement»'s learning objectives are as follows:

This course will explore perception tools affiliated with states of being and awareness. During this semester, the class is specifically designed for 3rd-year students to be able to experience an articulation of self-understanding and self-tuning.

(2018aj, 1)

Given the CU's designation, it clearly hails from the eponymous Acting Option unit.

The next Optional CU, although titled «Physicality and Space», derives from both Esthetic and Theory and S&W Design:

The CU discusses themes covering contemporary artistic performance, guiding itself on the reflection upon the concept of space and the status of the body. It explores the set design, painting, sculpture, installation, performance, or video paradigms, using, for a common topic, the definition of image as both surface and depth. Critical analysis is encouraged and enriched via the familiarization of students with cornerstone-texts and works of art⁷³.

(2018ak, 1)

⁷² My translation.

⁷³ Idem.

The following CU is Costume Design, based on one of the S&W Design Option's core units:

The objective of this theoretical and practical optional unit is to develop both the concept and adaptability of costumes based on preexistent clothing, deconstructing, and adapting them into the creation of unique items. The purpose is to recur to minimal sewing skills in order to fulfill the suggested exercises in articulation with simple artisanal techniques usually related to set and prop building.

Because the making of costumes does not always have to start from scratch, this optional module is no more than a place for both the experimentation of techniques and the building of concepts to be individually developed by the students. The student will be asked to develop a project based on research (History and Technique) for each of the suggested exercises in order to develop an esthetic and formal concept while focused on fulfillment. The result may demonstrate items closer to a mannequin and props, rather than manufacture⁷⁴.

(2018aL, 1)

The next Optional CU, also based on the S&W Design field of study, is closer to graphic rendering:

Introduction to Design is fully open to students who are willing and eager to explore this subject. It is respectful of each student's skills, suggesting diverse exercises according to individual skill and experience, accepting of those who intend to either deepen their knowledge of or approach Design for the first time.

It fundamentally covers Design's expressive possibilities through the abilities to observe and produce graphic rendering⁷⁵.

(2018am, 1)

The following module's designation, also connected to the S&W Design field of study,

⁷⁴ Idem.

⁷⁵ Idem.

stands for itself:

The CU encourages students to acquire skills pertaining to products and equipment related to Makeup and Special Effects, as well as others of a technical nature which will allow to either apply or self-apply makeup in the theatrical context of character development⁷⁶.

(2018an, 1)

“Performance Practice” is the second Optional CU whose origins can be found within the Acting Option, though from a theoretical point of view:

This CU focuses on promoting practical observation, reflection, and analysis of the work of certain contemporary Portuguese creators and spectacles, establishing with them a learning connection, as well as the understanding of work methodologies in the Performing Arts⁷⁷.

(2018ao, 1)

“Community Theater” bears the purpose of connecting the artistic community with their respective audience as a means of inclusion in the creative process:

This CU seeks to raise awareness among students toward the connection between Theater and community through artistic creation and education while developing in them the ability to observe and create theatrical projects with the purpose of achieving social interaction.

It also equips students with the necessary tools and motivation to conceive their own project, simultaneously promoting the will to change, innovate, and develop creativity in the crossover of the performing arts with communities.

The CU’s theoretical reference is a deep reflection on contemporary ideas and artistic practice, simultaneously developing the construction of an individual

⁷⁶ Idem.

⁷⁷ Idem.

pathway⁷⁸.

(2018ap, 1)

“Studio Project” brings all three Options together simultaneously, regardless of its focus on the Production field of study:

This CU intends to provide students with enough technical skills regarding lighting design in order to conceive small-scale artistic objects and short duration in a stage context in which lighting plays a moving role. It also seeks to promote teamwork dynamics, favoring teams with members from the course’s three Options. All work developed is used in the presentation of a final exercise of a performance nature, tutored by professors from Prod. Mgmt., Acting, and S&W Design⁷⁹.

(2018aq, 1)

From the Studies field of study (formerly Dramaturgy)⁸⁰ comes “Theater and Religion”:

Describe and comment an identifiable set of attributes either relatable or common to Theater and Religion.

Read and comment on biblical texts featured as privileged, intertextual matter of argumentation on Theater, Art, and Dramatic Literature⁸¹.

(2018ar, 1)

Finally, “Extended Vocal Techniques” is an Optional CU made available by one of the Acting Option’s core units (“Voice”):

This unit has the purpose of exploring both the theoretical and practical approaches to the voice’s place in contemporary artistic creation.

⁷⁸ Idem.

⁷⁹ Idem.

⁸⁰ Cf. diss. App. D.1.f, «Módulo 1» and «Módulo 3» (EN: Modules 1 and 3).

⁸¹ My translation.

[...]

From a practical point of view, several vocal research exercises will take place, including the so-called extended or expansive vocal techniques whose aim is to find a place for voice that is not subjected to mainstream vocal expression structures: language and music⁸².

(2018as, 1)

⁸² Idem.

1.1.4 Career Prospects

According to the HSTF-PIL's own website, the following are the career prospects students enrolled in each of the total three Options can look forward to after graduating and obtaining their diploma:

1.1.4.1 Acting

The Bachelor's Degree in Theater – Acting Option seeks to train professional actresses and actors able to adequately respond to the several challenges of the theatrical universe. The course offers a second-to-none instruction with roots in the National Conservatoire founded by Almeida Garrett, anchored to one of the most ancient European traditions, articulating foundational moments from Western Theater History with the most relevant experiences within the contemporary performing arts.

The HSTF's Theater Course – Acting Option's prestige is both domestically and internationally renowned for the professional quality of its students and their quick insertion in the job market.

Prospects

- Actors;
- Assistant Directors;
- Cultural Education Instructors⁸³.

(2019h)

⁸³ My translation.

1.1.4.2 S&W Design

The Bachelor's Degree in Theater – S&W Design (Set and Costumes) Option promotes both education and research focusing on stage plasticity.

It encourages lab work, thinking, and creating as cornerstones of the performing arts, gifting students with both technical and operational techniques allowing them to autonomously develop their projects with their featured means of expression and sources of interest.

It essentially works for and with all Theater and other Performing Arts areas while remaining open to Film, Television, and Visual Arts.

Its curricular units are comprised of Set & Wardrobe Design Projects, Theory, Props, Sewing, Lighting, Graphic Rendering Software, Puppeteering and Animation, Makeup and Special Effects, etc.

Prospects

- Set Designers;
- Costume Designers;
- Prop Masters;
- Cultural Education Instructors⁸⁴.

(2019i)

⁸⁴ Idem.

1.1.4.3 Prod. Mgmt.

The Bachelor's Degree in Theater – Production Management Option focuses on the instruction of new professionals with strong cultural and theatrical skills specifically in the technical, lighting and sound, and cultural, administrative and executive management of artistic projects.

Prospects

- Producers;
- Cultural Mediators;
- Assistant Directors;
- Stage Managers⁸⁵;
- Technical Directors;
- Polyvalent Theater Technicians;
- Cultural Education Instructors⁸⁶.

(2019j)

Although I argued in subchapter “1.1.3.3 Homogenization and Specificity” that the Prod. Mgmt. Option was perhaps anchored on too many one-time only CUs, the truth is the career prospects for this Option, as listed above, offer enrolled students a chance at a wider range of professional choices as “Polyvalent Theater Technicians”, enabling them to become Assistant Directors (which they share with Actors) and Cultural Education Instructors, a career prospect common to all Options. Regardless of this designation being somewhat generic as far as the tasks each Option teaches its respective students to fulfill are concerned, the introduction of Optional CUs is an important new measure promoting skill homogenization and polyvalence.

⁸⁵ This designation is valid for “Directores de Palco”, “Directores de Cena”, and “Contra-Regras”.

⁸⁶ My translation.

1.2 Higher School of Arts and Design – Polytechnic Institute of Leiria

1.2.1 Post-Bologna Implementation (2007-11)

1.2.1.1 General Structure

In the 2007/08 term, the Bachelor's Degree in Theater awarded by the HSAD-PILeiria was the subject, under Order #25545-AI/2007, of November 8th⁸⁷, of legal adjustments imposed by the Bologna Process⁸⁸.

Unlike the HSTF-PIL, the institution we are looking at in this chapter does not offer a choice between Variants or Options; rather, there is a single Common Core Curriculum for all students, who must mandatorily acquire 180 ECTS to graduate, 30 of which are granted by successfully completing Optional CUs⁸⁹.

The fields of study in 2007 were designated:

- a)** Theater (Predominant⁹⁰);
- b)** Acting and Movement;
- c)** Music and Voice;
- d)** Performance Studies;
- e)** Humanities;
- f)** Management;
- g)** Any Other Field of Study⁹¹.

In the following table, I will be breaking down what this institution's Common Core Curriculum was comprised of.

⁸⁷ Cf. diss. App. D.2.a.

⁸⁸ Ibid., Art. 2.

⁸⁹ Ibid., App. I, Tab. 1.

⁹⁰ Ibid., App. II, Tab. 1.

⁹¹ Ibid.

Table 1.10
Theater Curriculum (2007-11)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Acting	AM	I	II	-	-	-	-
Introduction to Musical Arts	MV	∃!	-	-	-	-	-
Theater History	H	I	II	-	-	-	-
Dramatic Literature Analysis	PS	I	II	-	-	-	-
Voice Workshop	MV	I	II	III	IV	-	-
Movement Workshop	AM	I	II	III	IV	-	-
Introduction to the Stage	T	∃!	-	-	-	-	-
Theatrical Anthropology	H	∃!	-	-	-	-	-
Stage or Optional I	T/AOFS	-	∃!	-	-	-	-
Theater Project	T	-	-	I	II	III	-
Musical Arts or Opt. II	MV/AOFS	-	-	∃!	-	-	-
Contemporary Theater Movements	PS	-	-	I	II ^(a)	-	-
Dramaturgy	PS	-	-	∃!	-	-	-
Directing	T	-	-	-	∃!	-	-
Opt. III	AOFS	-	-	-	∃! ^(a)	-	-
Advanced Dramaturgy or Opt. IV	PS/AOFS	-	-	-	∃!	-	-
Adv. Directing or Opt. V	T/AOFS	-	-	-	-	∃!	-
Portuguese Theater History	H	-	-	-	-	∃!	-
Adv. Voice Workshop or Opt. VI	MV/AOFS	-	-	-	-	∃!	-
Adv. Movement Workshop or Opt. VII	AM/AOFS	-	-	-	-	∃!	-
Marketing and Cultural Assets or Opt. VIII	M/AOFS	-	-	-	-	∃!	-
Integrated Project or Internship	T	-	-	-	-	-	∃!
Theater Studies	PS	-	-	-	-	-	∃!

Key^{92,93}

(a) The student must choose one of these two CUs.

AM – Acting and Movement; MV – Music and Voice; H – Humanities; M – Management;
T – Theater; AOFS – Any Other Field of Study; PS – Performance Studies.

∃! – One-Time Only; I to IV – CU Modules.

It is explained in the TOJ how Optional CUs operated immediately after the implementation of the Post-Bologna curricular model, highlighting the fact that students could choose any Optional CU available from any undergraduate degree awarded by the HSAD-PILeiria:

Curricular units listed as optional are based on the premise that the student may either choose freely as an option any curricular unit available from any of the HSAD-PILeiria's courses, granted the specific rules inherent to their choice are followed, or attend the designated course-specific CU. Credits obtained must be a total of 180, being that 150 must be attained from the enrolment in the Common Core Curriculum and 30 from the attendance of optional curricular units external to the course.

Generically, optional curricular units must be chosen by students from working curricular units pertaining to any operating course awarded by the HSAD-PILeiria, made specifically available for such purpose, as long as their enrolment is compatible with the attendance of the course's mandatory curricular units during a given semester. Exceptionally, other optional curricular units may be offered based on a Scientific Board's proposal with the purpose of: a) assuring the instruction's scientific topicality; b) maintaining their noteworthy interest common to all courses of the HSAD-PILeiria.

Conditional optional curricular units may be offered based on any working curricular unit from any course – within each curriculum's specific regulations – or others yet to be proposed by the Scientific Board and regarded as fundamental for the definition or stressing of a predetermined profile within the undergraduate degrees⁹⁴.

[2007c, 32,540-(104)]

⁹² Ibid., App. II, Tabs. 2-7.

⁹³ Ibid., App. I, Tab. 1.

⁹⁴ My translation.

1.2.2 Adjustments (2011-Present)

1.2.2.1 2011-13

Four years after the HSAD-PILeiria's Bachelor's Degree in Theater was readapted to fit the Higher Education regulations common to all European Union Member-States⁹⁵, the institution made a few adjustments under Order #9898/2011, of August 5th⁹⁶, despite maintaining a Common Core Curriculum model.

The total number of credits required to graduate stayed the same as before (being that 150 were mandatory and 30 were optional)⁹⁷, together with the fields of study⁹⁸, of which Theater remained predominant.

While there are verifiable changes made to the course-specific CU listing, Optional CUs kept the same framework⁹⁹.

The following table breaks down these modifications.

⁹⁵ Cf. diss. App. D.2.b, 2nd par.

⁹⁶ Ibid., 1st-3rd pars.

⁹⁷ Ibid., App., #6.

⁹⁸ Ibid.

⁹⁹ Ibid., note (7).

Table 1.11
Theater Curriculum (2011-13)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Acting	AM	I	II	-	-	-	-
Introduction to Musical Arts	MV	☺!	-	-	-	-	-
Theater History	H	I	II	-	-	-	-
Dramatic Literature Analysis	PS	-	☺!	-	-	-	-
Voice Workshop	MV	I	II	III	IV	-	-
Movement Workshop	AM	I	II	III	IV	-	-
Introduction to the Stage	T	☺!	-	-	-	-	-
Theatrical Anthropology	H	-	☺!	-	-	-	-
Stage or Optional I	T/AOFS	-	☺!	-	-	-	-
Theater Project	T	-	-	I	II	III	-
Musical Arts or Opt. II	MV/AOFS	-	-	☺!	-	-	-
Contemporary Theater Movements	PS	-	-	I	II ^(a)	-	-
Dramaturgy	PS	-	-	I	II ^(b)	-	-
Text Theater Directing or Opt. III	MV/AOFS	-	-	-	☺!	-	-
Directing or Opt. IV	T/AOFS	-	-	-	☺!	-	-
Opt. V	T/AOFS	-	-	-	☺! ^(a)	-	-
Portuguese Theater History	H	☺!	-	-	-	-	-
Opt. VI	AOFS	-	-	-	☺! ^(b)	-	-
Adv. Voice Workshop or Opt. VII	MV/AOFS	-	-	-	-	☺!	-
Adv. Movement Workshop or Opt. VIII	AM/AOFS	-	-	-	-	☺!	-
Marketing and Cultural Assets or Opt. IX	M/AOFS	-	-	-	-	☺!	-
Integrated Project or Internship	T	-	-	-	-	-	☺!
Theater Studies	PS	-	-	-	-	☺!	-
Performance Studies	PS	-	-	-	-	☺!	-

Key^{100,101}

- (a) The student must choose one of these two CUs;
- (b) Idem.

AM – Acting and Movement; MV – Music and Voice; H – Humanities; M – Management; T – Theater; AOFS – Any Other Field of Study; PS – Performance Studies.

∃! – One-Time Only;

I to IV – CU Modules.

Key changes made from 2011 onward comprise the moving of most theory-based CUs to earlier stages in the course, instead of saving them for the end, except when there is no more room in the workload designated for a given semester, which is the case of “Portuguese Theater History”, for instance, to be attended in the very first semester of the course (and, therefore, placed closer to “Theater History” I and II), or “Theater and Performance Studies” (two separate CUs, the latter of which newly introduced), kept for the fifth semester, allowing students to focus entirely on their Project or Internship in the sixth and final semester.

The adoption of such a Common Core Curriculum model broadens the instruction of students in Theater and the Performing Arts by including CUs which, based on the HSTF-PIL’s curriculum model, would have otherwise been distributed across its Options (safe for the introduction of Optional CUs in 2017)¹⁰²; not just that, students of the HSAD-PILeiria were still granted permission to attend any undergraduate CU, as long as it was compatible with the designated regulations¹⁰³.

¹⁰⁰ Ibid., App., #7, Tabs. 1-6.

¹⁰¹ Ibid., App., #6.

¹⁰² Cf. diss. subchap. “1.1.3.4. Introduction of Optional CUs”, p. 23.

¹⁰³ Vide note 99.

1.2.2.2 2013-18

Under Order #8546/2013, of July 1st¹⁰⁴, a second round of adjustments was approved by the President of the Polytechnic Institute of Leiria regarding the HSAD's Bachelor's Degree in Theater¹⁰⁵ following accreditation by the HE3A, to be first applied through the school year of 2012/13.

Credit distribution remained the same (150 mandatory, 30 optional)¹⁰⁶, as well as the CUs' fields of study¹⁰⁷. The Optional CU system practiced from the very beginning of the course under the Bologna legal framework was also kept intact¹⁰⁸.

Key modifications include the introduction of new course-based CUs, together with the ability for students to put together their own project across the sixth and final semester, nevertheless supervised by a tutor¹⁰⁹.

Other small changes were made regarding CU designations, their respective teaching moment in the course (implying a back-and-forth motion), and the number of modules to attend.

Finally, a broadening of horizons toward the acting part of the TV (or Film) industry, as opposed to the HSTF-PIL's Television Environment, far better tailored for Designers than Actors¹¹⁰, can be seen toward the end of the course, along with two Prod. Mgmt. and S&W Design-directed CUs, as demonstrated in the following table.

¹⁰⁴ Cf. diss. App. D.2.c, Arts. 1-2.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid., App., #6.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., #7, Tab. 6, note (3).

¹⁰⁹ Ibid., note a).

¹¹⁰ Vide note 102.

Table 1.12
Theater Curriculum (2013-18)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Acting	AM	I	II	-	-	-	-
Music Workshop	MV	I	II	III ^(a)	-	-	-
Theater History	H	I	II	-	-	-	-
Dramatic Literature Analysis	PS	∃!	-	-	-	-	-
Voice Workshop	MV	I	II	III	IV	-	-
Movement Workshop	AM	I	II	III	IV	-	-
Set Design	T	∃!	-	-	-	-	-
Spectacle Analysis	H	-	∃!	-	-	-	-
Theater Management and Production or Opt. I	M/AOFS	-	∃!	-	-	-	-
Theater Project	T	-	-	I	II	III	-
Theater Lighting and Sound Design or Opt. II	T/AOFS	-	∃!	-	-	-	-
Contemporary Theater and Performance	PS	-	-	-	I	II ^(c)	-
Dramaturgy	PS	-	-	I	II ^(b)	-	-
Opt. III	AOFS	-	-	∃! ^(a)	-	-	-
Text Theater Directing or Opt. IV	MV/AOFS	-	-	-	∃!	-	-
Directing or Opt. V	T/AOFS	-	-	-	∃!	-	-
Portuguese Theater History	H	-	-	∃!	-	-	-
Opt. VI	AOFS	-	-	-	∃! ^(b)	-	-
Adv. Movement Workshop or Opt. VII	AM/AOFS	-	-	-	-	∃!	-
Adv. Voice Workshop or Opt. VIII	MV/AOFS	-	-	-	-	∃!	-
Opt. IX	AOFS	-	-	-	-	∃! ^(c)	-
Autonomous Project or Internship	T	-	-	-	-	-	∃!
Theater Studies	PS	-	-	-	-	∃!	-
TV & Film Acting	PS	-	-	-	-	∃!	-

Key^{111,112}

- (a) The student must choose one of these two CUs;
- (b) Idem;
- (c) Idem.

AM – Acting and Movement; MV – Music and Voice; H – Humanities; M – Management;
T – Theater; AOFS – Any Other Field of Study; PS – Performance Studies.

∃! – One-Time Only;
I to IV – CU Modules.

¹¹¹ Ibid., App., #7, Tabs. 1-6.

¹¹² Ibid., App., #6.

1.2.2.3 2018-Present

The latest changes to the HSAD's Bachelor's Degree in Theater, enacted into law by the President of the Polytechnic Institute of Leiria under Order #7238/2018, of July 30th¹¹³, are none but the ability to choose between Theater Lighting and Sound Design or Optional I¹¹⁴ and Theater Management and Production or Optional II¹¹⁵, the exact opposite of what is stated in Table 1.12.

Apart from the introduction of a slightly wider range of CUs from several fields of study, therefore increasing this course's students' polyvalence in the theatrical job market, all three modifications approved for this degree in a mere seven years (2011-18) are mostly based on instability regarding the instruction moments in time of certain CUs, their designations, and their number of modules, for which reason there is no need to produce a table demonstrating the two minor changes mentioned above in this subchapter's first paragraph.

¹¹³ Cf. diss. App. D.2.d.

¹¹⁴ Ibid., App., #11, Tab. 2.

¹¹⁵ Ibid.

1.2.3 Career Prospects

From the HSAD-PILeiria's website, we can assert, first of all, these are the programmed objectives to fulfill when enrolled in the Bachelor's Degree in Theater:

Training obtained from the HSAD-PILeiria's Theater Course seeks to put students in contact with the several frameworks available in the theatrical universe. The course is set for the training of actors, also offering a broadened instruction that is adequate for students who might also wish to perform other jobs in Theater.

There is a clear progression in the Theater course toward the application of skills acquired. During the second and third years, classes stage spectacles. During the course's last semester, students can choose between an internship or the development of an autonomous project.

The course aims at the students' ability to flourish their creativity based on a solid cornerstone of skills and capabilities. The proximity to other artistic fields of study (painting, sculpture, sound, imagery, and design) is second-to-none in this School.

Faculty members are comprised of currently working artists (actors, directors, playwrights, dancers/choreographers) and academics¹¹⁶.

(2019a)

Concerning career prospects directly, this is the HSAD-PILeiria's statement:

The available career paths include acting, performing, playwriting, researching, reviewing, rehearsing or teaching theater studies, theater event production, and performing arts programming and technical production¹¹⁷.

(2019a)

¹¹⁶ My translation.

¹¹⁷ Idem.

1.3 Higher School of Music and Performing Arts – Polytechnic Institute of Porto

1.3.1 Post-Bologna Implementation (2007-11)

1.3.1.1 General Structure

The Bachelor's Degree in Theater awarded by the HSMPA-PIP is perhaps the closest to the one taught at the HSTF-PIL, especially as far as its course plan is concerned, for it is divided into two Variants, one of which, in turn, is subdivided into four Options to choose from, rendering this School's instruction a great deal more specific than the former National Conservatoire itself.

By Order #25131-D/2007, of October 31st¹¹⁸, under the provisions of Law-Decree #74/2006, of March 24th¹¹⁹, modified by Law-Decree #107/2008, of June 25th¹²⁰, the two-stage Theater Course (Baccalaureate and Bachelor's¹²¹) of the HSMPA-PIP was adjusted to fit the new European Union Higher Education legal framework, now built to achieve 180 credits over three years (or six semesters, beginning in the school year of 2007/08) and organized as seen below:

Variants¹²²

- a) Acting;
- b) Production & Design.

↳ **Options**¹²³

- 1) Stage Management;
- 2) Set Design;
- 3) Costume Design;
- 4) Lighting & Sound.

¹¹⁸ Cf. diss. App. D.3.a.

¹¹⁹ Ibid., 1st par.

¹²⁰ Cf. diss. App. D.3.b., 5th par.

¹²¹ Vide note 118, #2.

¹²² Ibid., App.

¹²³ Ibid.

Four years later, under Order #12776/2011, of September 23rd¹²⁴, the Polytechnic Institute of Porto officially published to TOJ the changes made after the Theater Course's adjustments under the provisions set by the Bologna Process, defining 167.5 credits as mandatory and 12.5 as optional¹²⁵, setting Artistic Theatre Practice as the predominant field of study for the Acting Variant¹²⁶. In detail, the following are the fields of study this Variant comprises¹²⁷:

- i)** Artistic Theatre Practice;
- ii)** Theater Studies;
- iii)** Sociocultural Studies;
- iv)** Technology.

Optional CUs were not attributed a field of study of their own, a fact that is justified in #10 – Remarks¹²⁸:

Curricular units designated in the curriculum as optional are chosen by students according to the offer made available by the several fields of study comprised in the school's curricula^{129,130}.

(2011b)

Let us break down, over the following pages and with the visual aid of tables, the curriculum for each Variant and Option.

¹²⁴ Cf. diss. App. D.3.b.

¹²⁵ Ibid., Estrutura Curricular (EN: Curricular Structure), #9.

¹²⁶ Ibid., #5.

¹²⁷ Vide note 125.

¹²⁸ PT: 10 – Observações.

¹²⁹ My translation.

¹³⁰ A point shared with the HSAD-PILeiria.

1.3.1.2 Variants

1.3.1.2.1 Acting

Table 1.13
Acting Variant Curriculum (2007-17)

CU	FS	1st Year		2nd Year		3rd Year	
Introduction to Theater Studies	TS	∃!		-		-	
Contemporary Art & Culture	SCS	∃!		-		-	
Information Technology (IT)	T	∃!		-		-	
Introduction to Acting	ATP	∃!		-		-	
Theater Workshop	ATP	∃!		-		-	
Seminars	-	I (TS)	II*	III*	IV*	V*	VI*
Theater History 19th to 21st Centuries	TS	∃!		-		-	
Portuguese Drama Repertoire	TS	∃!		-		-	
Voice and Music	ATP	I		II	III	IV	V
Movement	ATP	I		II	III	IV	V
Acting and Project	ATP	I		II	III	IV	V
Production	ATP	I		II	III	IV	V
Opt.	-	I*		II*	III*	IV*	V*
Theater History Rite – Classical Antiquity	TS	-		∃!		-	
Dramaturgy Analysis	TS	-		∃!		-	
Theater History Mid. Ages – Renaissance	TS	-		∃!		-	
Western Drama Repertoire	TS	-		I		II	
Theater History 17th to 18th Centuries	TS	-		-		∃!	
Art History	SCS	-		-		∃!	
Theater Theory and Esthetic	TS	-		-		∃!	

Key^{131,132}

* Field of Study to be determined¹³³.

TS – Theater Studies; SCS – Sociocultural Studies; T – Technology; ATP – Artistic Theater Practice.

∃! – One-Time Only;

I to VI – CU Modules.

For 10 years, the HSMPA-PIP focused on delivering a homogeneous Bachelor's Degree in Theater within the Acting Variant by offering not only CUs common to both the HSTF-PIL's Acting Option and the HSAD-PILeiria's optionless degree (such as "Acting", "Voice", or "Movement"), but also computer literacy through "IT", five modules of "Production" from beginning to end, and "Seminars". Dramaturgy CUs are abundant as well, regardless of the "Theater History" modules being delivered out of order, beginning first with 19th to 21st Centuries, only moving to the craft's Grecian origins later, during the second year.

Still, and while Acting-specific, this Variant had plenty of skills to confer upon students in several areas of the theatrical universe, except for other CUs which could have been Set Design-related, much to the likes of the HSAD-PILeiria's curriculum, which began to comprise this field of study only in its latest reformulation; nevertheless, it must be acknowledged both the HSAD-PILeiria and the HSMPA-PIP allow students to choose any CU they desire within each school's universe¹³⁴ on several occasions across all six semesters, something that remains impossible at the HSTF-PIL, despite the existence of a Film Department, which cooperates with its Theater counterpart only at the very last moment of the degree, just before graduation.

¹³¹ Cf. diss. App. D.3.b., «Acting Variant», Tabs. 1-3.

¹³² *Ibid.*, #9.

¹³³ Vide note 131.

¹³⁴ Vide note 130.

1.3.1.2.2 Production & Design

1.3.1.2.2.1 Options

1.3.1.2.2.1.1 Set Design

Table 1.14
Production & Design Variant
Set Design Option Curriculum (2007-17)

CUs	FS	1st Year		2nd Year		3rd Year	
Introduction to Theater Studies	TS	☺!		-		-	
Contemporary Art & Culture	SCS	☺!		-		-	
Information Technology (IT)	T	☺!		-		-	
Introduction to Set Design	TS	☺!		-		-	
Introduction to Costume Design	TS	☺!		-		-	
Design	ATP	I	II	III		-	
Props	ATP	I		-		II	
Theater Workshop	ATP	☺!		-		-	
Seminars	-	I*	II*	III*	IV*	V*	VI*
Theater History 19th to 21st Centuries	TS	☺!		-		-	
Portuguese Drama Repertoire	TS	☺!		-		-	
Set Design History	SCS	☺!		-		-	
Research Methodology	SCS	☺!		-		-	
Project and Design	ATP	I		II		III	
Set Design Workshop	ATP	I		II	III	IV	V
Safety at Work	T	☺!		-		-	
Production	ATP	I		II	III	IV	V
Opt.	-	I*		II*	III*	IV*	V*

CUs	FS	1st Year	2nd Year	3rd Year
Theater History Rite – Classical Antiquity	TS	-	☒!	-
Dramaturgy Analysis	TS	-	☒!	-
Set Design	ATP	-	I	II
Stage Machinery	T	-	☒!	-
Theater History Mid. Ages – Renaissance	TS	-	☒!	-
Western Drama Repertoire	TS	-	I	II
Computer-Assisted Design	ATP	-	☒!	-
Color Theory & Practice	ATP	-	☒!	-
Theater History 17th to 18th Centuries	TS	-	-	☒!
Art History	SCS	-	-	☒!
Photography	T	-	-	☒!
Theater Theory and Esthetic	TS	-	-	☒!
Project Design	ATP	-	-	☒!
TV & Film	T	-	-	☒!

Key^{135,136}

* Field of Study to be determined¹³⁷.

TS – Theater Studies; SCS – Sociocultural Studies; T – Technology; ATP – Artistic Theater Practice.

☒! – One-Time Only;

I to VI – CU Modules.

¹³⁵ Cf. diss. App. D.3.b., Production & Design Variant – Set Design Option, Tabs. 1-3.

¹³⁶ Ibid., #9.

¹³⁷ Vide note 135.

1.3.1.2.2.1.2 Stage Mgmt. & Prod.

Table 1.15
Production & Design Variant
Stage Mgmt. & Prod. Option Curriculum (2007-17)

CU's	FS	1st Year		2nd Year		3rd Year	
Introduction to Theater Studies	TS	☺!		-		-	
Contemporary Art & Culture	SCS	☺!		-		-	
Information Technology (IT)	T	☺!		-		-	
Introduction to Stage Mgmt. & Theater Prod.	TS	☺!		-		-	
Introduction to Lighting & Sound Design	TS	☺!		-		-	
Theater Workshop	ATP	☺!		-		-	
Seminars	-	I*	II*	III*	IV*	V*	VI*
Theater History 19th to 21st Centuries	TS	☺!		-		-	
Portuguese Drama Repertoire	TS	☺!		-		-	
Project and Design	ATP	I		II		III	
Advanced IT	T	☺!		-		-	
Stage Mgmt. Techniques	ATP	I		II	III	-	
Costume History	SCS	☺!		-		-	
Set Design History	SCS	☺!		-		-	
Safety at Work	T	☺!		-		-	
Production	ATP	I		II	III	IV	V
Opt.	-	I*		II*	III*	IV*	V*
Theater History Rite – Classical Antiquity	TS	-		☺!		-	
Dramaturgy Analysis	TS	-		☺!		-	
Means of Theater Production	ATP	-		☺!		-	

CUs	FS	1st Year	2nd Year		3rd Year
Theater History Mid. Ages – Renaissance	TS	-	☺!		-
Project Planning and Management	ATP	-	☺!		-
Stage Mgmt. Workshop	ATP	-	I	II	-
Stage Machinery	T	-	☺!		-
Western Drama Repertoire	TS	-	I	II	
Computer-Assisted Design	T	-	☺!		-
Human & Material Resources Mgmt.	SCS	-	☺!		-
Theater History 17th to 18th Centuries	TS	-	-	☺!	
Art History	SCS	-	-	☺!	
Introduction to Accounting	SCS	-	-	☺!	
Introduction to Marketing, PR & Adv. ^(a)	SCS	-	-	☺!	
Performing Arts Legislation	SCS	-	-	☺!	
Assistant Directing	ATP	-	-	I	II
Stage Management	ATP	-	-	☺!	
Music and Musical Repertoire	MS	-	-	☺!	
Stage Mgmt. & Prod. Workshop	ATP	-	-	I	II
Theater Theory and Esthetic	TS	-	-	☺!	
Accounting	SCS	-	-	☺!	
Production and Diffusion	ATP	-	-	☺!	
Project Design	ATP	-	-	☺!	

Key^{138,139}

* Field of Study to be determined¹⁴⁰; (a) Public Relations and Advertising.

TS – Theater Studies; SCS – Sociocultural Studies; T – Technology; ATP – Artistic Theater Practice; MS – Musical Studies.

☺! – One-Time Only; I to VI – CU Modules.

¹³⁸ Cf. diss. App. D.3.b., Production & Design Variant – Stage Mgmt. & Prod. Option, Tabs. 1-3.

¹³⁹ Ibid., #9.

¹⁴⁰ Vide note 138.

1.3.1.2.2.1.3 Costume Design

Table 1.16
Production & Design Variant
Costume Design Option Curriculum (2007-17)

CU's	FS	1st Year		2nd Year		3rd Year	
Introduction to Theater Studies	TS	∃!		-		-	
Contemporary Art & Culture	SCS	∃!		-		-	
Information Technology (IT)	T	∃!		-		-	
Introduction to Set Design	TS	∃!		-		-	
Introduction to Costume Design	TS	∃!		-		-	
Design	ATP	I	II	-		-	
Props	ATP	I		-		II	
Theater Workshop	ATP	∃!		-		-	
Seminars	-	I*	II*	III*	IV*	V*	VI*
Theater History 19th to 21st Centuries	TS	∃!		-		-	
Portuguese Drama Repertoire	TS	∃!		-		-	
Costume Drawing	ATP	I		II		-	
Project and Design	ATP	I		II		III	
Costume History	SCS	I		II	III	-	
Costume Workshop	ATP	I		II	III	IV	V
Safety at Work	ATP	∃!		-		-	
Production	ATP	I		II	III	IV	V
Opt.	-	I*		II*	III*	IV*	V*
Theater History Rite – Classical Antiquity	TS	-		∃!		-	
Dramaturgy Analysis	TS	-		∃!		-	

CU	FS	1st Year	2nd Year	3rd Year
Costume Design	ATP	-	I	II
Theater History Mid. Ages – Renaissance	TS	-	∃!	-
Western Drama Repertoire	TS	-	I	II
Theater Costume	TS	-	I	II
Theater History 17th to 18th Centuries	TS	-	-	∃!
Art History	SCS	-	-	∃!
Theater Theory and Esthetic	TS	-	-	∃!
Wardrobe Props	ATP	-	-	∃!
Theater Costume Techniques	ATP	-	-	∃!

Key^{141,142}

* Field of Study to be determined¹⁴³.

TS – Theater Studies; SCS – Sociocultural Studies; T – Technology; ATP – Artistic Theater Practice.

∃! – One-Time Only;

I to VI – CU Modules.

¹⁴¹ Cf. diss. App. D.3.b., Production & Design Variant – Costume Design Option, Tabs. 1-3.

¹⁴² Ibid., #9.

¹⁴³ Vide note 141.

1.3.1.2.2.1.4 Lighting & Sound Design

Table 1.17
Production & Design Variant
Lighting & Sound Design Option Curriculum (2007-17)

CUs	FS	1st Year		2nd Year		3rd Year	
Introduction to Theater Studies	TS	∃!		-		-	
Contemporary Art & Culture	SCS	∃!		-		-	
Information Technology (IT)	T	∃!		-		-	
Intro. to Lighting & Sound Design Techniques	TS	∃!		-		-	
Basic Physics	T	∃!		-		-	
Theater Workshop	ATP	∃!		-		-	
Seminars	-	I*	II*	III*	IV*	V*	VI*
Theater History 19th to 21st Centuries	TS	∃!		-		-	
Portuguese Drama Repertoire	TS	∃!		-		-	
Project and Design	ATP	I		II		III	
Stage Sound	ATP	∃!		-		-	
Stage Lighting	ATP	∃!		-		-	
Applied Physics	T	∃!		-		-	
Safety at Work	ATP	∃!		-		-	
Production	ATP	I		II	III	IV	V
Opt.	-	I*		II*	III*	IV*	V*
Theater History Rite – Classical Antiquity	TS	-		∃!		-	
Dramaturgy Analysis	TS	-		∃!		-	
Lighting Design	ATP	-		I	II	III	
Sound Design	ATP	-		I	II	III	

CUs	FS	1st Year	2nd Year		3rd Year	
Applied IT – Lighting	ATP	-	☺!		-	
Applied IT – Sound	ATP	-	☺!		-	
Sound Technology	ATP	-	I	II	-	
Lighting Technology	ATP	-	I	II	-	
Stage Machinery	ATP	-	☺!		-	
Theater History Mid. Ages – Renaissance	TS	-	☺!		-	
Western Drama Repertoire	TS	-	I		II	
Computer-Assisted Design	ATP	-	☺!		-	
Theater History 17th to 18th Centuries	TS	-	-		☺!	
Art History	SCS	-	-		☺!	
Automated Digital Systems – Lighting	ATP	-	-		☺!	
Automated Digital Systems – Sound	ATP	-	-		☺!	
Workshop Practice – Lighting	ATP	-	-		I	II
Workshop Practice – Sound	ATP	-	-		I	II
Music and Musical Repertoire	MS	-	-		☺!	
Theater Theory and Esthetic	TS	-	-		☺!	
Project & Research	SCS	-	-		☺!	
Ethics & Deontology	TS	-	-		☺!	
Digital Imagery	ATP	-	-		☺!	
Professional Code	ATP	-	-		☺!	

Key^{144,145}

* Field of Study to be determined¹⁴⁶.

TS – Theater Studies; SCS – Sociocultural Studies; T – Technology; ATP – Artistic Theater Practice; MS – Musical Studies.

☺! – One-Time Only; I to VI – CU Modules.

¹⁴⁴ Cf. diss. App. D.3.b., Production & Design Variant – Lighting & Sound Design Option, Tabs. 1-3.

¹⁴⁵ Ibid., #9.

¹⁴⁶ Vide note 144.

Out of the four Options subordinate to the HSMPA-PIP's Bachelor's Degree in Theater's Production & Design Variant, Lighting & Sound Design is by far the most demanding and technical regarding its curriculum, not only comprising theory-based Common Core Curriculum CUs (namely "Introduction to Theater Studies", "Contemporary Art and Culture", "Information Technology", "Theater History", "Portuguese Drama Repertoire", "Dramaturgy Analysis", "Western Drama Repertoire", "Art History", and "Theater Theory and Esthetic"), but also other relevant Option-specific CUs such as "Ethics & Deontology" and "Professional Code", which could also be applicable to other Options within the Production & Design Variant, as well as the Acting Variant.

Also common to all Production & Design Variant Options is the "Work Safety" CU; given that the Acting Variant curriculum is much lighter than the other Theater course Variant and its Options regarding the total number of CUs designated as Variant-specific, perhaps Actors could also learn about safety at the workplace, for, even though they might not be directly responsible for handling stage machinery and equipment, serious accidents or injuries can be prevented by teaching them a few skills related to safety. Then again, and with several seminar and optional modules to choose from across six semesters, it is up to each student to decide whether to attend a unit of this nature.

1.3.2 Reform (2017-Present)

Under Order #3664/2017, of April 28th¹⁴⁷, the HSMPA-PIP's Bachelor's Degree in Theater was reorganized from two Variants (Acting and Production & Design) and four Options (pertaining to the latter Variant) to a total six Variants, as the Production & Design Variant Options became Variants of their own, thus becoming independent of and extinguishing Production & Design from the Theater degree curricula¹⁴⁸.

Because the changes implemented are minor, presenting new tables in this chapter would be redundant. May I simply highlight that all fields of study have been preserved (apart from Technology, in the Acting Variant¹⁴⁹) and that all Optional CUs are now branded in this section of the order published to the TOJ as "All"¹⁵⁰, meaning students are still allowed to choose from the institution's undergraduate curricula, regardless of the course being Theater or any other awarded by the school¹⁵¹.

Also, both mandatory and optional credits have been readjusted to be the same for all five Variants, set to 175.5 and 4.5 (180 total), respectively¹⁵².

Other modifications worth noting are the extinction of "Information Technology" from all Variants and the reduction of six "Seminar" modules to just one in the 1st Semester of the 1st Year¹⁵³. As for "Theater History", instead of associating the contents of a given module to the CU designation like before, it is the module Roman numerals that are now listed in the official curricula.

Another aspect shared by all Variants, as opposed to the HSTF-PIL and the HSAD-PILeiria's Bachelor's Degrees in Theater, is the failure to offer students a "Curricular Internship", which would put them closer to both seasoned professionals and the reality of the job at a cultural institution, no matter the skills retrieved from whichever Variant, something the first institution mentioned above also lacked prior to the latest reform¹⁵⁴.

¹⁴⁷ Cf. diss. App. D.3.c.

¹⁴⁸ Ibid., App., #9, Tabs. 1-5.

¹⁴⁹ Ibid., Tab. 1.

¹⁵⁰ Vide note 148.

¹⁵¹ Ibid.

¹⁵² Vide note 148.

¹⁵³ Ibid., #11, Tabs. 6-20.

¹⁵⁴ HSTF-PIL, 2018g.

1.3.3 Career Prospects

According to the HSMPA-PIP's website, each Bachelor's Degree in Theater Variant has its own objectives, also listing the possible career paths students are expected to follow once they graduate and enter the job market¹⁵⁵.

Let us analyze them one by one in the following pages.

1.3.3.1 Acting Variant

These are the objectives of the Acting Variant instruction:

Acting encourages the development of diversified acting, voice, and movement skills as resources for character building and improvisation techniques. By developing their qualifications in consonance with the remaining Theater fields of study and the best instructors, students acquire a broad knowledge of the foundations of Theater Arts, from history to dramaturgy and vocal techniques to improvisation, consolidated in several opportunities to engage in a theatrical stage experience.

By combining theory with artistic experience, theater practice is fulfilled in the staging of spectacles each semester by guest directors.

Acting educates prospective actors from both a technical and artistic point of view. Specifically planned for theater acting, this variant's curriculum enables further connections to other fields to the like of television, film, advertising, and dubbing¹⁵⁶.

(HSMPA-PIP, 2019a)

Specifically regarding career paths, this is the school's forecast for this Variant:

Several professional environments specializing in both classical and contemporary Theater (street entertainment, film, television, advertising, puppeteering, and other assorted projects of a polyvalent nature).

Actor, director, assistant director, acting coach, cultural education instructor,

¹⁵⁵ HSMPA-PIP, 2019a-e.

¹⁵⁶ My translation.

announcer, instructor¹⁵⁷.

(2019a)

So far, this is the only school admitting the possibility that an acting-directed curriculum may also be applied to full-time directing, instead of merely assisting¹⁵⁸. The lack of a Master's Degree specializing in Directing, unlike the HSTF-PIL¹⁵⁹, is perhaps the most logical argument justifying the HSMPA-PIP's choice to include a directing career path in an undergraduate degree. Even though the HSAD-PILeiria does not award a Master's in Directing either¹⁶⁰, it does offer CUs within that field of study precisely¹⁶¹.

1.3.3.2 Set Design Variant

Our degrees equip students with assorted, technical, and creative professional skills in every specialization, to be used both in Theater and other performing arts. By developing their studies in consonance with the Acting Variant and the best instructors, students acquire a wide range of knowledge on Theater Art fundamentals, from history to dramaturgy, art, drawing, design, and workshop application.

By combining theory with artistic experience, theater practice is fulfilled in the staging of spectacles each semester by guest directors.

Set Design aims at both conceiving and materializing stage concepts and devices directed at the performing arts' several areas. While focused on theater, the curriculum enables a connection to film, television, opera, and dancing.

The Set Designer conceives, designs, coordinates set construction while building on their own, projects and delivers demos, projects and builds props. They coordinate the public presentation space, together with the available technical, material, and financial means¹⁶².

(2019b)

¹⁵⁷ Idem.

¹⁵⁸ Cf. diss. subchaps. 1.1.4 and 1.2.3.

¹⁵⁹ HSMPA-PIP, 2019f.

¹⁶⁰ Ibid., HSAD-PILeiria, 2019b.

¹⁶¹ Cf. diss. Tabs. 1.10-12.

¹⁶² My translation.

With each Variant relying on each other to complement their respective curriculum, these are the career prospects for Designers:

Set Designer, Assistant Set Designer, Prop Master, Window Dresser, Exhibit Set Designer.

(2019b)

Despite Variant interaction and interdisciplinarity, as noted in the objectives for both, the career paths for Set Design are far more limited – not to mention too specific, ruling out other job options covered by “Theater Art fundamentals, from history to dramaturgy, art, drawing, design, and workshop application¹⁶³”.

1.3.3.3 Stage Mgmt. & Prod. Variant

Our degrees equip students with assorted, technical, and creative professional skills in every specialization, to be used both in Theater and other performing arts. By developing their studies in consonance with the Acting Variant and the best instructors, students acquire a wide range of knowledge on Theater Art fundamentals, from history to dramaturgy, art, drawing, design, and workshop application.

By combining theory with artistic experience, theater practice is fulfilled in the staging of spectacles each semester by guest directors.

Stage Management and Production cooperates with the remaining areas in order to achieve a whole, focusing on the organization of the theatrical collective and the planning of spectacle-building. Specifically aiming at theater, the curriculum enables a connection via diverse cultural and educational projects to television, opera, and dancing. The Stage Manager coordinates tasks related to construction, assembling, and functionality of the spectacle preparation and presentation venue, while making sure artistic and technical directives are followed by the creators. The Producer is the person responsible for reassuring the viability of a spectacle or a proponent of cultural and artistic activities¹⁶⁴.

(2019c)

¹⁶³ Cf. diss. subchap. 1.3.3.2, 1st par., p. 58.

¹⁶⁴ My translation.

As for the career prospects of a student enrolled in this Variant, those are listed below:

Production, stage managing, event planning, cultural management, artistic and cultural activities promoting¹⁶⁵.

(2019c)

1.3.3.4 Costume Design Variant

Our degrees equip students with assorted, technical, and creative professional skills in every specialization, to be used both in Theater and other performing arts. By developing their studies in consonance with the Acting Variant and the best instructors, students acquire a wide range of knowledge on Theater Art fundamentals, from history to dramaturgy, art, drawing, design, and workshop application.

By combining theory with artistic experience, theater practice is fulfilled in the staging of spectacles each semester by guest directors.

Costumes embody outfits directed at the several areas of the performing arts. Specifically aiming at theater, the curriculum enables a multidisciplinary connection to fields such as film, television, opera, and dancing.

The Costume Designer creates costumes and materializes items of apparel through modeling and sewing. They conceive and execute wardrobe props and accessories. They coordinate the entire spectacle's wardrobe, together with the available technical, material, and financial means. They assure the safekeeping and organization of a wardrobe and a spectacle's costumes; they tour [with the spectacle's other teams]¹⁶⁶.

(2019d)

This Variant's students are expected to work as:

Costume Designers, Wardrobe and Dressing Room Assistants, Wardrobe-

¹⁶⁵ Idem.

¹⁶⁶ Idem.

Keepers, Producers of Theatrical Garments¹⁶⁷.

(2019d)

1.3.3.5 Lighting & Sound Design Variant

Our degrees equip students with assorted, technical, and creative professional skills in every specialization, to be used both in Theater and other performing arts. By developing their studies in consonance with the Acting Variant and the best instructors, students acquire a wide range of knowledge on Theater Art fundamentals, from history to dramaturgy, art, drawing, design, and workshop application.

By combining theory with artistic experience, theater practice is fulfilled in the staging of spectacles each semester by guest directors.

The Lighting and Sound subjects head the fulfillment of eponymous concepts directed at several performing arts. Specifically aiming at theater, the curriculum enables a connection to other assorted performing arts to the like of music, opera, and dancing.

The Lighting Designer ensures both the artistic and technical quality of lighting for a spectacle or event. They conceive the lighting design and choose the appropriate equipment. They direct lighting assembly and operation during a spectacle.

The Sound Designer ensures both the artistic and technical quality of sound for a spectacle or event. They conceive the sound design and choose the appropriate equipment. They direct equipment assembly and operation during a spectacle¹⁶⁸.

(2019e)

The choice of a career prospect for the Variant (formerly an Option) with the most enriched curriculum, regardless of being course-specific, is expected to offer a wider range of skills applicable to multiple alternatives, as seen below:

Lighting Design, lighting systems programming, robotic and digital lighting.

¹⁶⁷ Idem.

¹⁶⁸ Idem.

Sound Design, sound system design, audio systems: installation and calibration of analogical and digital systems, capture and recording¹⁶⁹.

(2019e)

¹⁶⁹ Idem.

1.4 School of Arts – University of Évora

1.4.1 Post-Bologna Implementation (2013-19)

1.4.1.1 General Structure

The Bachelor's Degree in Theater awarded by the SA-UE was created under Order #11975/2012, of September 10th¹⁷⁰, and started operating in the 2013/14 term.

Like every undergraduate degree, the course is comprised of three academic years (or six semesters)¹⁷¹, and there are 180 credits to acquire in order to complete it¹⁷² (being that 150 are mandatory and 30 are optional¹⁷³).

The predominant field of study for this course when it first became available at the institution in question was Acting Arts¹⁷⁴, accompanied by Theater Studies, Stage Arts, Educational Theater and Community, and Other Fields¹⁷⁵ (the latter applicable only to Free-Choice Optional CUs¹⁷⁶).

Without any Variants or Options to choose from¹⁷⁷, this course's curriculum is broader as far as obtaining a wider range of skills is concerned, thus allowing students to engage in diverse career paths¹⁷⁸, which we will soon be looking at in detail. Right now, let us break down said curriculum through the visual aid of the following table:

¹⁷⁰ Cf. diss. App. D.4.a., 1st par.

¹⁷¹ Ibid., #7.

¹⁷² Ibid., #6.

¹⁷³ Ibid., #9, Tab. 1 and #10, points a) and b).

¹⁷⁴ Ibid., #5.

¹⁷⁵ Idem.

¹⁷⁶ Idem.

¹⁷⁷ Ibid., #8.

¹⁷⁸ SA-UE, 2019b.

Table 1.18
Theater Curriculum (2012-19)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Theater History	TS	I	II	-	-	-	-
Text and Stage Dramaturgy	TS	☹!	-	-	-	-	-
Movement	AA	I	II	-	-	-	-
Voice	AA	I	II	-	-	-	-
Creativity & Expression	ETC	☹!	-	-	-	-	-
Improvisation	AA	☹!	-	-	-	-	-
Drama Practice	TS	-	☹!	-	-	-	-
Theater Workshop	AA	-	I	II	-	-	-
Portuguese Theater History	TS	-	-	☹!	-	-	-
Portuguese Drama	TS	-	-	☹!	-	-	-
Movement & Composition	AA	-	-	☹!	-	-	-
Voice Lab	AA	-	-	☹!	-	-	-
Optional	OF	-	-	I*	II*	-	-
Free-Choice Opt.	OF	-	-	I	II	III	IV
Theater Esthetic	TS	-	-	-	☹!	-	-
Theater & Environments	ETC	-	-	-	☹!	-	-
Stage Techniques	SA	-	-	-	☹!	-	-
Portuguese Drama Project	AA	-	-	-	☹!	-	-
Contemporary Spectacle Movements	TS	-	-	-	-	☹!	-
Set Design	SA	-	-	-	-	☹!	-
Research Seminar	TS	-	-	-	-	☹!	-
Experimental Theater Project	SA	-	-	-	-	☹!	-

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Acting Theory	TS	-	-	-	-	-	∃!
Socio-Professional Quadrants for the Actor	TS	-	-	-	-	-	∃!
Theater Projects	SA	-	-	-	-	-	∃!

Key^{179,180}

TS – Theater Studies; AA – Acting Arts; ETC – Educational Theater and Community; OF – Other Fields; SA – Stage Arts.

∃! – One-Time Only;

I to IV – CU Modules.

* To be chosen from the Optional CUs table¹⁸¹, as seen below:

Table 1.19
Optional CUs (2012-19)

Options	Field of Study
Camera Acting	Acting Arts
Lighting Design	Stage Arts
Movement Expression	Educational Theater and Community
Dramatic Expression & Socio-Educational Environments	Educational Theater and Community
Costume Design	Stage Arts
Theater Iconography and Documentation	Theater Studies
Introduction to the Circus Arts	Stage Arts

¹⁷⁹ Cf. diss. App. D.4.a, #9, Tab. 1.

¹⁸⁰ Ibid., #11, Tabs. 2-7.

¹⁸¹ Ibid., Tab. 8.

Options	Field of Study
Introduction to Dramatherapy	Educational Theater and Community
Introduction to Puppet Theater	Theater Studies
Acting Coach Practice	Stage Arts
Educational Theater and Community	Educational Theater and Community
Theater Anthropology Topics	Theater Studies
Movement Training	Acting Arts
Vocal Training	Acting Arts

1.4.2 Adjustments (Present)

As with the HSMPA-PIP's Bachelor's Degree in Theater's reform of 2017¹⁸², the changes made to the course's curriculum are minor and, therefore, do not justify the design of another table – so much so that these modifications were not published to TOJ as an Order, but rather a short Notice – #5414/2019, of March 28th¹⁸³.

Starting in the school year of 2019/20, all course-based CUs now belong to one generic field of study alone, Theater¹⁸⁴, together with all Optional CUs¹⁸⁵. It is stated, nevertheless, the predominant field of study for this degree is Performing Arts¹⁸⁶, even though no such field is ever seen in the adjusted curriculum¹⁸⁷ (because it is not a field of study, but rather a field of education and instruction¹⁸⁸ listed under the provisions of the CELE¹⁸⁹). Free-Choice Optional CUs, on the other hand, have not been attributed a field of study or even designated, for that matter, just as before¹⁹⁰. Nowhere in TOJ's Notice¹⁹¹ or the school's website¹⁹² is the choosing process of Free-Choice Optional CUs explained.

¹⁸² Cf. diss. subchap. 1.3.2.

¹⁸³ Cf. diss. App. D.4.b.

¹⁸⁴ Ibid., App., #9, Tab. 1.

¹⁸⁵ Ibid., #11, Tab. 3.

¹⁸⁶ Ibid., #5.

¹⁸⁷ Ibid., #11, Tabs. 2-3.

¹⁸⁸ TOJ, 2005, App., IV, Tab. 3.

¹⁸⁹ CELE, 2019.

¹⁹⁰ Cf. diss. Tab. 1.18.

¹⁹¹ Vide note 183.

¹⁹² Vide note 178.

1.4.3 Career Prospects

Neither the SA-UE's Bachelor's Degree in Theater's objectives nor its career prospects are available for public consult on the course's page containing its updated curriculum¹⁹³, but they can still be found on the defunct curriculum's page¹⁹⁴. According to that information precisely, the following are the objectives prospective students are expected to accomplish:

This bachelor's degree's curriculum aims at students' artistic, cultural, and scientific instruction, encouraging the experimental practice of diverse theatrical means of expression via the fulfillment of public exercises and spectacles. Its purpose is to provide students with tools that allow them to creatively undertake challenges presented to them by the contemporary theatrical world.

It partakes in a wide network of partnerships such as Erasmus and other Exchange Programs, promoting students' contact with stimulating realities, not just in Europe (Italy, Spain, France, United Kingdom, Slovenia, Turkey), but also at several Brazilian Universities¹⁹⁵.

(2019b)

The possible career path choices for this degree are listed as such:

Diversified artistic activity within a Stage Arts environment (acting, directing, playwriting, lighting and sound design technique, set designing, producing); theater instructing, cultural education instructing, higher education and research; possibility of specific theater work in animated theater, theater and community, theater and education, theater and heritage, performance, techniques, and production¹⁹⁶.

(2019b)

¹⁹³ SA-UE, 2019a.

¹⁹⁴ Ibid., SA-UE, 2019b.

¹⁹⁵ My translation.

¹⁹⁶ Idem.

1.5 School of Arts and Humanities – University of Trás-os-Montes e Alto Douro

1.5.1 Implementation (2010-17)

1.5.1.1 General Structure

Despite the different designation of the undergraduate degree awarded by the SAH-UTAD, Theater and Performing Arts (a detail noted by the HE3A¹⁹⁷), I decided to include this course in the first part of this dissertation as yet another «State of the Art» chapter, for it will become relevant to the study as a whole once I recall it in the second part, the «Statement».

As was the case with the previous school listed herein¹⁹⁸, the SAH-UTAD's Bachelor's Degree in Theater and Performing Arts was only created and implemented after the Bologna Process legal framework was already underway in the Portuguese Higher Education System, under Order #6182/2010, of April 7th¹⁹⁹.

Of the total 180 credits required in order to complete this course over three academic years (or six semesters)²⁰⁰, 163.5 are mandatory and 16.5 are optional²⁰¹. There are no Variants or Options to choose from, similarly to the degrees awarded by the HSAD-PiLeiria and the SA-UE²⁰².

The predominant field of study is Acting, accompanied by²⁰³:

- a)** Communications and Visual Arts;
- b)** Communications;
- c)** Culture;
- d)** Dramaturgy;
- e)** Directing;
- f)** Theater History;
- g)** Acting;
- h)** Modern Foreign Language;
- i)** Music;

¹⁹⁷ HE3A, 2016a-c, 2017a, and 2018a, hyperlinks.

¹⁹⁸ Cf. diss. subchap. “1.4.1.1 General Structure”, 1st par., p. 63.

¹⁹⁹ Cf. diss. App. D.5.a, pars. 1-3.

²⁰⁰ Ibid., App., #7.

²⁰¹ Ibid., #9, Tab. 9.

²⁰² Cf. diss. subchaps. “1.2.1.1 General Structure”, p. 32, and “1.3.1.1 General Structure”, p. 43.

²⁰³ Vide note 201.

- j) Psychology;
- k) Artistic Internship or Project;
- l) Optional.

Concerning Optional CUs, it is explained in the TOJ Order²⁰⁴ that:

The course comprises three optional curricular units the student may choose from degrees related to the Humanities field of study, as long as they are curriculum and timetable-accessible, after the approval of the course director, who, in time, must relay their decision to the Head of the Department offering said curricular units²⁰⁵.

(2010b)

In 2010, this was the curriculum the SAH-UTAD's Bachelor's Degree in Theater and Performing Arts had to offer prospective students:

²⁰⁴ Cf. diss. App. D.5.a, App., #10.

²⁰⁵ Idem; my translation.

Table 1.20
Theater and Performing Arts Curriculum (2010-17)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Movement and Dramatic Expression	A	☺!	-	-	-	-	-
Creativity Theory & Techniques	CVA	☺!	-	-	-	-	-
Diction	A	☺!	-	-	-	-	-
Dancing	A	☺!	-	-	-	-	-
Information Technology (IT)	CVA	☺!	-	-	-	-	-
Modern Foreign Language A	MFL	I	II	-	-	-	-
Dramaturgy	DT	I	II	-	-	-	-
Portuguese Language and Communications	COM	-	☺!	-	-	-	-
Visual Expression and Communications	CVA	-	☺!	-	-	-	-
Human Development	PSY	-	☺!	-	-	-	-
Theater & Film Music	M	-	☺!	-	-	-	-
Voice & Singing	A	-	I	II	III	-	-
Acting	A	-	-	I	II	III	-
Film, Video & Media	CVA	-	-	☺!	-	-	-
Set Design	D	-	-	I	II	-	-
Theater History	TH	-	-	I	II	-	-
Contemporary Art Topics	CVA	-	-	☺!	-	-	-
Opt.	OPT	-	-	I	-	II	III
TV & Film Acting Techniques	A	-	-	-	☺!	-	-
Group Dynamics	PSY	-	-	-	☺!	-	-
Oral Communications and Traditions	COM	-	-	-	☺!	-	-
Animation	CVA	-	-	-	-	☺!	-

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Directing in the 20th and 21st Centuries	D	-	-	-	-	☹!	-
Workshop: Drama & Culture	C	-	-	-	-	☹!	-
Modern Foreign Language B	MFL	-	-	-	-	I	II
Artistic Internship or Project	INT	-	-	-	-	☹!	-
Public Acting Exercise	A	-	-	-	-	-	☹!
Playwriting	DT	-	-	-	-	-	☹!
Circus Arts	A	-	-	-	-	-	☹!
Cultural and Artistic Production	COM	-	-	-	-	-	☹!

Key^{206,207}

A – Acting; CVA – Communications and Visual Arts; MFL – Modern Foreign Language; DT – Dramaturgy; COM – Communications; PSY – Psychology; M – Music; D – Directing; TH – Theater History; OPT – Optional.

☹! – One-Time Only;

I to III – CU Modules.

²⁰⁶ Cf. diss. App. D.5.a, App., #9, Tab. 9.

²⁰⁷ Ibid., #11, Tabs. 11.1-6.

1.5.2 Reform (2017-Present)

The Bachelor's Degree in Theater and Performing Arts awarded by the SAH-UTAD was the object of the modifications described in TOJ's Notice #15174/2017, of December 18th²⁰⁸, applicable from the school year of 2017/18 onward²⁰⁹.

Of the 180 credits required to graduate this course, 168 are mandatory, whereas 12 are optional. The several fields of study the curriculum was comprised of in its previous version²¹⁰ have now been reduced to three²¹¹, the predominant of which is Arts²¹² (applicable to all Optional CUs²¹³); the other two are Performing Arts and Fine Arts²¹⁴.

The new curriculum can be seen in detail in the following table:

²⁰⁸ Cf. diss. App. D.5.b.

²⁰⁹ Ibid., Art. 16.

²¹⁰ Vide note 201.

²¹¹ Cf. diss. App. D.5.b., App., #9, Tab. 1.

²¹² Ibid.

²¹³ Ibid., Tab. 5.

²¹⁴ Vide note 206.

Table 1.21
Theater and Performing Arts Curriculum (2017-Present)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Acting	PA	I	II	III	-	-	-
Creativity Theory & Techniques	ART	☺!	-	-	-	-	-
Movement	PA	☺!	-	-	-	-	-
Voice & Diction	PA	☺!	-	-	-	-	-
Dancing – Theater	PA	-	☺!	-	-	-	-
Voice & Singing	PA	-	I	II	III	-	-
Art History	FA	☺!	-	-	-	-	-
Dramaturgy Analysis	PA	I	II	-	-	-	-
Theater & Film Music	PA	-	☺!	-	-	-	-
Theater History	PA	-	I	II	-	-	-
Theater & Film Music	PA	-	☺!	-	-	-	-
Film, Video & Media	ART	-	-	☺!	-	-	-
Set & Costume Design	PA	-	-	I	II	-	-
Opt.	ART	-	-	I	II	III	-
Directing Practice	PA	-	-	-	☺!	-	-
TV & Film Acting Techniques	PA	-	-	-	☺!	-	-
Theater Esthetic	PA	-	-	-	☺!	-	-
Theater & Community	PA	-	-	-	-	☺!	-
Circus Arts	PA	-	-	-	-	☺!	-
Animation	PA	-	-	-	-	☺!	-
Occupational Inclusion Internship	ART	-	-	-	-	☺!	-
Public Acting Exercise	PA	-	-	-	-	-	☺!

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Cultural and Artistic Production	ART	-	-	-	-	-	∃!
Movement & Stage	PA	-	-	-	-	-	∃!
Lighting & Sound Design	PA	-	-	-	-	-	∃!

Key^{215,216}

PA – Performing Arts; ART – Arts; FA – Fine Arts.

∃! – One-Time Only;

I to III – CU Modules.

Table 1.22
Optional CUs (2017-Present)²¹⁷

Options	Module	Field of Study
Makeup & Special Effects	I	Arts
Musical Theater		
Workshop: Drama & Culture	II	
Oral Communications & Traditions		
Dramatic Literature	III	
Playwriting		

²¹⁵ Cf. diss. App. D.5.b, App., #9, Tab. 1.

²¹⁶ Ibid., #10, Tabs. 2-4.

²¹⁷ Ibid., Tab. 5.

1.5.3 Career Prospects

Both the objectives and prospective career paths for the SAH-UTAD's Bachelor's Degree in Theater and Performing Arts are listed together with the curricula for the 2010²¹⁸ and 2017²¹⁹ editions published to TOJ, but they are also available in the course's detail page on the institution's website, in two separate tabs²²⁰, updated to the latest version²²¹, and that is where I retrieved the information shown below:

[Theater and Performing Arts] is a 1st Cycle-Course lasting six semesters (three years) and 180 ECTS that aims to provide scientific, technical, technological, and artistic instruction to Performing Arts undergraduates, focusing on the preparation of the actor/performer, duly readied by both the knowledge of culture-related subjects and institutional consonance with fields of study taught by the Arts & Crafts, Fine Letters, Education and Psychology, and Sports Departments.

Regarding the job market, the Theater and Performing Arts course recommends the following career prospects based on specific objectives:

- Educating actors/performers from an artistic, multidisciplinary, interdisciplinary, and transdisciplinary viewpoint.
- Training researchers and artistically active agents with the purpose of their inclusion in the educational system.
- Training artistically active agents for the media field, the cultural tourism market, and social sectors, in order to specifically intervene at hospitals, nursing homes, recreational and theatre rooms, museums, libraries, bookshops, leisure areas, municipalities, prisons, etc.
- Increasing self-employment (learning to become an entrepreneur) by responding to new social needs.
- Promoting the creation of artistic expression collectives within the community.
- Training professionals with the purpose of fitting them in both the regional and nationwide paradigms of artistic production²²².

(2019)

²¹⁸ Cf. diss. App. D.5.a., Art. 3.

²¹⁹ Cf. diss. App. D.5.b., Art. 3.

²²⁰ SAH-UTAD, 2019.

²²¹ Vide notes 218-219 and cf.

²²² My translation.

By clicking the career prospects tab in the course's detail page, we can see the information contained therein is more specific, despite the erroneous swapping of the «Career Prospects» and «Job Locations» fields²²³. Because the latter is repetitive, I am only quoting the first and middle fields:

Graduate's Profile

Actor/Performer, artistically active agent promoting several practices (dancing, music, theater, film, animation, circus arts, and others).

Prospects

- Artistic Education;
- Teaching;
- Cultural Management;
- Technical Training;
- Acting (Theater, Film, and Television);
- Directing and Dramaturgy;
- Artistic and Cultural Events Education and Management²²⁴.

(2019)

²²³ Vide note 220.

²²⁴ Vide note 222.

1.6 Institute of Arts and Humanities – University of Minho

1.6.1 Implementation (2012-Present)

1.6.1.1 General Structure

The Bachelor's Degree in Theater awarded by the AHI-UMinho was first created under Order #16281/2011, of November 30th²²⁵, primarily titled "Bachelor's Degree in Theater and Performing Arts"²²⁶, though it was eventually changed to its current designation under the provisions of Presidency Order RT/C-143/2011, of October 19th²²⁷, following its HE3A accreditation the same year²²⁸.

Similarly to all other undergraduate degrees we have looked at before, either created or modified according to the new rules imposed by the Bologna Process across European Union Member-States²²⁹, there are 180 ECTS²³⁰ to collect before students can graduate, distributed across three fields of study²³¹, being that 80 are to be attained in Theater Practice²³² (the predominant field), whereas the remaining 100 are split between Theater Science (70)²³³ and Performance Studies (30)²³⁴. Optional credits do not apply in this course²³⁵, and neither do Options or Variants²³⁶, making it a Common Core Curriculum.

The total duration of this degree is three years (or six semesters)²³⁷. Having become fully operational in the school year of 2012/13, this is what the Bachelor's Degree in Theater of the AHI-UMinho has looked like ever since it was founded^{238,239}, without any modifications whatsoever in between, therefore upholding its consistency:

²²⁵ Cf. diss. App. D.6.a., 1st and 2nd pars.

²²⁶ Ibid., 1st par.

²²⁷ Ibid.

²²⁸ Ibid., 2nd par.

²²⁹ Ibid., 3rd par.

²³⁰ Ibid., App, #5.

²³¹ Ibid., #8, Tab. 1.

²³² Ibid.

²³³ Ibid.

²³⁴ Ibid.

²³⁵ Ibid.

²³⁶ Ibid., #7.

²³⁷ Ibid., #6.

²³⁸ Ibid., #9, Tabs. 2-7.

²³⁹ AHI-UMinho, 2020.

Table 1.23
Theater Curriculum (2012-Present)

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
Performing Arts History	TSc	1	2	3	4	5	6
Theater & Society	TSc	∃!	-	-	-	-	-
Introduction to Performance Studies	PS	∃!	-	-	-	-	-
Space & Performance	PS	1	-	-	-	2*	-
Lab	TP	1	2	3	4	5	6
Dramatic Writings and Dramaturgy	TSc	-	1	2	-	-	-
Portuguese Theater	TSc	-	∃!	-	-	-	-
Spectacle Reviewing	PS	-	∃!	-	-	-	-
Theatrical Cultures	TSc	-	-	1	2	-	-
Acting Studies	TP	-	-	1	2	3	4
Theater Esthetic	TSc	-	-	-	∃!	-	-
Progress Theater	TSc	-	-	-	-	∃!	-
Opt.	PS	-	-	-	-	1*	2**
Theater & Music	PS	-	-	-	-	-	∃!

Key^{240,241}

* The student must choose between Esthetic and Space & Performance ²⁴²;

** The student must choose between Performance Theory and Spatial Technologies²⁴³.

TP – Theater Practice; TSc – Theater Science; PS – Performance Studies.

∃! – One-Time Only; 1 to 6 – CU Modules.

²⁴⁰ Vide note 231.

²⁴¹ Vide note 238.

²⁴² Cf. diss. App. D.6.a., App., #9, Tab. 6.

²⁴³ Ibid., Tab. 7.

1.6.2 Career Prospects

The Bachelor's Degree in Theater of the AHI-UMinho's summary, learning results (objectives), and career prospects can be found in the same page on the institution's website²⁴⁴.

Quite succinctly, this is what prospective students can expect when enrolling in this particular course:

Description

One of the issues the theater studies field in Portugal has had to face throughout its teaching history at a higher education level is the duality set forth between craft, on the one hand, and academy, on the other. This degree, while bearing a curriculum that is unique in the entire country, seeks to overcome that problem by means of an approach supported by the complementing and crossing of both the practical and theoretical paradigms, therefore instructing and enabling artists to ponder upon their craft in the light of contemporary theatrical currents, simultaneously equipping them with practical knowledge concerning theatrical performance in the present context. The course's six half-yearly lab units constitute the nuclear axis of its curricular structure and erect a cultural interface that is to stay open to the academic and urban and regional communities. The remaining half-yearly curricular units are kept in tune by resorting to a cross-disciplinary, synchronic, and diachronic logic, aiming to gift the student each semester with a converging instruction, bringing literary and theoretical contents, from history to dramaturgy and esthetic to performance theory, together with a more practical approach, such as acting studies, set design, or progress theater. The choice to include the studying of theater in the context of the performing arts derives from acknowledging that the theatrical experience is to be all the more thought of as both an interdisciplinary and intercultural vortex defying of the walls set between theater, dance, architecture, and music, together with those of a geographical nature²⁴⁵.

(2020)

²⁴⁴ AHI-UMinho, 2020.

²⁴⁵ My translation.

This short introduction demonstrates the genesis of the degree, which seeks to focus on a learning approach combining two of the most important components of what it means to teach, instruct, or educate, and those are a theoretical basis that is closely followed by a practical stance, thus enabling students to make use of literary contents from both the past and the present, eventually resulting in their becoming interlocutors with an important enough voice to shape the future of cultural currents in which theater is but one of the several arts that need not necessarily stay apart and perform independently, for those walls can be brought down to promote interaction not only between the multiple generic branches of the Arts, whether Performing or Visual, but also and especially the subsidiaries of these two main groups, the ultimate purpose being the geographical expansion of what Culture can do to unite Humankind beyond geopolitical delimitations.

Up next on the degree's page come the "Learning Results", split into five major areas into which eight topics have been embedded, listed like so:

Knowledge and Ability to Understand

1. Developing contents retrieved from academic stages prior to this undergraduate degree by demonstrating autonomy and proficiency in the acquisition, understanding, and application of epistemological contents.
2. Acquiring and applying solidified bibliographic intelligence with absolute mastery of technical vocabulary inherent to theatrical theory and practice.

Applying Knowledge and Understanding

3. Acquiring technical ability and artistic maturity to carry out a broadened spectrum of creative projects in the several modules pertaining to theater practice (dramaturgy, directing, acting, [and]²⁴⁶ set design).
4. Understanding and implementing the social dynamics inherent to a collective project both internally, regarding a working group's organization, and externally, [making students]²⁴⁷ aware of the surrounding social reality and their interlocutional possibilities as cultural agents.

²⁴⁶ All modifications in brackets – [] – are mine.

²⁴⁷ Idem.

Judgment/Decision Making

5. Acquiring the ability to articulate and create a critical discourse regarding the theatrical spectacle.

Communication

6. Resourcefully handle the bibliographic, argumentative, and conceptual instruments necessary to the relaying of information to a diverse audience and, particularly, with the purpose of [identifying] problems related to collective projects while being able to hypothesize solutions for them.

Self-Teaching Skills

7. Acquiring the ability to develop curricular contents taught [in class] and creative and critical methodologies while mustering conceptual and artistic tools leading to the construction of theoretically supported creative projects in the theater and performance fields of study.
8. Being able to acknowledge, articulate and professionally embody a myriad of technical, artistic, and theoretical valences the theatrical phenomenon is made of.

(2020)

If the “Description” already provided a generic idea of the skills students can expect to acquire while enrolled in the AHI-UMinho’s Bachelor’s Degree in Theater, the “Learning Results” (or objectives) quoted above make everything much clearer.

Beginning with the basics and right from the top, students are encouraged in topic 1. to take advantage of whichever contents they learn about across their academic path all the way to college, regardless of either their flawlessly or mildly grasping said concepts, as there is always room for improvement. In fact, and according to Samuel Beckett:

Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.

(1989, 101)

This is one of the Irish playwright's most famous quotes, applicable to just about most anything in life, school included. That is the latter's purpose, to fail and, in failing, learn to do better, regardless of how dark the lines that follow may sound:

First the body. No. First the place. No. First both. Now either. Now the other. Sick of the either try the other. Sick of it back sick of the either. So on. Somehow on. Till sick of both. Throw up and go. Where neither. Till sick of there. Throw up and back. The body again. Where none. The place again. Where none. Try again. Fail again. Better again. Or better worse. Fail worse again. Still worse again. Till sick for good. Throw up for good. Go for good. Where neither for good. Good and all.

(1989, 101)

Still, it is when the words “Try again. Fail again. Fail better” first show in *Worstward Ho* that a sort of mantra²⁴⁸ can be extracted, leading people to improve after failing repeatedly, thus incrementing their resilience regarding the multiple learning processes.

In topic 2., however, students of the AHI-UMinho's Bachelor's Degree in Theater are expected to specify their knowledge absorption by mastering a Theater-related lexicon from appropriate sources, while making sure they know when and how to use it throughout their enrolment and across their professional career, which leads to topic 3., under the “Applying Knowledge and Understanding” prism.

After learning the meaning of an enriched Theater-natured vocabulary, students are encouraged to apply it under concrete circumstances when developing a multitude of activities that, unlike the only two schools herein analyzed that offer Options and Variants to choose from, the HSTF-PIL²⁴⁹ and the HSMPA-PIP²⁵⁰, contribute to a more homogenized learning of Theater Arts right from the start, whether it be Acting, Directing, Dramaturgy or Set Design. While these are the four major learning spheres of the course, the several CUs and their respective modules ensure students get in touch with the craft's history (e.g., “Performing Arts History”, “Introduction to Performance Studies”, “Theatrical Cultures”, “Theater Esthetic”^{251,252}), simultaneously preparing them for the importance of the reviewing process,

²⁴⁸ Colin, 2017, 2nd par.

²⁴⁹ Cf. diss. chap. “1.1. Higher School of Theater and Film – Polytechnic Institute of Lisbon”, p. 1.

²⁵⁰ Ibid., “1.3. Higher School of Music and Performing Arts – Polytechnic Institute of Porto”, p. 43.

²⁵¹ Cf. diss. Tab. 1.23.

²⁵² Further reading: AHI-UMinho, 2020, “Plano de Estudos” [EN: Curriculum].

concerning not only spectacles staged by others, but also their own, thus promoting a spirit of self-assessment and critique (“Spectacle Reviewing”²⁵³), which is highlighted in topic 5. Other important tasks to the like of Set & Wardrobe Design and Production, which bring the spectacle together, instead of focusing on Acting alone, are brought up in the “Lab” CU²⁵⁴.

Topic 4. raises awareness to other theatrical components without which Theater could not possibly survive, and those are the audience and the craft’s role in society in general, where questions such as, “What is Theater good for, anyway?” may just arise. This course mostly offers some of the possible answers in CUs like “Theater & Society”²⁵⁵ and “Progress Theater”²⁵⁶, but I would also like to complement the degree’s instructors’ train of thought with that of the instructors from an American school of acting, who offer five reasons for the importance of Theater and a healthy relationship with the audience in particular and society in general:

1. Theatre helps us to see a different perspective from our own. We’re shown humanity, psychology, motivations, conflict and resolution. We as the audience get to witness the trajectory of persons other than ourselves. As artists, we put ourselves into emotional and intellectual situations that may never arise in our personal lives. Theatre promotes us to give power to truth, to take risks and to advocate for new and diverse voices.
2. Theatre reminds us that we are not alone. Not only are we sharing space and an experience with the artists who are performing, we are sharing the experience with fellow audience members. Movies and television don’t have the same intimacy or sense of participation. Sharing an experience with live actors and live audience members is not only valuable, it’s necessary for human connection.
3. Theatre is immediate, evolving and always different. Although the script may be the same every night, the performance is unique, each and every time it happens. No two performances are ever the same. In this way, everyone involved has a distinct and unique experience that can never be replicated.

²⁵³ Vide notes 251-252.

²⁵⁴ Idem.

²⁵⁵ Idem.

²⁵⁶ Idem.

4. Live theatre helps to promote social discourse, dialogue and potential social change. Theatre is a cultural phenomenon that demands that society examines itself in the mirror. We can study societal problems and attempt to find solutions. Coming together as a community to listen to opposing points of view is necessary.
5. Theatre promotes education and literacy. Studies have shown that students who participate in theatre do better in school.

(ASC, n.d.)

Although every one of these motives to keep performing Theater still today possesses undeniable substance, I would highlight, nevertheless and bearing in mind the subject at hand, reasons 2., 4., and 5., as they express, in short, the need for human contact between players and audience, both groups involved in the same experience as one, thus establishing a dialogue (without ever having to speak, as is the audience's frequent case), a conversation throughout which society and the human condition itself are pondered upon, aiming at necessary changes in "an attempt to find solutions" while "[c]oming together as a community to listen to opposing points of view [...]". This is what makes Theater educational, didactic, a relevant teaching persona who helps us shape who we are by means of having us experience who we can become just as much:

Theater offers you an intimate perspective on the lives of others that lifts their experience out of statistics or news and plants it in your emotional and intellectual line of sight. Combined with the cathartic resolution and visceral power of its storytelling, theater is a way not only to learn about someone else but to feel like someone else.

(Gunderson, 2017)

Back to the "Learning Results" of the AHI-UMinho's Bachelor's Degree in Theater, topics 6. through 8. stress the need to muster the ability to be able to properly make use of all contents grasped while enrolled in the course, preparing students, at the same time, to become polyvalent interlocutors of the theatrical sphere of influence in society, definitely not as actors alone, but also while performing all other jobs required to put a show together, some of which are

highlighted in the “Career Prospects” section of the course’s detail page on the institution’s website²⁵⁷:

Career Prospects

The Bachelor’s Degree in Theater of the University of Minho began operating in 2012 and offers students who intend to build their professional career paths as actors, directors, set designers, playwrights, and critics a qualified artistic education. Through this course, they may also choose to become instructors, acting coaches, assistant directors, and theater programmers or producers²⁵⁸.

(2020)

Most prospects match the other five schools’ possible job choices, though the AHI-UMinho is the only one to offer its students the chance to become critics with a specific background in spectacle reviewing that answers noteworthy questions I felt were appropriate to quote and translate, as their connection to Theater’s role in society is also highlighted²⁵⁹:

Learning Results

1. Discussing the main role of spectacle reviewing in a societal context.
2. Identifying the several components of a spectacle review.
3. Providing examples of the key differences between newspaper, specialty magazine, and blog spectacle reviews.
4. Developing analytical methodologies and instruments with the purpose of reviewing spectacles.
5. Applying both an analytical and assessing framework to certain spectacles.
6. Valuing the experience of a student as a regular spectator in the paving of an artistic career path.

(2020)

²⁵⁷ AHI-UMinho, 2020.

²⁵⁸ My translation.

²⁵⁹ Vide note 252 and cf. “Crítica do Espectáculo” [EN: Spectacle Reviewing].

Part 2 – Statement

2.1 HSTF-PIL's Bachelor's Degree in Theater – Self-Assessment (All Options)

2.1.1 The Management and Quality Office

According to the intel provided on the HSTF-PIL's website²⁶⁰, the School first made available its Management and Quality surveys through its eponymous Office for public consult in the academic year of 2012/13.

Together with these surveys, taken not only by students but also faculty and staff²⁶¹, it is the School's duty to produce a yearly report in the context of the entire Polytechnic Institute of Lisbon's (PIL) Internal Quality Assurance System (IQAS). In the introductory note to said school year's report, the implementation of the aforementioned system is explained like so:

This report is a part of the PIL's Internal Quality Assurance System's (IQAS-PIL) proceedings, implemented by the PIL's Management [and Quality]²⁶² Office (MQO-PIL) under the initiative of the Polytechnic Institute of Lisbon's Presidency. Said procedures, comprised in the PIL's Quality Regulations, determine the [...] production of a yearly summary report from the Internal Quality Assurance System by [the Institute's] Schools' [(namely, the Higher School of Theater and Film)] respective Management [and] Quality Office (in this case, the MQO-HSTF), in accordance with its own internal operating regulations, now presented herein.

According to the PIL's Quality Regulations, this report is based on the data retrieved from the surveys taken [by students, faculty, and staff²⁶³], course reports, and other data related to the School's operating conditions[;] its fulfillment was achieved with the cooperation of the Department Heads, the Technical-Scientific Board, the Board of Councilors²⁶⁴, and the Head of Services.

This summary seeks to approach all considered areas in the PIL's adopted quality

²⁶⁰ HSTF-PIL, 2020.

²⁶¹ The faculty and staff surveys are excluded from this dissertation, considering instructors' answers are combined with those of the Film Department, which is irrelevant to the case in point, and the staff surveys are mostly related to their professional satisfaction, there being no relation whatsoever between their answers and teaching methodologies; *ibid.*

²⁶² All modifications in brackets – [] – are mine.

²⁶³ Vide note 261.

²⁶⁴ PT: Conselho Pedagógico.

assessment referential, including teaching assessment, the School's working conditions, research and development/artistic creation, community interaction, and internationalization.

(2013c, 2)

Although the yearly reports present several results (most of which positive) regarding factors such as “research and development/artistic creation, [and] community interaction”, these topics do not fit the core purpose of this study, for which reason I chose to leave them out of my analysis. It is the operating conditions, teaching assessment, student satisfaction, expectations and post-graduation professional results of the School's Bachelor's Degree in Theater that matter the most, especially because the gathering of these criteria is the only moment that makes up for the lack of voice felt by students, which I will get to later on, once we look at the HE3A's latest assessment of the degree.

2.1.1.1 Student Surveys (2009-19)

2.1.1.1.1 2009-13

2.1.1.1.1.1 Newly Enrolled Students' Assessment

The MQO-HSTF-PIL's surveys directed at newly enrolled students were first taken in the beginning of the academic year of 2013/14, for which reason the data made available in the aforementioned Office's first report is somewhat underdeveloped. Still, and in order to keep my analysis accurate, I shall start by listing the 18 criteria (of which a maximum 3 should be chosen) students prioritized upon their arrival at the HSTF-PIL, from least to most important:

- 1) No Enrolment GPA [from High School]²⁶⁵;
- 2) Medical and Social Services;
- 3) A Good Student Body;
- 4) Cafeteria;
- 5) Research and Development Activity;
- 6) Good IT Means;
- 7) Location (Ease of Transportation);
- 8) Administrative Support;
- 9) School's High Academic Success Rate;
- 10) Extracurricular Activities;
- 11) School's Prestige;
- 12) A Good General Organization;
- 13) Well-Maintained Facilities (Classrooms and Educational Support);
- 14) Exchange Student Support;
- 15) A Good Library;
- 16) Employment Assurance;
- 17) Course Curricula Quality;
- 18) Good Instructors^{266,267}.

²⁶⁵ All modifications in brackets – [] – are mine.

²⁶⁶ HSTF-PIL, 2013c, cht. on p. 22.

²⁶⁷ My translation.

The number of new students who took the survey in question is 113²⁶⁸ out of a total 161²⁶⁹, 97²⁷⁰ of which gave a full answer and 53²⁷¹ of which were enrolled in the Bachelor's Degree in Theater.

The highest scored criterion is, indeed, the instructors' ability to teach, at 53.1%²⁷², followed by the quality of the course's curricula, at 26.5%²⁷³ and, thirdly, assurance of employment²⁷⁴, which the School finds difficult to fulfill, as we will see when we come to the «Employability» section in a moment, scored at 25.7%.

Regarding the reasons for choosing this course as their higher education background, students had 10 to choose from, and those are, from least to most important:

- 1) Other;
- 2) Doesn't know;
- 3) Second Choice;
- 4) Good Alumni Employability;
- 5) Family Advice;
- 6) Course's Career Prospects;
- 7) Friends' Advice;
- 8) Course's Good Practical Approach;
- 9) Vocation;
- 10) Life Project^{275,276}.

As we can see, making Theater their life project is the main reason why newly enrolled students choose to apply in the first place, at 67%²⁷⁷, followed by a vocational sense at 56%²⁷⁸, and the course's practical approach at 33%²⁷⁹. There are two other criteria that are somewhat worrisome, especially because they are directly related to the desired outcome of a theatrical instruction, and those are the course's career prospects and alumni employability, scored at

²⁶⁸ HSTF-PIL, 2014j, cht. on p. 2.

²⁶⁹ Ibid.

²⁷⁰ Ibid.

²⁷¹ Ibid.

²⁷² Vide note 266.

²⁷³ Idem.

²⁷⁴ Idem.

²⁷⁵ Vide note 268.

²⁷⁶ My translation.

²⁷⁷ Vide note 268.

²⁷⁸ Idem.

²⁷⁹ Idem.

12% and 6%, respectively²⁸⁰, which means students enroll in this course, regardless of the Option, knowing their future is uncertain. That does not necessarily mean it is entirely up to the School to find a solution to this problem, but there are a few measures the institution has been promoting in the past decade in order to aid its alumni in their search for a job in the field, to be read about shortly.

The reasons why newly enrolled students choose the HSTF-PIL in particular for their academic theatrical training make a total of six and are listed below, from least to most important:

- 1) Other;
- 2) Reduced costs;
- 3) Simultaneous work and study;
- 4) Location;
- 5) Academic life and convivial quality;
- 6) Prestige^{281,282}.

The obvious winner is, without a doubt, the School's reputation, scored at 71.7%, followed by academic environment and comradery at 21.2%, being geographic pinpointing the third most important aspect, with a score of 18.6%²⁸³.

As to how the degree came to the students' knowledge, there is a total of 14 criteria, listed, yet again, from least to most important:

- 1) Other;
- 2) School's advertising across the media (TV, radio, newspapers, etc.);
- 3) PIL's website;
- 4) High school vocational counseling;
- 5) *Fórum Estudante*²⁸⁴, "Futurália", or other college fairs;
- 6) Campus visits;
- 7) School-related news across the media;
- 8) School's social networks (Facebook, Twitter, YouTube, LinkedIn, etc.)

²⁸⁰ Idem.

²⁸¹ HSTF-PIL, 2014j, 2nd cht. on p. 5.

²⁸² My translation.

²⁸³ Vide note 281.

²⁸⁴ EN: *Student Forum* (also a magazine).

- 9) School-produced spectacles/motion pictures staged/shown at theaters/cinemas;
- 10) Official School documentation (pamphlets/flyers);
- 11) Official Higher Education Access Guide;
- 12) School's website;
- 13) Alumni feedback;
- 14) Friends and family feedback^{285,286}.

Concerning this last section, nearly half of those surveyed mentioned how important their friends and family's opinion was, scoring this criterion at 49.6%, followed by the testimony of former students, with a score of 34.5% and, thirdly, information retrieved from the institution's own PIL-dependent online presence, scored at 28.3%²⁸⁷.

²⁸⁵ Vide note 281.

²⁸⁶ My translation.

²⁸⁷ Vide note 281.

2.1.1.1.1.2 Enrolled Students' Assessment

For now, and moving toward topic 2.2 of the report at hand²⁸⁸, the MQO-HSTF-PIL tells us about the General Operating Conditions & Organizational Structure of the Theater course in 2012/13, combining both the Bachelor's and Master's Degrees, computing, however, the results separately²⁸⁹.

There are a total 17 criteria students are asked to provide their opinion about, resorting to a scale of 1 to 5 for each, being the former the worst and the latter the best. For the school year in question, 61% of undergraduates took this particular survey²⁹⁰, which means that, out of a total 189²⁹¹ students from all three Options (Acting, S&W Design, and Prod. Mgmt.), 115 gave their opinion regarding:

- 1) Curriculum;
- 2) Course's Total Workload;
- 3) Timetable Planning;
- 4) Theoretical/Technical Skills Offered by the Degree;
- 5) Practical Skills Offered by the Degree;
- 6) Head of Course's Management of the Degree;
- 7) General Quality of the Degree;
- 8) School Facilities and Services;
- 9) Studying and Working Rooms Availability;
- 10) Ease of Access to and Use of Resources (Labs, IT, Multimedia);
- 11) Student Services Operating Conditions;
- 12) Foreign Relations Office (FRO) Operating Conditions;
- 13) Library Operating Conditions;
- 14) Outreach Office Operating Conditions;
- 15) Production Management Office Operating Conditions;
- 16) Cafeteria Working Conditions;
- 17) Likelihood of Finding a Course-Related Job^{292,293}.

²⁸⁸ HSTF-PIL, 2013c, p. 17.

²⁸⁹ Ibid.

²⁹⁰ Ibid.

²⁹¹ HSTF-PIL, 2012, "2.1.3.1.2 Frequências" [EN: Enrolment], p. 22.

²⁹² Vide note 288.

²⁹³ My translation.

The average for all 17 criteria is 3.6²⁹⁴. While the report does not comment on whether that particular result is either positive or negative²⁹⁵, it does highlight criteria 5), 6), 7), 11), 13), and 14) as fitting the former, whereas criterion 17) fits the latter. Out of the highlighted seven, four are academy and work-related. The lowest of all is 17), at 2.9²⁹⁶, which is worrisome, considering the purpose of undertaking an undergraduate degree is to be fully equipped with the necessary tools to develop one's activity in a professional environment. While the School remains generally attractive to students wishing to pursue a career in the Performing Arts, the fact their enrolment and subsequent graduation might not play that important a part in actually managing to fulfill their hopes is in plain sight, a concern that continues to register negative results across the decade, as we will see as we move on.

²⁹⁴ Vide note 288.

²⁹⁵ Idem.

²⁹⁶ Idem.

2.1.1.1.1.3 Graduates' Assessment

The alumni are the ones who get to opine next in the report, and these comprise all graduates between 2009 and 2012²⁹⁷. Out of a total 28 assessment criteria, 22 are valid for both Theater and Film, whereas the remaining six are course-specific, ultimately split in half for each degree. Most of them have already been listed above²⁹⁸, so I shall now demonstrate only the new factors graduates are asked about:

- 1) Coordination Between the Course's CUs;
- 2) Enrolment Scheme;
- 3) Assessment Scheme;
- 4) Instructors' Scientific Preparedness to Teach Curriculum Contents;
- 5) Instructors' Pedagogical Approach;
- 6) Expectations vs. Outcome;
- 7) Extracurricular Activities Availability;
- 8) Theater Department Storage Room Operating Conditions and Delivery;
- 9) Theater Department Workshop Operating Conditions and Delivery;
- 10) Theater Department Wardrobe Operating Conditions and Delivery^{299,300}.

The report itself acknowledges that, "from a teaching-learning point of view, we highlight the high score given to both the instructors' scientific and the course's theoretical preparedness. [On the other hand,] coordination between the course's CUs and extracurricular activities availability are not so highly scored³⁰¹" (2013c, 18). Indeed, and considering these last two criteria, the former scores 2.9, while the latter is the lowest of all, at 2.3, not to mention that, when comparing the former students' initial expectations with their enrolment experience, the score is neutral, at 3³⁰².

The analysis of this issue goes even further and alumni are asked how they feel when correlating both factors, with 40.5% stating their enrolment was "slightly worse than initially expected³⁰³" (2013c, 21), against the 31.1% who claim it was "slightly better than initially

²⁹⁷ HSTF-PIL, 2013c, p. 19.

²⁹⁸ *Ibid.*, chs. on pp. 17 and 19.

²⁹⁹ *Ibid.*, cht. on p. 19.

³⁰⁰ My translation.

³⁰¹ *Idem.*

³⁰² *Vide note 288.*

³⁰³ *Vide note 289.*

expected³⁰⁴” (2013c, 21). A total 23% saw their enrolment neither worsened nor improved, whereas 4.1% said it was “far better than expected³⁰⁵” (2013c, 21), against 1.4%, whose situation was “far worse than expected³⁰⁶” (2013c, 21).

The School recognizes the fact that the claim of nearly 41% of alumni who took the survey that their expectations eventually fell mildly foul is worrisome, but the institution does congratulate itself with the 71.5%³⁰⁷ who say they “would choose the same course and school³⁰⁸” (2013c, 21), should they get a second chance at enrolment.

³⁰⁴ *Idem.*

³⁰⁵ *Idem.*

³⁰⁶ *Idem.*

³⁰⁷ HSTF-PIL, 2013c, 2nd cht. on p. 21.

³⁰⁸ My translation.

2.1.1.1.1.3.1 Employability

The most important factor after completing a degree and acquiring the necessary skills and tools to execute professional tasks at the best performance possible is the employment question. That is one of the main purposes of enrolling in a higher education course – not just to obtain a legal certification, but especially to put one’s training to practice while seeking inclusion in the job market, therefore making it possible to build a livelihood without having to resort to other fields beyond those students were enrolled in.

In its first annual report, the MQO-HSTF-PIL is cautious when approaching this issue, stressing that:

When it comes to eminently artistic degrees, employability cannot be assessed in the same manner as other fields of instruction. Training is meant to develop both artistic skills and technical and scientific knowledge, together with a cultural educational background that can only partially match specific employability criteria. Employability, especially the sort that is based on long-term contractual relationships, is necessarily not a reliable criterion as far as an artistically competent and autonomous creativity-based instruction is concerned. Alumni’s career paths in this sector are frequently non-linear and, consequently, difficult to monitor. The School provides tools that aid in the pursuing of a kind of professionalization that, sometimes, only many years of practice can consolidate, if not award visibility and acknowledgement. Moreover, professional activities based on this field frequently depend on a sporadic kind of employability, if not intermittent – an employability concept related to the arts with a very pronounced and developed statute in other European countries. There are, however, positive indicators pointing to the ability HSTF-PIL alumni possess of either creating or seeking inclusion in professional projects and contexts, which can, at least in part, be assessed via available statistical data, along with an elevated percentage of former HSTF-PIL students active in both Portuguese theater and film³⁰⁹.

(HSTF-PIL, 2013c, 23-24)

This is a statement that repeats itself throughout the entire decade, even though the School

³⁰⁹ My translation.

has already sought to improve this weakness by introducing Optional CUs such as “Curricular Internship³¹⁰” and “Theater/Performing Arts Project³¹¹” following the approval of its 2017 reform³¹² – five years after the situation reported herein, though it cannot be forgotten that reforming a curriculum takes planning, both internal and external assessment and approval and, finally, enactment into law.

Between 2009 and 2012, employability of HSTF-PIL alumni suffered a bit of a downfall the more distant course completion became in time, from 48% employed after the first year since graduation³¹³ to 40% after the third year³¹⁴, steadily holding afterward³¹⁵.

As for how employment was achieved, the majority of those inquired (at 69%) did not provide a complete answer³¹⁶, for which reason the accurate monitoring of this aspect cannot be fully attained. It is possible, however, to see that, out of those who replied in full, 11% were working at the time based on an internship³¹⁷, eventually paving down the path to the relevant aforementioned CUs, followed by 8% who were already employed before completing their degree³¹⁸ and, thirdly, 5% who were assisted by instructors³¹⁹, which is somewhat of a less objective approach to the job market, considering equal opportunity might not always be applicable in this situation.

While being employed is excellent news for the School’s alumni, not all forms of employment provide enough stability or financial security in the long run, as can be seen further ahead in the report. Of the former students who gave a full answer to this part of the survey, the vast majority (55%) are intermittently inserted in the job market, performing activities within their field of study based on sporadic employment offers³²⁰, followed by 22.5% whose contract has a fixed term³²¹. In third place come the alumni in a more precarious situation (20%, to be precise), given their contract is based on work-for-hire³²². Only a very small percentage (2.5%) mentioned their contractual terms had no set expiration date³²³.

Regarding the field the alumni who agreed to take the survey are working in, 19% did not

³¹⁰ Cf. diss. Tabs. 1.7-9, pp. 15-17.

³¹¹ *Ibid.*

³¹² *Ibid.*

³¹³ HSTF-PIL, 2013c, cht. on p. 24.

³¹⁴ *Ibid.*

³¹⁵ *Ibid.*

³¹⁶ *Ibid.*, 2nd cht. on p. 25.

³¹⁷ *Ibid.*

³¹⁸ *Ibid.*

³¹⁹ *Ibid.*

³²⁰ *Ibid.*, cht. on p. 27.

³²¹ *Ibid.*

³²² *Ibid.*

³²³ *Ibid.*

fully answer the question³²⁴, but it is quite positive that nearly half (46%) mentioned they were indeed inserted in the Performing Arts job market³²⁵, as opposed to an also substantial 35% who were not³²⁶.

In order to avoid constraints specifically related to taking up a job relying on the will of a third party, there are several alumni who take it to themselves to build their own association, collective, company, or group. This is the moment when developing the Common Core Curriculum all three Options (Acting, S&W Design, and Prod. Mgmt.) share is crucial in order for groups who are mainly made of colleagues who studied the same Option to broaden their specialization and be able to handle other tasks inherent to the theatrical development process, as I will point out in a more detailed fashion when we come to my curricula reform proposal. A few examples (15, in total) of solidly established Theater structures in the country (most of which in the capital city) founded by former students at the School are, according to the report at hand:

- 1) Teatro da Garagem – Carlos Pessoa³²⁷;
- 2) Teatro Meridional – Miguel Seabra;
- 3) Cão Solteiro – Mariana Sá-Nogueira;
- 4) Teatro Praga – Pedro Penim;
- 5) Teatro do Vestido – Joana Craveiro;
- 6) Mala Voadora – Jorge Andrade;
- 7) Casa Conveniente – Mónica Calle;
- 8) Teatro do Eléctrico – Ricardo Neves-Neves;
- 9) Primeiros Sintomas – Bruno Bravo³²⁸;
- 10) A Truta – Tónan Quito;
- 11) A Vara Teatro – Margarida Barata;
- 12) Teatro do Azeite – Miguel Raposo;
- 13) Teatro do Vão – Daniel Gorjão;
- 14) Background SP – Cláudia Regina;
- 15) Vo'Arte – Pedro Sena Nunes³²⁹.

³²⁴ Ibid., 1st cht. on p. 28.

³²⁵ Ibid.

³²⁶ Ibid.

³²⁷ Also a Full Professor at the HSTF-PIL; HSTF-PIL, 2016h.

³²⁸ Also a Guest Instructor at the HSTF-PIL; HSTF-PIL, 2015a.

³²⁹ HSTF-PIL, 2013c, tab. on pp. 26-27.

2.1.1.1.1.4 SWOT Matrix

Before we move on to the HSTF-PIL's SWOT Analysis for the school year of 2012/13, it is, first of all, important to understand the origins and definition of the acronym at hand, the former of which I quoted below from a posthumously published article by one of the concept's co-authors:

SWOT analysis came from the research conducted at SRI from 1960-70. The research was funded by the Fortune 500 companies to find out what had gone wrong with corporate planning and to create a new system for managing change. Led by Robert Stewart, the Research Team also included Marion Doshier, Dr[.] Otis Benepe, Birger Lie, and me.

(...)

We started at the first step by asking, "What's good and bad about the operation?"[.] Then we asked, "What is good and bad about the present and the future?"[.] What is good in the present is Satisfactory, good in the future is an Opportunity; bad in the present is a Fault, and bad in the future is a Threat. Hence S-O-F-T. This was later changed to SWOT – don't ask[;] (I'm told that Harvard and MIT have claimed credit for SWOT... not so!)[.]

Following the analysis step, we sorted the issues into six program-planning categories of:

Product – process – customer – distribution – finance – administration[.]

By sorting the SWOT issues into the 6 planning categories[.] one can delineate short and long-term priorities. This approach captures the collective agreement and commitment of those who will ultimately have to do the work of meeting the objectives.

The action plan then becomes[.] "[W]hat shall the team do about the issues in each of these categories?"[.] The planning process was developed into a 17-step process beginning with SWOT. This sorting step can be easily done since each issue is recorded separately on a single page called a planning issue. As Robert Stewart said at the time we developed it – "SWOT identifies all of the claims on management's attention"[.]

The first prototype was tested and published in 1966; modifications were

completed by 1973. (...) The process has been used successfully ever since.

By 2004[,] the system had been fully developed, and has proven to cope with today's problems of setting realistic annual objectives without depending on outside consultants or expensive staff resources³³⁰.

(Humphrey, 2005, 7-8)

As far as a SWOT Analysis of the Portuguese Higher Education System in general is concerned (now used by all institutions, both public and private), a delegation was appointed in 2013 by the Sectoral Body for Education and Instruction (CS/11)³³¹, the Task Force for Quality Management in Higher Education (GT2)³³², in order to enforce institutional collaboration regarding the system's quality and the measures that can be put into practice with the final purpose of jointly creating new strategies toward the latter's improvement, as explained by then Vice President³³³ of Coimbra University, Margarida Mano, in the preface to the report created by both the SBEI and the TFQM-HE³³⁴:

Progress in the Portuguese Higher Education System has been, throughout these past decades, the object of broad and deep changes. In Portugal, ever since the 1970s, the system has been exponentially growing regarding the increase in the total number of Higher Education Institutions and their ability to create all the more diverse and new syllabi, curricula, and fields of study. The implementation of the Bologna Process is a highlight, together with the changes in students' socioeconomic backgrounds, in their situation regarding the job market and, most recently, in the funding of the system, impacted by the financial crisis. General tendencies such as the globalization and democratization of Higher Education access, or specific contexts such as the increase in the school dropout rate and the pressure for alumni to become employed, lack due analysis and pondering with the purpose of adopting either joint or institutional measures to make tools and/or principles adequate.

(...)

Based on these concerns, the paper presented herein consubstantiates the

³³⁰ All modifications in brackets – [] – are mine.

³³¹ SBEI, TFQM-HE, 2014, pp. 7-8.

³³² Ibid.

³³³ PT: Vice-Reitor(a).

³³⁴ Vide note 331.

assignment undertaken by the Task Force for Quality Management in Higher Education – GT2 of the Sectoral Body for Education and Instruction (CS/11), whose asset is the building of both a vision and a reflection shared by Higher Education Institutions, both public and private, represented in the Task Force (...).

There is a common conclusion that can be taken from the project developed by the Task Force, which might just become a motto for future action: an increase in cooperation between institutions will reinforce the system's collaborative networks, thus increasing Higher Education quality^{335,336}.

(2014, 7-8)

Put quite simply, this is the context in which a SWOT Analysis contributes to the improvement of Higher Education Institutions, specifically those within the public and private Portuguese networks. Now, after having seen what the original SOFT acronym stood for, the following is the updated definition of the concept, according to the report at hand:

SWOT is an English acronym that stands for Strengths, Weaknesses, Opportunities, and Threats³³⁷.

It is reflective of a global perspective of the situation a certain organization is in, allowing the finding and pinpointing of strategies and improvement measures, therefore aiding in the definition of said organization's internal strategy.

A SWOT Analysis presumes a two-part environment: internal and external.

The internal environment is influenced and managed by the organization and features both strengths and weaknesses. As for the external environment, it contains elements that cannot be predicted nor placed under the control of the organization itself, for which reason its analysis enables the pinpointing tendencies that can be either opportunities or threats.

A SWOT Analysis correlates an institution's strengths and weaknesses with the opportunities and threats of its surrounding environment³³⁸.

(2014, 18)

³³⁵ All modifications in brackets – [] – are mine.

³³⁶ My translation.

³³⁷ PT: Pontos Fortes, Pontos Fracos, Oportunidades e Constrangimentos.

³³⁸ Vide note 336.

One final question remains before advancing to the HSTF-PIL's SWOT Analysis (or Matrix): which criteria define what constitutes each of the elements present in the acronym initially co-created by Humphrey and his colleagues at the Stanford Research Institute? The answer is provided in the same report by the TFQM-HE of the SBEI. Although the authors begin with the external environment, comprising both opportunities and threats, I would like to the define the concept in order, for which reason I will begin by quoting what makes the internal environment, exclusively depending on the organization/institution at hand:

What are strengths and weaknesses?

Strengths are internal advantages an organization possesses over its competitors. Weaknesses, on the other hand, are internal disadvantages the organization possesses regarding its competitors.

Both strengths and weaknesses are presumed to fully rely on the organization itself.

(2014, 29)

As for the external factors, they are defined like so:

What are [opportunities] and [threats]?

[Opportunities] and [threats] are the product of tendencies found via an external environment analysis.

Opportunities are tendencies, factors, or events external to the organization, though the latter can make them beneficial in order to be positively impacted. Even though they are not a part of the organization's direct influence, opportunities should be considered integral of its planning.

Threats are potentially harmful factors external to the organization and whose impact must be mitigated, as it will likely be negative. To the like of opportunities, threats are not within the organization's control. It should be stressed, however, that

threats can always be regarded as latent opportunities^{339,340}.

(2014, 21)

When the HSTF-PIL first created its Management and Quality Office in the school year of 2012/13, whose results were presented in the “Annual Report of the Internal Quality Assurance System”, the institution made quite an extensive list of Strengths, as opposed to the remaining three factors. Most of this content, however, is justified as being somewhat inaccurate in the report’s final remarks, given the imposition of the PIL’s new self-assessment regulations, applicable to all of the Institute’s Schools, as shown in the “Weaknesses” section. First, I shall list the factors the MQO-HSTF-PIL found in its internal environment, placed, therefore, under the School’s control, but only those directly related to the teaching-learning dyad:

Strengths

- 1) School’s reputation acknowledged by its applicants;
- 2) Good practical component within the curricula;
- 3) Faculty qualifications progressively rising (...);
- 4) School’s degrees’ demand – holding at significant numbers;
- 5) School’s degrees’ insertion in the domestic Higher Education paradigm;
- 6) Faculty’s mastery of their respective syllabi;
- 7) Faculty punctuality;
- 8) Great artistic production levels in both the theater and film fields;
- 9) Most of the faculty is connected to the profession outside the School in both theater and film, bringing with them all their personal experience, just as it should be in the context of polytechnic teaching;
- 10) Progressive applicant, student, alumnus, and admirer adherence to the School’s online profiles, thus promoting an important exchange of information regarding possible job opportunities for the entire academic and outer communities³⁴¹.

(2013c, 32)

³³⁹ All modifications in brackets – [] – are mine.

³⁴⁰ My translation.

³⁴¹ Idem.

Shortly after listing its positive aspects in its self-assessment, the School explains why there are still elements in need of addressing:

Weaknesses

Regarding the IQAS-HSTF-PIL

Considering the quality system has only been in place for one full year, 2012/13, there are necessarily essential components comprised in it that have not yet been fully executed, namely monitorization, production of exhaustive reports, decision-making processes, and turnout of interested parties.

Regarding the School

- 1) In spite of the general positive results obtained from the surveys, some are still lowly scored, indicating somewhat of a fragility mostly related to aspects such as material availability (and didactic resources) that prevent both teaching activity development and the faculty's ability to motivate students;
- 2) Low expectations – shown by students – as far as finding a job in their field is concerned;
- 3) Resources and software upgrade limitations, considering the ongoing technological revolution both society and the arts are going through;
- 4) Low yearly budget directed at core curricular activity development – building of both theatrical and cinematic pieces;
- 5) Low faculty research monitorization levels regarding those directly related to artistic development;
- 6) Low extracurricular activity offer³⁴².

(2013c, 33)

The opportunities the School commits itself to taking advantage of are listed immediately after the acknowledgement of its weaknesses, making it clear for the community the Internal

³⁴² My translation.

Quality Assurance System is still in need of improvement in order to fully assess all positive and negative aspects the institution must take into account:

Opportunities

Regarding the IQAS-HSTF-PIL

- 1) Proficiency and articulation improvements between the School's Governing Bodies and the necessary redefining of their scope;
- 2) Chances of a nearly fully operational system by the school year of 2013/14, considering its demands at the present time;
- 3) Full diagnosis of both the School's strengths and weaknesses, especially in the teaching-learning process domain;
- 4) Specific investing in the research and development, interinstitutional and community collaboration, and internationalization fields.

Regarding the School

- 1) Artistic research and creation – framing of scientific research and artistic creation into research and creation directives related to the offered curricula and an easily verifiable executive plan, together with the building of a repository for artistic pieces;
- 2) Internationalization – defining and prioritizing certain pursuits based on a previous typology of foreign relations and interests;
- 3) Establishing interinstitutional and community relationships – defining and prioritizing courses of action based on a previous typology of interests, namely the employability of the School's students: the most important aspect for the School to fulfill, based on the establishment of protocols and partnerships, is the possibility of creating professional internships within the courses, all of which are subjected to a report [as a means of assessment] (...). Internships often become a source of prospective employment (...).
- 4) Changes are currently being made to the statutes that define the courses' general operating conditions, among which the criteria for CU extinction can be found;

5) Integration and participation of external partners^{343,344}.

(2013c, 34)

We can tell right from this section of the report, which is an integral part of the external environment assessment, as previously explained³⁴⁵, the School was warned of the possibility of improving its students' future employment situation by including professional internships in its Options' curricula, therefore somewhat aiding in its alumni job security, despite the inherent unstable nature of the cultural sector, which the School points to right from the start of its student employability monitorization findings.

As for the threats found in the MQO-HSTF-PIL's first report, those are as follows:

Threats

Regarding the IQAS-HSTF-PIL

- 1) Bureaucratic complexity of the system and acknowledgement of its existence by the whole of the academic community (faculty, staff, and students);
- 2) The system does not yet assure a broadened and systematic follow-up of the School's alumni, nor does it provide an effective feedback on production structures housing artistic projects developed by students or graduates. These constraints are partly due to a great professional mobility resulting from instruction and difficulties implementing a quality culture within employers with a highly variable staff³⁴⁶.

(2013c, 34)

In its final remarks, the 2012/13 IQAS report acknowledges that, especially as far as the teaching-learning paradigm is concerned, while most of the information retrieved stays true to the School's expectations, "some of the students' answers were surprising, inclusively

³⁴³ All modifications in brackets – [] – are mine.

³⁴⁴ My translation.

³⁴⁵ SBEI, TFQM-HE, 2014, p. 21.

³⁴⁶ Vide note 344.

suggesting a few measures to be adopted [in the future], which will be taken into consideration by the competent bodies” (2013c, 35).

2.1.1.1.2 2013/14

2.1.1.1.2.1 Newly Enrolled Students' Assessment

Despite this subchapter's focus on the school year of 2013/14 and considering the first surveys addressed at newly enrolled students were taken during that period, precisely, the fact is the IQAS-HSTF-PIL's report lists the results obtained the following year³⁴⁷, given the findings for 2013/14 have already been demonstrated in the yearly report for 2012/13. In order to maintain data coherence, I shall stick to the School's findings for 2014/15 immediately below, while simultaneously displaying the results found for 2013/14 in other surveys.

Out of a total 225 applicants³⁴⁸, 82 were admitted in the HSTF-PIL's Bachelor's Degree in Theater (all Options)³⁴⁹, though 2 failed to matriculate, which means that, out of a possible 80 students who could have taken the survey³⁵⁰, only 59 did so³⁵¹. Beginning in 2014/15, we are shown the Options students are distributed by, with 41 actors, 10 designers, and 8 producers³⁵².

Of the same 18 criteria newly enrolled students had to choose from in the school year of 2014/15³⁵³, the top three (from least to most important) were similar to those of the year before:

- 1) Employment Assurance;
- 2) Well-Maintained Facilities (Classrooms and Educational Support);
- 3) Good Instructors³⁵⁴.

As it turns out, faculty quality continues to be the top priority for freshmen, scored at 60.2%³⁵⁵, followed by the importance of keeping the School's infrastructure safe and sound, scored at 35.5%³⁵⁶, thus replacing concerns about curricula; finally, employment-related concerns register a total 25.7%³⁵⁷.

When first joining the School, students seem to be far more worried about the time they

³⁴⁷ HSTF-PIL, 2014i, p. 23.

³⁴⁸ HSTF-PIL, 2015c, "2.1 A Procura dos Cursos" [EN: Degree Demand], Tab. I, p. 26.

³⁴⁹ Ibid.

³⁵⁰ Ibid.

³⁵¹ HSTF-PIL, 2015d, 1st cht. on p. 2.

³⁵² Ibid., 2nd cht.

³⁵³ Already quoted to and translated in this dissertation under topic "2.1.1.1.1.1 Newly Enrolled Students' Assessment", p. 89.

³⁵⁴ HSTF-PIL, 2014i, 1st cht. on p. 24.

³⁵⁵ Ibid.

³⁵⁶ Ibid.

³⁵⁷ Ibid.

will spend attending their classes, leaving their post-School period concerns for later.

Regarding the reasons for choosing to attend the HSTF-PIL's courses in general (both Theater and Film and their respective Options), the answers provided are the same as before, from least to most important:

- 1) Course's Good Practical Approach;
- 2) Vocation;
- 3) Life Project³⁵⁸.

Indeed, and even though the factors are identical in 2014/15, the percentages are slightly higher than the year before, with making the Performing Arts a lifetime project scored at 67.7%³⁵⁹, followed by a heeding of the calling scored at 59.1%³⁶⁰; in third place come the applications of the learning process, scored at 48.4%³⁶¹.

The next section in the survey addressed at newly enrolled students tells us why the latter chose the HSTF-PIL in particular to fulfill their academic ambitions. Their top three choices remain the same, from least to most important:

- 1) Location;
- 2) Academic life and convivial quality;
- 3) Prestige³⁶².

In this case, the percentages too reveal a slight increase from the year prior, with the School's namesake scored at 76.3%³⁶³, immediately followed by the importance of socialization among peers scored at 26.9%³⁶⁴, being the institution's location the third most important influencing factor, scored at 21.5%³⁶⁵.

Students who first began attending their degrees at the HSTF-PIL in 2014/15 found out about said courses via the same channels as those matriculating the year before, which would be, from least to most important:

³⁵⁸ HSTF-PIL, 2015d, 1st cht. on p. 5.

³⁵⁹ Ibid.

³⁶⁰ Ibid.

³⁶¹ Ibid.

³⁶² Ibid., 2nd cht. on p. 5.

³⁶³ Ibid.

³⁶⁴ Ibid.

³⁶⁵ Ibid.

- 1) School's website;
- 2) Alumni feedback;
- 3) Friends and family feedback³⁶⁶.

Those closest to the academic year of 2014/15's freshmen remain the most solid source, scored at 51.6%³⁶⁷, also highly influenced (though just a little over one percentage point behind) by the opinion of graduates, scored at 50.5%³⁶⁸. Lastly, and quite similar to the findings of 2013/14, the institution's website plays less of an important role, scored at a mere 29%³⁶⁹.

³⁶⁶ Ibid., 1st cht. on p. 6.

³⁶⁷ Ibid.

³⁶⁸ Ibid.

³⁶⁹ Ibid.

2.1.1.1.2.2 Enrolled Students' Assessment

Back to the yearly report concerning the 2013/14 term, the scenario is not that much different from the one found in 2012/13 when it comes to students enrolled in this time period. The average score given to the 17 criteria on a scale of 1 to 5 (least to most important) by the students attending the Bachelor's Degree in Theater (all Options) is 3.5³⁷⁰, which is but 0.1 less than the year before, there being no evidence of any significant changes.

According to the conclusions withdrawn from these results by the MQO-HSTF-PIL itself, the only teaching-learning aspects with a higher score are "Practical Skills Offered by the Degree"³⁷¹ and "Head of Course's Management of the Degree"³⁷² – 3.7 and 3.8, respectively³⁷³. The most troubling finding is, yet again, "Likelihood of Finding a Course-Related Job", scored at a negative 2.8³⁷⁴.

Other highlights are comprised of the "Library's Working Conditions", for instance, taking first place with a total score of 4.3³⁷⁵, and though it is placed below average, the "Course Curricula" are scored at 3.4³⁷⁶, somewhat away from neutrality.

Regarding the total percentage of students (from either the Bachelor's or Master's Degree) taking part in this survey, that particular information is unavailable³⁷⁷, but there are far completer pieces of intelligence as far as the assessment of 2013/14's semesters is concerned, retrievable from the first surveys to be made available on this topic³⁷⁸; 327 of the HSTF-PIL's students took part in the 1st Semester survey, which makes 71%³⁷⁹ of the total attending population, both Departments and degrees included. Specifically speaking, the Acting Option of the Bachelor's Degree in Theater was the one with the most students³⁸⁰, though it registered the lowest turnouts (67% of freshmen, 49% of sophomores, and 52% of seniors, respectively³⁸¹), as opposed to S&W Design (100% for the 1st and 2nd years, 55% for the 3rd³⁸²) and Prod. Mgmt. (100% for the first two, but only 50% for the final year³⁸³).

³⁷⁰ HSTF-PIL, 2014i, cht. on p. 20.

³⁷¹ Ibid.

³⁷² Ibid.

³⁷³ Ibid.

³⁷⁴ Ibid.

³⁷⁵ Ibid.

³⁷⁶ Ibid.

³⁷⁷ Ibid.

³⁷⁸ HSTF-PIL, 2014k-L.

³⁷⁹ Ibid., 2014k, 1st par. on p. 1.

³⁸⁰ Ibid., tab. on p. 1.

³⁸¹ Ibid.

³⁸² Ibid.

³⁸³ Ibid.

Assessment of both CUs and instructors is generally positive (on a scale of 1 to 5) and is distributed across 10 criteria as follows:

- 1) CU General Working Conditions;
- 2) CU Assessment Methodologies;
- 3) Coherence Between Activities and CU Objectives;
- 4) Coordination Between Theoretical and Practical Approaches;
- 5) Available Documentation and Materials' Quality;
- 6) CU Role in Course-Related Skill-Grasping;
- 7) Connection with Other Course CUs;
- 8) Correlation Between the CU's Total ECTS and Working Hours (Attending Time Incl.);
- 9) One's Global Performance in a Particular CU;
- 10) One's Motivation to Attend a Particular CU^{384,385}.

The minimum score given to these criteria is 3.6³⁸⁶, whereas the maximum goes all the way up to 4³⁸⁷, making it an average 3.8, demonstrative of a good overall impression at the start of term, regardless of the year or Option students were attending at the time. Still, and despite this general satisfaction toward the Degree's CUs, students were even happier about their instructors, as we can see from the chart in which the former assessed the latter based on the following criteria:

- 1) Instructor's Overall Performance Quality;
- 2) Ability to Motivate Students;
- 3) Teacher-Student Relationship;
- 4) Off-Schedule Instructor Support;
- 5) Curriculum Mastery;
- 6) Instructor's Clarity in the Classroom;
- 7) Assessment Fulfilling According to Planned;
- 8) Instructor's Ability to Correlate the CU with the Degree's Objectives;
- 9) Instructor's Demandingness;

³⁸⁴ Ibid., cht. on p. 2.

³⁸⁵ My translation.

³⁸⁶ Vide note 384.

³⁸⁷ Idem.

10) Instructor's Punctuality^{388,389}.

The minimum score given here is 3.8³⁹⁰, and that is regarding instructors' availability outside the classroom, which would be criterion 4) from the above list. The highest score (4.4³⁹¹) is given to both the instructors' expertise and punctuality – 5) and 10)³⁹², resulting in an average score of 4.2, which is undeniably positive.

Throughout the 2nd Semester of 2013/14, students remained satisfied with both their degrees' CUs and instructors, though the participation rate in the survey drastically plummeted, with only 200³⁹³ students out of the School's total taking part in the questionnaire, which was 52%³⁹⁴ at the time. The Acting Option continues to be the poorest when it comes to the overall turnout, its percentages ranging from 33% to 38%³⁹⁵, whereas the first two years of S&W Design register 69% and 50%, respectively³⁹⁶, with the senior year in the red, at 33%³⁹⁷. The best turnout is that of Prod. Mgmt.'s 1st year, with 100% taking part³⁹⁸, followed by 40% of sophomores³⁹⁹ and 44% of seniors⁴⁰⁰.

Of the same 10 criteria assessed by students as far as CUs go, scores range between 3.5 (awarded to the correlation between theoretical and practical topics)⁴⁰¹ and 3.9 (for assessment methods and coherence between the CUs' objectives and undertaken activities)⁴⁰², resulting in an average 3.8, just like in the 1st Semester.

As for the students' opinion on their instructors, scores range between 3.8 (the motivation issue)⁴⁰³ and 4.5, the former thus further valuing the latter's expertise⁴⁰⁴, for an average of 4.2, matching the results obtained in the semester prior.

³⁸⁸ Ibid., 1st cht. on p. 4.

³⁸⁹ My translation.

³⁹⁰ Vide note 388.

³⁹¹ Idem.

³⁹² Idem.

³⁹³ HSTF-PIL, 2014L, 1st par. on p. 1.

³⁹⁴ Ibid.

³⁹⁵ Ibid., tab. on p. 1.

³⁹⁶ Ibid.

³⁹⁷ Ibid.

³⁹⁸ Ibid.

³⁹⁹ Ibid.

⁴⁰⁰ Ibid.

⁴⁰¹ Ibid., cht. on p. 2.

⁴⁰² Ibid.

⁴⁰³ Ibid., 1st cht. on p. 4.

⁴⁰⁴ Ibid.

2.1.1.1.2.3 Graduates' Assessment

The answers provided in the graduate-addressed survey within the yearly report for the 2013/14 term are based on the experience of former students who completed their degree in 2012/13⁴⁰⁵. Information retrieved in this survey is not as exhaustive as was the case regarding its predecessor, and not just because it does not compile several school years into one report, but especially because several criteria were removed from the study to boot, such as the graduates' expectations when they first enrolled vs. reality after their attendance.

This section begins with the number of alumni who took part in the survey: out of a total 73 graduates⁴⁰⁶, only 36 gave a full answer⁴⁰⁷, 11 of which attended the Bachelor's Degree in Theater⁴⁰⁸. As for the Options they were enrolled in, 5 were actors⁴⁰⁹, 4 were producers⁴¹⁰, and 2 were designers⁴¹¹.

When asked about their satisfaction concerning the attending of their course, the alumni had 12 criteria to score, resorting to a scale of "1 – Very Inadequate⁴¹²" to "5 – Very Adequate⁴¹³", listed below from least to most important:

- 1) Head of Course's Management of the Degree;
- 2) Practical Skills Offered by the Degree;
- 3) Ease of Access to and Use of Resources (Labs, IT, Multimedia);
- 4) Course's Total Workload;
- 5) General Quality of the Degree;
- 6) Timetable Planning;
- 7) Curriculum;
- 8) Student Services Operating Conditions;
- 9) Studying and Working Rooms Availability;
- 10) Theoretical/Technical Skills Offered by the Degree;
- 11) Library Operating Conditions;

⁴⁰⁵ HSTF-PIL, 2014n, 1st par. on p. 2.

⁴⁰⁶ Ibid.

⁴⁰⁷ Ibid.

⁴⁰⁸ Ibid., 1st. cht. on p. 2.

⁴⁰⁹ Ibid., 3rd. cht. on p. 2.

⁴¹⁰ Ibid.

⁴¹¹ Ibid.

⁴¹² Ibid., cht. on p. 6.

⁴¹³ Ibid.

12) Cafeteria Working Conditions^{414,415}.

As confirmed by the report itself and generally speaking, regardless of the course they attended, former students found their degree to be overall agreeable⁴¹⁶, with an average of 3.3 based on these criteria alone. Focusing on teaching-learning aspects, however, the highest scored factor is 10), at 3.4⁴¹⁷, whereas other important elements related to this paradigm, such as 1), 2), and 7), for instance, are scored at 2.8, 2.9, and 3.2, respectively⁴¹⁸; while these results are not at all reprehensible, there is some neutrality understated as far as this question goes, for the results do not stray that far away from 3.

⁴¹⁴ Ibid.

⁴¹⁵ My translation.

⁴¹⁶ Ibid., par. on p. 6.

⁴¹⁷ Ibid., cht. on p. 6.

⁴¹⁸ Ibid.

2.1.1.1.2.3.1 Employability

By the time they took this survey, alumni reported to the School their detailed job situation, having been asked, first of all, if they actually were working, and 33.3% did indeed confirm they had a job at that moment⁴¹⁹, followed by 19.4% who were undertaking an internship/traineeship⁴²⁰. The same percentage of former students admitted to being in another (unspecified) situation⁴²¹, whereas 13.9% did not provide an answer⁴²². Finally, 8.3% said they had been jobless ever since graduating⁴²³, and 5.6% revealed they had already been working, becoming idle in the meantime⁴²⁴.

Out of the total 33.3% who had a job, the vast majority – 83.3% – reported they had found work after graduation⁴²⁵; the remaining 16.7% revealed their situation had gone professional before successfully completing the degree⁴²⁶.

The follow-up question is related to the means via which those employed managed to find work. 58.3% answered “Other”, there being no specificity regarding this matter⁴²⁷. 33.3% replied their situation had been the consequence of attending an internship⁴²⁸. Lastly, 8.3% said sending their curriculum vitae had earned them their job⁴²⁹.

When asked about the sort of contract at hand, half of those inquired admitted to finding no more than occasional jobs every now and then⁴³⁰, followed by 33.3% who had signed a fixed term contract⁴³¹, and 16.7% who were in a work-for-hire situation⁴³².

Regardless of how often they found a job or the kind of contract they had, 58.3% of the alumni taking the survey were indeed working in the same field as the course they had graduated from⁴³³, followed by 25% whose activity was close to their area of expertise⁴³⁴. The minority – 16.7% – replied theirs was a different situation, unrelated to the Performing Arts⁴³⁵.

⁴¹⁹ Ibid., 2nd cht. on p. 3.

⁴²⁰ Ibid.

⁴²¹ Ibid.

⁴²² Ibid.

⁴²³ Ibid.

⁴²⁴ Ibid.

⁴²⁵ Ibid., 1st cht. on p. 4.

⁴²⁶ Ibid.

⁴²⁷ Ibid., 2nd cht. on p. 4.

⁴²⁸ Ibid.

⁴²⁹ Ibid.

⁴³⁰ Ibid., 1st cht. on p. 5.

⁴³¹ Ibid.

⁴³² Ibid.

⁴³³ Ibid., 2nd cht. on p. 5.

⁴³⁴ Ibid.

⁴³⁵ Ibid.

Finally, no new associations, companies or groups were registered as having been created by former students as means of self-employability. The same 15 from the year prior can be seen listed in the School's yearly report⁴³⁶.

⁴³⁶ HSTF-PIL, 2014i, tab. on pp. 29-30.

2.1.1.1.2.4 SWOT Matrix

The HSTF-PIL's overall analysis of the 2013/14 academic year is satisfactory, with far more strengths listed than weaknesses, as was the case in the year before, but that does not necessarily mean the School does not acknowledge the need to improve certain issues, just as pointed out by both the internal and external environment assessments made. Speaking of the latter, neither opportunities nor threats differ from those found the year prior⁴³⁷, for which reason there is no need to list them again, under penalty of redundancy and loss of interest tainting this study.

Still, I should mention the School does justify itself (despite the wording being the same as before) in its "Final Remarks", when addressing the complexity of fully implementing an assessment system, by stating that:

It is impossible to separate this self-assessment cycle from the founding of the MQO-HSTF[-PIL] itself and its respective statutory context. Together with this measure [in particular] or its nature [in general], all other measures related to the system's workability are considered, though their efficiency cannot as of yet be monitored. Said system's workability comprised the observation of a vast series of already existing documents along with the creation of numerous others (surveys, plans, reports) which, quite simply, were impossible to anticipate in the beginning of the cycle. Now, [under these circumstances,] the system's complete workability and the closing of the cycle are relatively behind as far as an ideal executive agenda is concerned, which, however, will turn out to be necessary in the near future.

From a teaching-learning process viewpoint, it is appropriate to state the information retrieved matched all expectations, also providing an insight into the School's day-to-day reality, though some of the persisting answers given by students turned out to be surprising, [inclusively] presenting solutions regarding their respective fields. Even though the School firmly believes "it is not possible to rely on small-numbered statistics", the competent bodies took them into account and will comply.

It has also become clear that the major difficulties found in the system are related to the means through which data is processed, solution implementation is monitored, and proceedings modifications are logged. While it is certain neither the excellence

⁴³⁷ HSTF-PIL, 2013c, pp. 32-35 and 2014i, pp. 35-38.

nor the quality of an artistic higher education institution is put into question, as it is renowned in both the foreign and domestic paradigms, it is also certain the tools and proceedings that embed the teaching-learning process and the several interlocutors and contexts that take part in a working Higher Education Institution and assure the fulfilment of its duties were scarce, diffused, poorly operational, if not [completely] inexistent. This does not mean, however, the HSTF-PIL was or is not gifted with the necessary bodies and statutes that assured and [still] assure its workability and excellence. In fact, a few of the obstacles found when seeking to fully activate the proceedings foreseen by the IQAS-HSTF-PIL are related to somewhat of a resistance in creating and making certain entities operational – such as degree committees – that are regarded as being out of context of the statutorily-established bodies and, for that exact reason, stripped of legitimacy. On the other hand, the already existing statutory bodies, while seen as apt to handle the fulfilment of these proceedings – Committees and Board of Councilors – lack the ideal student representativity. The solution to this issue was met as an opportunity to simplify proceedings and naturally adapt the IQAS to the HSTF-PIL's own routines and bodies; it was recently debated within the Quality Board, resulting in a path to be walked in two stages:

Reconfiguration of the Body of Councilors and respective Department Committees' membership, so that representativity may become balanced via the inclusion of students from the several Options/Specializations[;]

Concerning the MQO-HSTF-PIL's activity, the following developments, among other factors, should be taken into consideration: the improvement of both the quality and extent of the information retrieved, systemized and divulged on the School's website; the (ongoing) revision, among other elements, of the statutes involving the institutional contextualization of the IQAS-HSTF-PIL; the creation of the IQAS-HSTF-PIL's Executive Board; the recent granting of facilities especially directed at the MQO-HSTF-PIL's activity development^{438,439}.

(2014i, 38, 39)

⁴³⁸ My translation.

⁴³⁹ All modifications in brackets – [] – are mine.

2.1.1.1.3 2014/15

2.1.1.1.3.1 Newly Enrolled Students' Assessment

The results presented in the MQO-HSTF-PIL's annual report on the events of the academic year of 2014/15 address the freshmen who enrolled in the Bachelor's Degree in Theater in 2015/16⁴⁴⁰, thus continuing the previously verified cadence. The full report on the newly enrolled students' expectations, however, is displayed in a separate file whose findings are far completer⁴⁴¹.

Following matriculation, there were a total 79 students enrolled⁴⁴² in the Theater Degree's three Options, 64 of which were actors⁴⁴³, 6 were designers⁴⁴⁴, and 9 were producers⁴⁴⁵; just a little over half (43⁴⁴⁶) took the survey concerning their hopes for their 3-year attendance, 36 of which from Acting⁴⁴⁷, 4 from S&W Design⁴⁴⁸, and 3 from Prod. Mgmt⁴⁴⁹.

Freshmen were asked at first about their motivations for choosing the HSTF-PIL's undergraduate degrees, listed below from least to most important:

- 1) Course's Good Practical Approach;
- 2) Vocation;
- 3) Life Project⁴⁵⁰.

Unsurprisingly, the top three factors are yet again a constant when newly enrolled students confess what moved them into choosing the courses awarded by the HSTF-PIL. Those directly involved in the academic world (from a utopian point of view, at least) should always prioritize their attendance of degrees related to what they seek to do from their graduation onward, if not even sometime before. Bearing this in mind, a total 64.8%⁴⁵¹ chose either Theater or Film as their life project. Not far behind were those who claimed these two branches of the Performing

⁴⁴⁰ HSTF-PIL, 2015c, pp. 30-31.

⁴⁴¹ HSTF-PIL, 2016c.

⁴⁴² HSTF-PIL, 2016b, "2.1.1 A Procura dos Cursos", Tab. I, p. 16.

⁴⁴³ Ibid.

⁴⁴⁴ Ibid.

⁴⁴⁵ Ibid.

⁴⁴⁶ HSTF-PIL, 2016c, 1st cht. on p. 2.

⁴⁴⁷ Ibid., 2nd cht. on p. 2.

⁴⁴⁸ Ibid.

⁴⁴⁹ Ibid.

⁴⁵⁰ Ibid., 2nd cht. on p. 4.

⁴⁵¹ Ibid.

Arts were what they felt they had been born to do, making it a total 57.8%⁴⁵². Finally, 39.4% claimed the degrees' practical approach was the most appealing reason to explain their choice⁴⁵³.

Still, it should be stressed that reasons concerning the near future (such as graduates' employability) are definitely not as convincing, as freshmen are well aware of the country's incredibly unsatisfactory reality regarding the Arts, which is why only 7% found relevance in this argument⁴⁵⁴. Approximately 24% of those taking the survey realize the School's degrees produce several career prospects⁴⁵⁵, but it is the job question that is most troubling.

And because the institution is not entirely at fault when it comes to its graduates' professional status, new students are acknowledging of the School's reputation, but first, let us list the three main reasons for choosing to attend the HSTF-PIL, from least to most important:

- 1) Simultaneous work and study;
- 2) Academic life and convivial quality;
- 3) Prestige⁴⁵⁶.

As I was saying, the institution's good name is still the most relevant factor prospective students take into account when they consider attending one of the School's degrees, scored at 74.7%⁴⁵⁷. Regarding day-to-day life and companionship on campus, that is still the second most important reason why the HSTF-PIL is a stimulating option, scored at 35.2%⁴⁵⁸. The third most important factor registered in 2015/16, however, is not location anymore; 22.5% of students are now more interested in being able to work while studying⁴⁵⁹.

It is unclear whether this chance at having a job is mostly Arts-related (with the purpose of gradually entering the industry) or seen as a way for students to provide for themselves in order to cover expenses such as basic necessities and rent (regardless of the field), but the truth is gaining experience in the job market and saving money for the future is now seen as being rather important. On a side note, this is directly related to the location question, so that future alumni can support their stay close to the capital, Lisbon, therefore engaging in a lot more

⁴⁵² Ibid.

⁴⁵³ Ibid.

⁴⁵⁴ Ibid.

⁴⁵⁵ Ibid.

⁴⁵⁶ Ibid., 1st cht. on p. 5.

⁴⁵⁷ Ibid.

⁴⁵⁸ Ibid.

⁴⁵⁹ Ibid.

chances at achieving success in the Arts job market.

When asked about how they came into contact with the School's curricula, newly enrolled students favored the following three options, from least to most important:

- 1) School's website;
- 2) Alumni feedback;
- 3) Friends and family feedback⁴⁶⁰.

The opinion of those closest to freshmen continues to be the main source for the latter's interest in the School's degrees, scored at 43.7%⁴⁶¹. Not too far behind is the impression graduates pass on regarding their own experience, scored at 39.4%⁴⁶². Lastly, the School's website, seen here as being much more relevant than its social network profiles⁴⁶³ (considering they are all found online), is scored at 38%⁴⁶⁴.

While attending the six-semester courses ahead and listing only the three highest scored factors, students expect to find, from least to most important:

- 1) Employment Assurance;
- 2) Exchange Student Support;
- 3) Good Instructors⁴⁶⁵.

There is no question taking classes with duly qualified faculty continues to be the main concern demonstrated by freshmen, who scored this factor in 2015/16 at 52.1%⁴⁶⁶.

The second most relevant factor, however, has nothing to do with the quality of the School's infrastructure or being able to study undisturbed, like before – 40.9% of the newly enrolled students who took the survey favored their need for support regarding the possibility of studying abroad by the time of their senior year⁴⁶⁷, which might just be the first stage of internationalization as far as their future careers are concerned. Those planning to either stay from beginning to end at the HSTF-PIL or come back to the country after their exchange

⁴⁶⁰ Ibid., 2nd cht. on p. 5.

⁴⁶¹ Ibid.

⁴⁶² Ibid.

⁴⁶³ Ibid.

⁴⁶⁴ Ibid.

⁴⁶⁵ Ibid., 1st cht. on p. 6.

⁴⁶⁶ Ibid.

⁴⁶⁷ Ibid.

experience also want to make sure there is a job waiting for them after graduation, a factor that was scored at 33.8%⁴⁶⁸.

⁴⁶⁸ Ibid.

2.1.1.1.3.2 Enrolled Students' Assessment

Generally speaking, the assessment students enrolled in the HSTF-PIL's undergraduate degree in Theater made in 2014/15 is satisfactory, with an average of 3.4⁴⁶⁹ on a scale of 1 to 5, which means that, compared to the previous year's findings, there is a mere decrease of 0.1.

Just like before, the highest scored criteria are related, for instance, to the Library and the Cafeteria's operating conditions, scored at 4.1 and 3.9, respectively⁴⁷⁰. As far as the teaching-learning paradigm is concerned, scores are slightly lower, but cannot be considered negative. For example, the curricula of the Bachelor's Degree in Theater (All Options) are scored at 3.4⁴⁷¹, the courses' practical skills at 3.5⁴⁷², their general quality at 3.6⁴⁷³ and, most importantly (according to students), the management skills of the courses' heads at 3.8⁴⁷⁴. On the other side of the scale lay aspects to the like of structural problems plaguing the facilities, together with the likelihood of finding a job within the field of study, both scored at 2.9⁴⁷⁵.

Specifically speaking and as we comb through each semester, it is important to mention a total 75%⁴⁷⁶ of the School's students (from both Departments and both the Bachelor's and Master's Degrees) – 323⁴⁷⁷ – took the survey about the quality of the CUs they were enrolled in at the time and their instructor's teaching skills throughout the 1st Semester. More to the point, a total 180 Bachelor's Degree in Theater students participated⁴⁷⁸ and, even though not everyone provided an answer, turnouts across all three Options were quite positive: all 64 1st Year actors gave their opinion⁴⁷⁹, together with 36 from the 2nd Year (75%⁴⁸⁰) and 25 from the 3rd Year (54%⁴⁸¹). Regarding the designers, 92% of freshmen replied⁴⁸², along with 91% of sophomores⁴⁸³ and 100% of seniors⁴⁸⁴. Lastly, and as far as producers go, there was a turnout of 90%, 91%, and 86% in the 1st, 2nd, and 3rd Years, respectively⁴⁸⁵.

⁴⁶⁹ HSTF-PIL, 2015g, cht. on p. 27.

⁴⁷⁰ Ibid.

⁴⁷¹ Ibid.

⁴⁷² Ibid.

⁴⁷³ Ibid.

⁴⁷⁴ Ibid.

⁴⁷⁵ Ibid.

⁴⁷⁶ HSTF-PIL, 2015e, tab. on p. 1.

⁴⁷⁷ Ibid.

⁴⁷⁸ Ibid.

⁴⁷⁹ Ibid.

⁴⁸⁰ Ibid.

⁴⁸¹ Ibid.

⁴⁸² Ibid.

⁴⁸³ Ibid.

⁴⁸⁴ Ibid.

⁴⁸⁵ Ibid.

When asked about their thoughts on the several curricular units attended, the average turned out by students after adding the scores of the 10 criteria⁴⁸⁶ we have become familiar with by now is 3.8 on a scale of 1 to 5, which is unquestionably quite positive. The minimum score is 3.6, awarded to the students' own performance in the CUs' context⁴⁸⁷ and the connection between theoretical and practical components⁴⁸⁸. On the other hand, the maximum score is 4, awarded to the skills retrieved from CUs that can be used across the degree in general⁴⁸⁹.

Instructor performance continues to be highly praised – a great deal more than CUs and obviously so, as they cannot function without the competence of the faculty behind them. Of the 10 criteria used to judge their instructors, students found an average of 4.2⁴⁹⁰. The lowest score is 3.9, having to do with the ability to motivate students⁴⁹¹, whereas the highest is 4.5, regarding the instructors' expertise⁴⁹². Assessment of these last two sections is, without a doubt, irreprehensible.

As students move along into the 2nd Semester, taking these surveys near completion of another term, their interest plunges deeply, which is troubling when seeking to maintain a coherent assessment of both CUs and their respective instructors. Turnouts range between an unremarkable 20% and 100%⁴⁹³, though the latter case is applicable only once⁴⁹⁴. 108 students enrolled in the Bachelor's Degree in Theater (out of a possible 219) took part in the survey⁴⁹⁵, which means only 49% were dedicated to providing their answer (whether in full or just partially).

While there is a slight decrease in the assessment of CU performance compared to the 1st Semester, results are generally positive, with an average of 3.6⁴⁹⁶ on a scale of 1 to 5 across all 10 criteria in question. The lowest score, 3.5, is awarded yet again to factors such as the relationship between theory and practice, the number of credits and total number of working hours, the students' global performance, and their motivation⁴⁹⁷. The highest score is 3.8, and

⁴⁸⁶ Ibid., cht. on p. 2.

⁴⁸⁷ Ibid.

⁴⁸⁸ Ibid.

⁴⁸⁹ Ibid.

⁴⁹⁰ Ibid., 1st cht. on p. 4.

⁴⁹¹ Ibid.

⁴⁹² Ibid.

⁴⁹³ HSTF-PIL, 2015f, tab. on p. 1.

⁴⁹⁴ Ibid.

⁴⁹⁵ Ibid.

⁴⁹⁶ Ibid., 1st cht. on p. 2.

⁴⁹⁷ Ibid.

it is awarded to the correlation between classroom activities and the CUs' objectives⁴⁹⁸.

As far as assessing the instructors' performance is concerned, the average retrieved from the scores of the 10 criteria at play is 4.1⁴⁹⁹ on a scale of 1 to 5 (a meaningless decrease of 0.1, compared to the previous semester). The minimum score awarded was 3.8, related to student motivation on behalf of faculty⁵⁰⁰, whereas the maximum, 4.4, was given to punctuality⁵⁰¹, with the expertise factor immediately behind, at 4.3⁵⁰².

⁴⁹⁸ Ibid.

⁴⁹⁹ Ibid., 1st cht. on p. 3.

⁵⁰⁰ Ibid.

⁵⁰¹ Ibid.

⁵⁰² Ibid.

2.1.1.1.3.3 Graduates' Assessment

The alumni who took the survey about both their professional situation and their opinion regarding the time they invested attending the HSTF-PIL's undergraduate degrees completed their course in the academic year of 2013/14, as seen in the annual report for this subchapter⁵⁰³; the following are the results retrieved from the complete report on the topics in question⁵⁰⁴.

Out of a total 91 graduates from both Departments⁵⁰⁵, 44 provided their answers⁵⁰⁶, being that 28 were Theater alumni⁵⁰⁷. Specifically speaking, 16 were actors⁵⁰⁸, 7 were designers⁵⁰⁹, and 5 were producers⁵¹⁰.

As far as their experience as students was concerned, there were 12 criteria to rate from "1 – Very Inadequate"⁵¹¹ to "5 – Very Adequate"⁵¹². The top three factors alumni prioritized were, from least to most important:

- 1) Head of Course's Management of the Degree;
- 2) Cafeteria Working Conditions;
- 3) Library Operating Conditions⁵¹³.

Only the head of the degree's management skills make it to the podium as a teaching-learning criterion, scored at 3.7⁵¹⁴; the other two are related to common areas shared by the whole of the school community with no direct influence over the students' academic success. Still, the theoretical skills offered within the degree, their respective curricula, and the practical skills attained register positive scores (3.4, 3.4, and 3.6, respectively⁵¹⁵). The average score awarded to all 12 criteria is 3.6 – a slight increase when compared to the previous school year.

⁵⁰³ HSTF-PIL, 2015c, pp. 28 (final par.) and 29 (1st cht.).

⁵⁰⁴ HSTF-PIL, 2014n.

⁵⁰⁵ *Ibid.*, p. 2.

⁵⁰⁶ *Ibid.*

⁵⁰⁷ *Ibid.*, 1st cht.

⁵⁰⁸ *Ibid.*, 3rd cht.

⁵⁰⁹ *Ibid.*

⁵¹⁰ *Ibid.*

⁵¹¹ *Ibid.*, cht. on p. 6.

⁵¹² *Ibid.*

⁵¹³ *Ibid.*

⁵¹⁴ *Ibid.*

⁵¹⁵ *Ibid.*

2.1.1.1.3.3.1 Employability

Far more interested in the former students' professional status, the MQO-HSTF-PIL asks a great deal more details about employment, disregarding all the extra data that had been compiled in the first report concerning the matter at hand.

By the time the 44 graduates of 2013/14 took the survey, a third claimed to be working⁵¹⁶, whereas 15.4% were undertaking an internship⁵¹⁷. The same percentage mentioned they had already been working but were unemployed at that moment⁵¹⁸. 10.3% admitted they had been jobless ever since completing their degree⁵¹⁹, while about a quarter stated theirs was a different situation⁵²⁰.

Out of those who said were professionally active, the staggering majority – 76.9% – said they had managed to find a job only after graduation⁵²¹; the remaining 23.1% were already employed prior to leaving the School⁵²².

As to the means through which employment was achieved, 30.8% revealed sending their resumé had been essential⁵²³, with the exact same percentage saying their job had been the consequence of an internship⁵²⁴. Yet another 30.8% replied “Other”⁵²⁵, with the remaining 7.7% finding work via public announcements⁵²⁶.

While these numbers are generally positive, we must not forget the sample on which they are based is relatively small, considering not every graduate takes part in the survey and, when they do, they do not always provide a complete answer. Also, by the time the report compiling the results is produced, the alumni's employment situation is unlikely to remain the same, considering the vast majority – 46.2% – can only find a job every now and again⁵²⁷; 23.1% labor on a work-for-hire basis⁵²⁸, whereas 30.8% are evenly split between fixed and indefinite term contracts⁵²⁹.

Still, when it comes to defining the field in which alumni are working, regardless of the

⁵¹⁶ HSTF-PIL, 2014n, 2nd cht. on p. 3.

⁵¹⁷ Ibid.

⁵¹⁸ Ibid.

⁵¹⁹ Ibid.

⁵²⁰ Ibid.

⁵²¹ Ibid., 1st cht. on p. 4.

⁵²² Ibid.

⁵²³ Ibid., 2nd cht. on p. 4.

⁵²⁴ Ibid.

⁵²⁵ Ibid.

⁵²⁶ Ibid.

⁵²⁷ Ibid., 1st cht. on p. 5.

⁵²⁸ Ibid.

⁵²⁹ Ibid.

agreement between them and their employers, a little over half – 53.8% – are indeed laboring within their fields of study⁵³⁰; 30.8% are working somewhat close to either Theater or Film⁵³¹, leaving only 15.4% whose employment has nothing to do with either branch of the Arts⁵³².

Finally, and regarding the creation of new production associations, companies, or groups by alumni, none were registered during this particular time period⁵³³.

⁵³⁰ Ibid., 2nd cht. on p. 5.

⁵³¹ Ibid.

⁵³² Ibid.

⁵³³ HSTF-PIL, 2015c, tab. on p. 36.

2.1.1.1.3.4 SWOT Matrix

The analysis of the HSTF-PIL's strengths, weaknesses, opportunities, and threats made in the yearly report for the academic year of 2014/15 continues to be the same as those comprised in the previous two reports⁵³⁴. However, this was also the year the School's latest Self-Assessment Report was produced in order to inform the HE3A of the internal changes the Theater Department was planning to make regarding the Bachelor's Degree in Theater – All Options curricula and request said agency's approval⁵³⁵. Comprised in this very report is also a far completer and more accurate SWOT Matrix focusing especially on the Theater undergraduate courses⁵³⁶. Bearing this in mind, I shall now quote that section below:

8.1.1 Strengths

- 1) The HSTF-PIL's Bachelor's Degree in Theater's reputation, both foreign and domestic;
- 2) Qualified faculty, including instructors strongly and professionally connected to the arts and PhDs;
- 3) Generically adequate and conceptually correct curricula;
- 4) Cooperation between options, thus miming the working conditions of a professional body;
- 5) Increased educational attainment;
- 6) Connection between academic instruction and contemporary artistic movements;
- 7) Strong bond between the School and external institutions, academic or not;
- 8) Connection to the artistic community;
- 9) New artistic and professional projects cluster;
- 10) Employment in the field;
- 11) Academic bodies' good operating conditions⁵³⁷.

(2015, 232)

⁵³⁴ HSTF-PIL, 2013c, 2014i, and 2015c, "4. Análise SWOT" [EN: SWOT Analysis/Matrix].

⁵³⁵ PIL, 2015, "10. Proposta de Reestruturação Curricular" [EN: Curricular Reformulation Proposal], pp. 238-345.

⁵³⁶ Ibid., "8. Análise SWOT do Ciclo de Estudos" [EN: SWOT Analysis of the Degree], pp. 232-234.

⁵³⁷ My translation.

As we can see, these strengths do not focus as much on the School's ability to attract a large community of fans and followers all over its social network pages and profiles (which, so far, have been generally irrelevant when newly enrolled students are asked about the main sources of information regarding their interest in the institution and its degrees⁵³⁸), but rather the HSTF-PIL's fruitful relationship with professional bodies with which certain accords and protocols can be signed, thus offering students a better chance of insertion in the job market, even though the School takes into account "the national conjecture and the employment specificity of artists[,] which is to say a prospective student cannot apply to this institution bearing in mind the same employment expectations as any other would while applying to a different school, often seeking an artistic enrichment that will eventually provide [the alumnus] with an intermittent career in the long run, rather than a job in the short term" (2015c, 32)^{539,540}.

8.1.2 Weaknesses

- 1) Excessive number of students/instructor deficit; this is a fundamental issue restricting the application of better procedures: the School's imposed *numerus clausus*, directly related to its funding, mandates that an exaggerated number of students, as far as artistic instruction in general and theater in particular are concerned, may matriculate, unlike the systematically proven situation of the HSTF-PIL's European counterparts;
- 2) Progressively degrading working environment;
- 3) Somewhat of a structural and occasional curricula maladjustment, now corrected in the proposal comprised in Section 6;
- 4) Taking part in R&D projects;
- 5) Having taken into account the student surveys created under the provisions of the Management and Quality Office, the lowest numbers (though above 50%) are [directly related to] the instructors' ability to motivate students and interdisciplinarity between CUs⁵⁴¹.

(PIL, 2015, 232)

⁵³⁸ Cf. diss. tops. 2.1.1.1.1.1, 2.1.1.1.2.1, and 2.1.1.1.3.1 – "Newly Enrolled Students' Assessment".

⁵³⁹ My translation.

⁵⁴⁰ All modifications in brackets – [] – are mine.

⁵⁴¹ Vide notes 539-540.

As made clear above, because of the School's lack of financial self-sufficiency, subordinate to the PIL's management, the constant increase in the number of students enrolled in the Bachelor's Degree in Theater makes it difficult for instructors in general to motivate students (despite the generally positive results found when the latter assess the former's performance), owing also to infrastructural issues in need of critical addressing.

When it comes to the teaching-learning paradigm, however, changes were already underway while a great deal more were pending approval, as we will see further ahead.

8.1.3. Opportunities

- 1) Interdepartmental collaboration is the most promising opportunity as far as promoting the School's synergies and resources is concerned, together with the indirect improvement of the Bachelor's Degree in Theater, resulting in the diversion of prospective students to other curricula;
- 2) Another opportunity to consider is based on the events resulting from the School's reputation and good relations kept with the artistic profession. The Department Heads have been working on sealing partnerships that will allow extracurricular internships at theater companies to take place, which has an immediate effect on students' future employability;
- 3) Financial constraints have been directing the School toward final presentations also funded by external institutions;
- 4) From a faculty exchange and instruction updating point of view, we highlight the events and dynamics resulting from the *École des Écoles* network;
- 5) Prospective student demand, facility conditions and a greater proximity to the artistic environment imply the inevitable creation of an instructional core in Lisbon;
- 6) The recent upgrade of faculty instruction as either specialists or doctors can contribute to a more significant turnout in duly contextualized R&D projects;
- 7) Lastly, there is a clear opportunity resulting from the fact that the HSTF-PIL's Theater Department, awarding of Bachelor's and Master's Degrees in Theater, also takes part in the awarding of a Doctoral Degree in Performing Arts and Moving Image, thus integrating its curricula in all three higher degrees

available^{542,543}.

(PIL, 2015, 233)

There are two aspects I would like to highlight from the quote above, which will turn out to be rather important the moment I present my own curricular restructure proposal later, and those are nos. 1) and 5).

Despite there being two Departments at the HSTF-PIL, they rarely cooperate and work together, something I have had the chance to demonstrate right from the beginning in this dissertation's first chapter. The Higher Education Accreditation and Assessment Agency also highlights the issue in its latest assessment of the Bachelor's Degree in Theater, which I am saving for the next chapter in order to better explain its mission and purpose. Regarded as an opportunity (from an external viewpoint), this is the chance for the School to turn it into one of its strengths (included in the internal assessment environment created by institutions themselves, regardless of their nature, e.g., academies, companies, etc.).

Also, the realization the School itself makes of the country's conjecture regarding the cultural sector and that the capital city is elementally where most everything in the artistic world takes place is key as far as coming up with a new curriculum (if not an entirely new degree) is concerned.

8.1.4. Threats

Constraints are mostly financial, preventing:

- 1) The number of faculty required to establish adequate student/instructor ratios in certain CUs;
- 2) The upgrade of technical equipment, namely IT, scene lighting, sound, and multimedia technologies;
- 3) The necessary investments to make the School's Grand Auditorium fully operational and legal regarding the staging of spectacles;
- 4) Facility refurbishment;

⁵⁴² My translation.

⁵⁴³ All modifications in brackets – [] – are mine.

- 5) Equipment maintenance;
- 6) The increase of available budgetary funds for the production of curricular public presentations, which constitute dedicated channels for the diffusion of School activities with both a regional and local impact, not to mention they are also important means of evaluation.

(PIL, 2015, 233-234)

Similarly to the previously registered weaknesses, the School's funding comes short of the much needed budget to stage quality presentations in which a great deal of students are involved, mostly due to the continued increase of the *numerus clausus* imposed by the Polytechnic Institute of Lisbon, of which Acting Option applicants take advantage. In 2012/13, there were a total 64 vacancies for the Bachelor's Degree in Theater filled by 57 actors⁵⁴⁴; in 2013/14, there were 51 Acting students for a total 75 vacancies⁵⁴⁵ and, finally, in 2014/15, the Acting Option filled 58 out of 81 vacancies⁵⁴⁶. Should any of the vacancies reserved for the other two Options (S&W Design and Prod. Mgmt) remain unfilled, they are reallocated to the Acting Option, the one with the most demand⁵⁴⁷.

⁵⁴⁴ HSTF-PIL, 2013c, Tab. I, p. 16.

⁵⁴⁵ Ibid., 2014i, Tab. I, p. 19.

⁵⁴⁶ Ibid., 2015c, Tab. I, p. 26.

⁵⁴⁷ Vide notes 544-546.

2.1.1.1.4 2015/16

2.1.1.1.4.1 Newly Enrolled Students' Assessment

The yearly report for the 2015/16 term is the first presenting the findings for that exact same academic year as far as newly enrolled students are concerned⁵⁴⁸, which I have already covered in the previous subchapter, about 2014/15.

The School's Internal Quality Assurance System was four years old by the end of 2015/16 and, despite the argument that "proceedings and result analyses have been streamlined [over the years] on account of a progressive availability of tools for online consult^{549,550}" (HSTF-PIL, 2016b, 33), the truth of the matter is that "there are necessarily essential [IQAS-HSTF-PIL] components that have not yet been fully run in, namely as far as the monitorization, global report production, and decision-making domains are concerned, together with the involvement of the interested parties [and the lack thereof]⁵⁵¹" (2016b, 33).

This, however, is a persistent weakness verifiable all the way to the end of the 2018/19 term, when the IQAS-HSTF-PIL completed seven years in the making⁵⁵², for which reason "monitorization" and "global report production" were already well underway, regardless of the low turnouts from either freshmen, currently enrolled students, or alumni.

Considering the same results pertaining to newly enrolled students are comprised in the yearly reports of both 2014/15 and 2015/16, it would be pointless to present them again, also because the diachronic cadence of demonstrating the findings of the following term was broken at this particular moment in time; synchronicity, however, is established in the yearly report for 2016/17⁵⁵³, as we will see when we come to that chapter of this dissertation.

⁵⁴⁸ HSTF-PIL, 2015c and 2016b, 2nd cht. on p. 30 and 2nd cht. on p. 20, respectively.

⁵⁴⁹ My translation.

⁵⁵⁰ All modifications in brackets – [] – are mine.

⁵⁵¹ Vide notes 549-550.

⁵⁵² HSTF-PIL, 2017d, 2018az, and 2019L, pp. 37, 40, and 47, respectively.

⁵⁵³ *Ibid.*, 2017d, 2nd cht. on p. 24.

2.1.1.1.4.2 Enrolled Students' Assessment

The registered average of the HSTF-PIL's Bachelor's Degree in Theater operating conditions throughout the 2015/16 term was 3.3⁵⁵⁴ on a scale of 1 to 5, representing a decrease of 0.1 when compared to the previous academic year.

The highest scored factors of the usual total 17 criteria continue to be related to the working conditions of the School's Library (4.2⁵⁵⁵) and cafeteria (3.9⁵⁵⁶), together with the heads of degree's management skills (3.8⁵⁵⁷) and practical skills attributed by the course (3.6⁵⁵⁸), whereas the lowest scored are comprised of the facility's conditions (2.6⁵⁵⁹), ease of access to equipment (2.9⁵⁶⁰), timetables, and the likelihood of finding a job in the Performing Arts field (both at 3.1⁵⁶¹).

Regarding the 1st Semester, specifically, there were 207 students matriculated in the HSTF-PIL's Theater Department's Bachelor's Degree (All Options)⁵⁶², 160 of which took the survey concerning this first moment of the 2015/16 term⁵⁶³, resulting in a 77% turnout. Both designers and producers took part in full⁵⁶⁴, whereas the actors registered 82%, 74%, and 46% turnouts in the 1st, 2nd, and 3rd Years, respectively⁵⁶⁵.

While the students' assessment of their CUs is generally positive, the usual 10 criteria are often much closer to 3.5⁵⁶⁶ (on a scale of 1 to 5), rather than 4, which was the case in previous years. Still, the average retrieved from all these factors is 3.7⁵⁶⁷. The highest score, 3.8⁵⁶⁸, is awarded to aspects such as coherence between the CU's objectives and classroom activities⁵⁶⁹, grasping of course-related contents⁵⁷⁰, and interdisciplinarity⁵⁷¹. Globally speaking, CUs are scored at 3.7, as well as students' motivation to attend them⁵⁷².

⁵⁵⁴ HSTF-PIL, 2016b, cht. on p. 17.

⁵⁵⁵ Ibid.

⁵⁵⁶ Ibid.

⁵⁵⁷ Ibid.

⁵⁵⁸ Ibid.

⁵⁵⁹ Ibid.

⁵⁶⁰ Ibid.

⁵⁶¹ Ibid.

⁵⁶² HSTF-PIL, 2016d, tab. on p. 1.

⁵⁶³ Ibid.

⁵⁶⁴ Ibid.

⁵⁶⁵ Ibid.

⁵⁶⁶ Ibid., cht. on p. 2.

⁵⁶⁷ Ibid.

⁵⁶⁸ Ibid.

⁵⁶⁹ Ibid.

⁵⁷⁰ Ibid.

⁵⁷¹ Ibid.

⁵⁷² Ibid.

As far as instructor performance is concerned, scores continue to excel, with an average of 4.1⁵⁷³, also on a scale of 1 to 5. Punctuality, expertise, demandingness, and availability outside the classroom are the most prized criteria, scored at 4.4, 4, and 3.9, respectively⁵⁷⁴. The lowest of all 10 (though at 3.5) is the motivation issue⁵⁷⁵, which the School blames above all on the lack of sufficient funding, as we were able to see in the SWOT Matrix for 2014/15.

When the 2015/16 term came to an end, the percentage of students taking part in the surveys at hand took a drastic decrease, as has been the tendency since the MQO-HSTF-PIL was first implemented. A total 220 students were still enrolled in their respective Bachelor's Degree in Theater Options by the 2nd Semester⁵⁷⁶, though just a little over half – 114⁵⁷⁷ – showed enough dedication to take the survey (a turnout of 52%). The lowest turnout is that of 3rd Year actors, at a mere 25%⁵⁷⁸.

CU average is the same as in the 1st Semester, scored at 3.7, also featuring the same criteria as highlights⁵⁷⁹.

It is instructor performance that becomes a great deal more important at this time, with scores ranging between 3.9 and 4.4⁵⁸⁰; it is, in fact, the criterion regarding student motivation on the instructor's behalf that takes a significant climb, just 0.1 away from 4⁵⁸¹. Despite financial constraints pointed out in the yearly report for 2015/16⁵⁸², not only as far as facility degradation is concerned, but also pedagogical resources⁵⁸³, students seem to be happier while attending their 2nd Semester CUs, which is either the result of instructors' refined strategies and approaches to teaching, or the general satisfaction of a smaller number of students taking part in the surveys, whose dedication might just be intertwined with the instructors' skills as pedagogues, though this observation is but speculative, as there are no indicators in the documentation used in this research pointing toward these ideas.

⁵⁷³ Ibid., 1st cht. on p. 4.

⁵⁷⁴ Ibid.

⁵⁷⁵ Ibid.

⁵⁷⁶ HSTF-PIL, 2016e, tab. on p. 1.

⁵⁷⁷ Ibid.

⁵⁷⁸ Ibid.

⁵⁷⁹ Ibid., 1st cht. on p. 2.

⁵⁸⁰ Ibid.

⁵⁸¹ Ibid.

⁵⁸² HSTF-PIL, 2016b, p. 35.

⁵⁸³ Ibid.

2.1.1.1.4.3 Graduates' Assessment

Given this chapter focuses on the academic year of 2015/16, the alumni whose answers were retrieved in the context of graduate surveys are those who completed their course the term prior. Together with Theater and Film, the HSTF-PIL awarded bachelor's degrees to 84 people⁵⁸⁴, though only 32 took the time to reply⁵⁸⁵; 56.3% were Theater undergraduates⁵⁸⁶, comprised of 11 actors, 4 designers, and 3 producers⁵⁸⁷.

Ratings concerning former students' thoughts on the courses they attended register an average of 3.3 on a scale of 1 to 5⁵⁸⁸, which is still positive, but relatively close to neutral. The top three criteria (out of 12) are the School's cafeteria and library working conditions, both scored at 4⁵⁸⁹, though the chart bar illustrating the library factor suggests 3.9⁵⁹⁰; either way, the cafeteria places first, as opposed to previous terms. The third most important criterion concerns academic affairs, at 3.6⁵⁹¹, surpassing the theoretical skills offered by the course (3.4⁵⁹²), not to mention the practical skills (3.1⁵⁹³), once cherished as much as the head of degree's management skills, now at a negative low of 2.9⁵⁹⁴.

⁵⁸⁴ HSTF-PIL, 2016g, p. 2.

⁵⁸⁵ Ibid.

⁵⁸⁶ Ibid., 1st cht. on p. 2.

⁵⁸⁷ Ibid., 3rd cht. on p. 2.

⁵⁸⁸ Ibid., cht. on p. 6.

⁵⁸⁹ Ibid.

⁵⁹⁰ Ibid.

⁵⁹¹ Ibid.

⁵⁹² Ibid.

⁵⁹³ Ibid.

⁵⁹⁴ Ibid.

2.1.1.1.4.3.1 Employability

Half of those surveyed (from both Departments) were working by the time they answered⁵⁹⁵; 20% were in the middle of an internship⁵⁹⁶, 16.7% were jobless since graduation⁵⁹⁷, and 13.3% were in an unspecified situation⁵⁹⁸.

Out of the former students who claimed to have a job, the majority surprisingly stated they had found work before they had their degree in their hands (53.3%)⁵⁹⁹, as opposed to the answers provided to the same question in previous terms.

As to the means through which they managed to secure a job (regardless of its duration), a staggering 60% chose not to disclose the actual circumstances⁶⁰⁰, despite the anonymity implied in the survey. Responding to public announcements, sending curricula, or becoming employed following an internship were usually the most common answers, but not this time, as the first two are tied at 13.3%⁶⁰¹, while the latter registers 6.7%, matching the percentage attributed to help from instructors⁶⁰².

When it comes to the sort of contract former students sign with their employers (should they sign anything at all, mind), 46.7% claim the nature of their deal is but occasional⁶⁰³, with a tie between fixed term contracts and work-for-hire (20% each⁶⁰⁴). Lastly, the best situation of all is always the lowest scored, with 13.3% of responders on the job indefinitely⁶⁰⁵.

Finally, and concerning the field in which they work, 60% of alumni, regardless of the nature of their agreement or duration, do have a job in either Theater or Film⁶⁰⁶. A little over a quarter states their employment has nothing to do with the field⁶⁰⁷, whereas 13.3% claim they are working somewhat close to the Performing Arts⁶⁰⁸, which is a game changer (compared to previous terms), but not in the best sense of the idiom, as all the more graduates feel the need to take up a job in completely unrelated fields to those they studied and invested in, either on their own, with the help of welfare services, or via their family's support (partially or in full),

⁵⁹⁵ HSTF-PIL, 2016g, 2nd cht. on p. 3.

⁵⁹⁶ Ibid.

⁵⁹⁷ Ibid.

⁵⁹⁸ Ibid.

⁵⁹⁹ Ibid., 1st cht. on p. 4.

⁶⁰⁰ Ibid., 2nd cht. on p. 4.

⁶⁰¹ Ibid.

⁶⁰² Ibid.

⁶⁰³ Ibid., 1st cht. on p. 5.

⁶⁰⁴ Ibid.

⁶⁰⁵ Ibid.

⁶⁰⁶ Ibid., 2nd cht. on p. 5.

⁶⁰⁷ Ibid.

⁶⁰⁸ Ibid.

regardless of kinship, mostly so they can afford to stay in Lisbon and intermittently work in a professional artistic environment, as per the School's own observations in its Self-Assessment Report⁶⁰⁹, thus leading them to a gradual build-up of their career⁶¹⁰.

⁶⁰⁹ PIL, 2015, "8.1.3 Oportunidades" [EN: Opportunities], p. 233.

⁶¹⁰ HSTF-PIL, 2016b, "Pontos Fracos" [EN: Weaknesses], p. 22.

2.1.1.1.4.4 SWOT Matrix

Even though both the internal and external environment assessments of the HSTF-PIL over the years comprise the same strengths/weaknesses and opportunities/threats, respectively (apart from the more elaborate 2014/15 analysis embedded in the School's Self-Assessment Report), it should be highlighted, as the institution itself does, that:

Survey turnouts regarding the former's completion by students were satisfactory, considering they are taken exclusively online [as an optional task], leaving students at liberty to either leave them blank and/or ignore them [entirely], depending on their own self-motivation^{611,612}.

(2016b, 35-36)

This argument constitutes a plausible justification for the verified difficulty in monitoring students' opinions as far as their CUs, instructors, Option, degree, and the School as a whole are concerned, though the pointed-out issues are eventually observed by the institution's bodies, and not just necessarily the Board of Councilors, for instance, as shown below:

Even though the HSTF-PIL is certain "it is not possible to [fully consider] statistics with small [turnout] numbers", the Presidency, the Higher Management Council, and [the other] competent bodies have taken them into account and will address them appropriately⁶¹³.

(2016b, 35)

⁶¹¹ My translation.

⁶¹² All modifications in brackets – [] – are mine.

⁶¹³ Vide notes 611-612.

2.1.1.1.5 2016/17

2.1.1.1.5.1 Newly Enrolled Students' Assessment

The yearly report produced by the MQO-HSTF-PIL for the 2016/17 term contains a great deal more detailed information regarding the enrolment process than any of its predecessors, and the following are the reasons given for doing so:

For the first time ever in the history of past activity reports, we chose to analyze data related to undergraduate degree admissions according to access scheme. Data concerning the main access schemes is presented herein, being the general scheme the most important, as it is the main access scheme, [therefore] conditioning the *numerus clausus*⁶¹⁴ set for the remaining schemes.

Other access schemes are special tenders [tailored] for 23+ and higher degree holders[;] transfer applicant data is managed separately. Neither special schemes nor tenders, such as those addressed at [incoming] exchange students, constitute any statistical relevance, as there are barely any applicants.

The main reason for discriminating data by access scheme seeks to force their respective analysis, when applicable, into modifying the criteria defining the total vacancy number for each of these schemes in the future, considering the legal limitations imposed^{615,616}.

(2017d, 17)

That said, and after adding the numbers present in the tables following the explanation above⁶¹⁷, a total 68 freshmen were enrolled in the HSTF-PIL's Bachelor's Degree in Theater at the beginning of the 2016/17 term⁶¹⁸, 59 of which were actors⁶¹⁹, 3 were designers⁶²⁰, and 6 were producers⁶²¹, thus leading the S&W Design Option to a new low, more commonly registered by the Prod. Mgmt. Option over the years ever since data concerning this matter

⁶¹⁴ My italics.

⁶¹⁵ My translation.

⁶¹⁶ All modifications in brackets – [] – are mine.

⁶¹⁷ HSTF-PIL, 2017d, tabs. on pp. 18-19.

⁶¹⁸ Ibid.

⁶¹⁹ Ibid.

⁶²⁰ Ibid.

⁶²¹ Ibid.

began being collected by the MQO-HSTF-PIL⁶²². Because the S&W Design and Prod. Mgmt. Options did not fill the total number of vacancies available for each, the latter had to be reallocated to the Acting Option, the one with the most demand (with a total 246 applicants from all access schemes in 2016/17 alone⁶²³), increasing the initial number of enrolled actors to a total 62 – 3 more⁶²⁴.

When it came to taking the newly enrolled students survey, however, only 39 Theater freshmen⁶²⁵ invested their time in doing it, 31 of which were actors⁶²⁶, 5 were producers⁶²⁷, and 2 were designers⁶²⁸.

Among the main reasons for choosing the HSTF-PIL's courses, 1st Year students mentioned the usual three, listed below from least to most important:

- 1) Course's Good Practical Approach;
- 2) Vocation;
- 3) Life Project⁶²⁹.

Once they decide this is what they wish to do throughout their lifetime, new students have no doubts about putting the Performing Arts in first place as their principal goal or achievement, scored in this particular moment at 53.1%⁶³⁰. The underlying cause for this choice comes second in the form of a calling, scored at 34.6%⁶³¹. Finally, it is the practical approach both the Theater and Film degrees take at the School that motivate prospective students into applying, with a total score of 25.9%⁶³². We can thus assert that, together, these factors have kept a strong cadence over the years.

As for the concrete reasons for choosing the HSTF-PIL over other institutions offering similar degrees, freshmen highlighted the following, from least to most important:

- 1) Location;

⁶²² Ibid.

⁶²³ Ibid.

⁶²⁴ HSTF-PIL, 2017f, tab. on p. 1.

⁶²⁵ HSTF-PIL, 2017e, 1st cht. on p. 2.

⁶²⁶ Ibid., 2nd cht. on p. 2.

⁶²⁷ Ibid.

⁶²⁸ Ibid.

⁶²⁹ Ibid., 2nd cht. on p. 4.

⁶³⁰ Ibid.

⁶³¹ Ibid.

⁶³² Ibid.

- 2) Academic life and convivial quality;
- 3) Prestige⁶³³.

The School's reputation among newcomers remains solid, pointed out as the clear victor with 59.3%⁶³⁴, seconded by the return of the importance regarding the living of a good life during attendance, shared with the remainder of the academic community, at 19.8%⁶³⁵. Lastly, location regains relevance as part of the top three, having been chosen by 16% of those surveyed⁶³⁶.

Regarding the sources for their first contact with the School, 2016/17 freshmen mentioned they had been influenced by, from least to most important:

- 1) School's website;
- 2) Alumni feedback;
- 3) Friends and family feedback⁶³⁷.

Newly enrolled students continue to find support regarding their application to the HSTF-PIL especially among friends and relatives, scoring 50.6%⁶³⁸. The opinion of former students comes second, scored at 40.7%⁶³⁹. Finally, information collected from the School's website keeps playing a key role in the decision of prospective students, a factor chosen by 23.5%⁶⁴⁰.

The question that followed had to do with the top three factors to be privileged during attendance, and those are, from least to most important:

- 1) Exchange Student Support;
- 2) Well-Maintained Facilities (Classrooms and Educational Support);
- 3) Good Instructors⁶⁴¹.

Without a question, having qualified faculty teach at the School is a criterion whose

⁶³³ Ibid., 1st cht. on p. 5.

⁶³⁴ Ibid.

⁶³⁵ Ibid.

⁶³⁶ Ibid.

⁶³⁷ Ibid., 2nd cht. on p. 5.

⁶³⁸ Ibid.

⁶³⁹ Ibid.

⁶⁴⁰ Ibid.

⁶⁴¹ Ibid., 1st cht. on p. 6.

importance is constant, as pointed out by 45.7% of those surveyed⁶⁴², immediately followed by working environment conditions provided by the facilities themselves, despite the degradation registered over time, mentioned by 28.4%⁶⁴³. Finally, the chances of becoming outgoing exchange students in the future are also turning out to be all the more prioritized, chosen by 21% (*ex-aequo* with library and global operating conditions⁶⁴⁴).

⁶⁴² Ibid.

⁶⁴³ Ibid.

⁶⁴⁴ Ibid.

2.1.1.1.5.2 Enrolled Students' Assessment

Following their experience during the 2016/17 term, freshmen, sophomores, and seniors from the HSTF-PIL's Bachelor's Degree in Theater (All Options) globally rated the course with an average 3.3 on a scale of 1 to 5⁶⁴⁵.

Among the top criteria chosen by students are the Library, Student Services, and the practical skills gifted by the degree (4.2 and 3.6 for the latter two, respectively⁶⁴⁶). Registering lower scores are facility degradation, ease of access to didactic equipment (2.8 each⁶⁴⁷), and timetable organization (together with the Foreign Relations and Production Offices, all scored at 3.1⁶⁴⁸).

Delving into a more specific assessment of criteria (the teaching-learning-related, namely), 1st Semester turnouts for the survey at hand range from 39% (senior actors⁶⁴⁹) to 100% (occurring only 3 times out of a possible 9, none of which among actors, the most populated Option⁶⁵⁰).

The readings obtained from the results show CUs are globally scored at an average 3.7⁶⁵¹ on a scale of 1 to 5. There are no criteria scored below 3.6 (such as assessment methodologies, relationship between theory and practice, and available documentation⁶⁵²), whereas the maximum is a satisfactory 3.8 (awarded to CUs' contribution for the acquiring of skills in the course's context and the connection with other units⁶⁵³).

As for instructor performance, I found an average of 4.1⁶⁵⁴ after adding the results of the usual 10 criteria under evaluation, being the lowest score 3.8, though it occurs only once, having to do with the instructor's ability to motivate students⁶⁵⁵ because of the reasons already highlighted in previous terms. Faculty expertise and punctuality are still in the lead, both scored at 4.3⁶⁵⁶. Most of the time, the score is a round 4⁶⁵⁷, awarded not only to the instructors' global performance, but also to classroom-related factors⁶⁵⁸.

⁶⁴⁵ HSTF-PIL, 2017d, cht. on p. 25.

⁶⁴⁶ *Ibid.*

⁶⁴⁷ *Ibid.*

⁶⁴⁸ *Ibid.*

⁶⁴⁹ HSTF-PIL, 2017f, tab. on p. 1.

⁶⁵⁰ *Ibid.*

⁶⁵¹ *Ibid.*, cht. on p. 2.

⁶⁵² *Ibid.*

⁶⁵³ *Ibid.*

⁶⁵⁴ *Ibid.*, 1st cht. on p. 4.

⁶⁵⁵ *Ibid.*

⁶⁵⁶ *Ibid.*

⁶⁵⁷ *Ibid.*

⁶⁵⁸ *Ibid.*

In the second and final half of the 2016/17 term, a total 216 students were attending the Bachelor's Degree in Theater (All Options)⁶⁵⁹, but only 100 took the CU and Faculty Performance surveys⁶⁶⁰, which would be 46.3%. If 3rd Year actors had not cared about the questions at hand the semester prior, it eventually turned out to be far worse, with a 26.5% turnout⁶⁶¹; sophomore designers were the only ones to reach 100%⁶⁶².

The average score awarded to 2nd Semester CUs was 3.7⁶⁶³ on a scale of 1 to 5, being the lowest score 3.6, awarded to the synchronicity between theory and practice⁶⁶⁴, whereas 3.8 is the global score for most criteria⁶⁶⁵.

Regarding faculty performance, there is an average of 4.1⁶⁶⁶ collected from the 10 criteria scrutinized; global performance registers 4.1⁶⁶⁷, being the highest score (4.4) attributed to punctuality and expertise⁶⁶⁸. Yet again, the ability to motivate students is the lowest (though positive), at 3.8⁶⁶⁹.

⁶⁵⁹ HSTF-PIL, 2017g, tab. on p. 1.

⁶⁶⁰ Ibid.

⁶⁶¹ Ibid.

⁶⁶² Ibid.

⁶⁶³ Ibid., tab. on p. 2.

⁶⁶⁴ Ibid.

⁶⁶⁵ Ibid.

⁶⁶⁶ Ibid., 1st tab. on p. 4.

⁶⁶⁷ Ibid.

⁶⁶⁸ Ibid.

⁶⁶⁹ Ibid.

2.1.1.1.5.3 Graduates' Assessment

The alumni who took the surveys regarding their general satisfaction with the course they attended saw their graduation take place in the 2015/16 term and, out of a total 102 former students from both the Theater and Film undergraduate degrees of the HSTF-PIL, only 32 provided their answers⁶⁷⁰. According to the first chart illustrating this information, however, two alumni are missing, as only 15 from each course can be seen, reducing the total to 30⁶⁷¹. Immediately below, we continue to witness a total 15 Film alumni⁶⁷², but the third chart shows only 14 Theater graduates⁶⁷³, reducing the total even further to 29 former students from the HSTF-PIL's two Departments, not to mention there are two who had supposedly been enrolled in the extinct Dramaturgy Option of the Bachelor's Degree in Theater⁶⁷⁴.

After obtaining confirmation from both the "Enrolment" and "Readmissions" sections of the 2015/16 Activity Report⁶⁷⁵, I can state without question there were no Dramaturgy students enrolled at this time, for which reason the pie chart displaying the opposite contains flawed information. Still, that small a difference does not interfere with the results concerning these alumni's global opinion regarding their attendance experience, which is why, out of the 12 usual criteria, the retrievable average is a nearly neutral 3.1 on a scale of 1 to 5, being the lowest possible score equivalent to "Very Inadequate" and the highest "Very Adequate"⁶⁷⁶.

The top three factors are related to common areas shared by both the Theater and Film Departments, having nothing to do with the teaching-learning paradigm, focusing, rather, on the Library, cafeteria, and general services' working conditions, scored at 3.8, 3.7, and 3.3, respectively⁶⁷⁷. Other criteria such as the head of degree's management skills, practical skills awarded by the degree, curricula, or the course's general quality are either below or equal to 3⁶⁷⁸, therefore showing clear evidence of a gradual decrease compared to earlier terms. The total time courses take in students' lives seem to be the worst, however, at 2.6, together with ease of access to equipment, deemed necessary (if not integral) throughout students' attendance⁶⁷⁹.

⁶⁷⁰ HSTF-PIL, 2017i, par. on p. 2.

⁶⁷¹ *Ibid.*, 1st cht. on p. 2.

⁶⁷² *Ibid.*, 2nd cht. on p. 2.

⁶⁷³ *Ibid.*, 3rd cht. on p. 2.

⁶⁷⁴ *Ibid.*

⁶⁷⁵ HSTF-PIL, 2015i, "2.1.3.1.2 Frequências" and "2.1.3.1.3 Reingresso", pp. 19-21.

⁶⁷⁶ HSTF-PIL, 2017i, cht. on p. 6.

⁶⁷⁷ *Ibid.*

⁶⁷⁸ *Ibid.*

⁶⁷⁹ *Ibid.*

2.1.1.1.5.3.1 Employability

Ever since completion of their degree, 41% of alumni had a job⁶⁸⁰, followed by a quarter who had already been working, but at the time of taking the survey were jobless⁶⁸¹. 18.8% chose not to disclose their current circumstances regarding the job market⁶⁸², whereas 9.4% claimed they were taking up an internship⁶⁸³. Lastly, 6.3% had not yet found a job at all⁶⁸⁴.

Out of those employed, 61.5% had only begun their professional activity following their graduation⁶⁸⁵, whereas the remaining 38.5% had begun working still during attendance of their degree⁶⁸⁶.

As to the means via which employment was achieved, the majority (46%, in this case) continued to claim “Other” for an answer⁶⁸⁷, seconded by public announcements – 38.5%⁶⁸⁸. Getting a job following an internship and obtaining help from instructors were tied, totaling 14.1%⁶⁸⁹.

Regarding the type of contract signed between alumni and employers, there is a tie between work-for-hire, occasional gigs, and indefinite contracts, totaling 69%⁶⁹⁰; 31% claimed to have signed a fixed term contract⁶⁹¹.

Nearly half of the graduates employed at the time were working in their field of study⁶⁹², seconded by 31% who were inserted in an unrelated sector of the job market⁶⁹³. Lastly, 23% were working somewhat close to the Performing Arts⁶⁹⁴.

The best solution to starting a career in Theater, particularly, is for alumni to create a structure of their own, which is what the table across pp. 29-30 of the 2016/17 yearly report⁶⁹⁵ shows us, there being a total 25 associations, groups, and companies operating at that moment⁶⁹⁶ – 10 more since I last spoke about this particular employability factor.

⁶⁸⁰ HSTF-PIL, 2017i, 2nd cht. on p. 3.

⁶⁸¹ Ibid.

⁶⁸² Ibid.

⁶⁸³ Ibid.

⁶⁸⁴ Ibid.

⁶⁸⁵ Ibid., 1st cht. on p. 4.

⁶⁸⁶ Ibid.

⁶⁸⁷ Ibid., 2nd cht. on p. 4.

⁶⁸⁸ Ibid.

⁶⁸⁹ Ibid.

⁶⁹⁰ Ibid., 1st cht. on p. 5.

⁶⁹¹ Ibid.

⁶⁹² Ibid., 2nd cht. on p. 5.

⁶⁹³ Ibid.

⁶⁹⁴ Ibid.

⁶⁹⁵ HSTF-PIL, 2017d.

⁶⁹⁶ Ibid.

2.1.1.1.5.4 SWOT Matrix

Despite its five-year existence, the MQO-HSTF-PIL registers no changes regarding the IQAS or the School itself, presenting the exact same strengths, weaknesses, opportunities, and threats, as can be seen after a comparison made between the first yearly report in 2012/13 and all the others that followed up to this moment⁶⁹⁷.

⁶⁹⁷ HSTF-PIL, 2013c, 2014i, 2015c, 2016b, and 2017d, “Análise SWOT” [EN: SWOT Analysis/Matrix].

2.1.1.1.6 2017/18

2.1.1.1.6.1 Newly Enrolled Students' Assessment

The 2017/18 term marks the beginning of the new curricula reform made to the HSTF-PIL's Theater Department's Bachelor's Degree – All Options, submitted to the HE3A in the 2014/15 Self-Assessment Report, of which I have already spoken and will analyze in greater detail throughout this dissertation's next chapters.

A total 77 vacancies were made available to be filled by prospective students⁶⁹⁸, 37 of which were meant for actors⁶⁹⁹, 21 for designers⁷⁰⁰, and 19 for producers⁷⁰¹. By December 31st, 2017, 54 freshmen were enrolled in the Acting Option⁷⁰², while 10 were attending the S&W Design Option⁷⁰³ and 14 had matriculated in Prod. Mgmt⁷⁰⁴. These numbers also account for students who were readmitted⁷⁰⁵, leading, thusly, to a total 78 Theater freshmen. As we can see yet again, vacancies saved for the S&W Design and Prod. Mgmt. Options are hardly ever filled, being the remainder allocated to the Acting Option, which registered 231 applicants⁷⁰⁶ to the term in question, which means approximately 69% of undergraduate Theater students were actors, putting somewhat of a strain on the Option:

The Acting Option, though registering a negative annual variation, shows numbers beyond expected and above average for the last 8 years, demonstrating a clearly positive rate. This Bachelor's Degree Option preserves its dynamic when compared to the Set & Wardrobe Design and Production Management Options, absorbing the latter's extra vacancies (especially within the general access scheme), so as to fulfill the Bachelor's Degree in Theater's primordial purpose of filling all general access scheme vacancies.

Because of the degrading indicators directly related to the Set & Wardrobe Design and Production Management Options, this issue has been placing a bit of a strain on the Acting Option, systematically taking in a number of applicants far beyond

⁶⁹⁸ HSTF-PIL, 2018az, tab. 1.2, p. 17.

⁶⁹⁹ *Ibid.*, tab. 1.2.1, p. 18.

⁷⁰⁰ *Ibid.*, tab. 1.2.2, p. 18.

⁷⁰¹ *Ibid.*, tab. 1.2.3, pp. 18-19.

⁷⁰² Vide note 699.

⁷⁰³ Vide note 700.

⁷⁰⁴ Vide note 701.

⁷⁰⁵ Vide notes 699-701.

⁷⁰⁶ Vide note 698.

expected, reflecting of the number of currently attending students in the medium and long runs⁷⁰⁷.

(HSTF-PIL, 2018az, 23)

Out of the total 54 freshmen enrolled in all three Options awarded by the Bachelor's Degree in Theater, 35 took the surveys especially addressed to them, equivalent to a 63.6% turnout⁷⁰⁸. The majority was made of actors, totaling 21, followed by 14 producers and 4 designers⁷⁰⁹.

The top three criteria valued the most by newly enrolled students when it comes to choosing the HSTF-PIL's degrees continue to be the same, listed below from least to most important:

- 1) Course's Good Practical Approach;
- 2) Vocation;
- 3) Life Project⁷¹⁰.

Doing either Theater or Film across their lifetime is the clear winner among freshmen, having been chosen by 74.5%⁷¹¹, followed by 52.7% who regard these two branches of the Arts as the fields they were born to work in⁷¹². Lastly, the practical side of both degrees is cherished and acknowledged enough by newly enrolled students to have been chosen by 43.6% of those surveyed⁷¹³.

As far as the top three reasons for picking the School itself are concerned, those are the following, from least to most important:

- 1) Location;
- 2) Academic life and convivial quality;
- 3) Prestige⁷¹⁴.

⁷⁰⁷ My translation.

⁷⁰⁸ HSTF-PIL, 2018ba, 1st tab. on p. 2.

⁷⁰⁹ Ibid.

⁷¹⁰ Ibid., 1st tab. on p. 4.

⁷¹¹ Ibid.

⁷¹² Ibid.

⁷¹³ Ibid.

⁷¹⁴ Ibid., 2nd tab. on p. 4.

The HSTF-PIL's reputation precedes it, no doubt about it, taken into consideration by approximately 78% of freshmen surveyed⁷¹⁵. Comradery and the academic environment in general place second, with a total 31.5%⁷¹⁶, being the location factor the third most important criterion, chosen by nearly 30%⁷¹⁷.

Newly enrolled students eventually find out about the School via the same top three channels of always, which would be, from least to most important:

- 1) School's website;
- 2) Alumni feedback;
- 3) Friends and family feedback⁷¹⁸.

Relative support, along with that of those close to applicants, takes the lead, chosen by 65.5%⁷¹⁹. Also, there is never disregard for graduates' opinions, whose experience is considered by almost 44%⁷²⁰. Lastly, the institution's online presence (excluding its social network pages and profiles) is taken into account by 34.5%⁷²¹.

As far as attendance is concerned, freshmen value the following three criteria the most, from least to most important:

- 1) Good Library;
- 2) Employment Assurance;
- 3) Good Instructors⁷²².

Having qualified faculty available to pass on their expertise has always been the top priority, and this term was no different, chosen by 61.8%⁷²³. Prospects over a career within the field keep garnering more importance, for which reason said factor places second, at 40%⁷²⁴. Finally, a resourceful library seems to have peaked freshmen's interest, scoring 30.9%⁷²⁵.

⁷¹⁵ Ibid.

⁷¹⁶ Ibid.

⁷¹⁷ Ibid.

⁷¹⁸ Ibid., 1st tab. on p. 5.

⁷¹⁹ Ibid.

⁷²⁰ Ibid.

⁷²¹ Ibid.

⁷²² Ibid., 2nd tab. on p. 5.

⁷²³ Ibid.

⁷²⁴ Ibid.

⁷²⁵ Ibid.

2.1.1.1.6.2 Enrolled Students' Assessment

By the end of the 2017/18 term, students from all curricular years and Options of the Bachelor's Degree in Theater rated their course's global operating conditions at an average 3.4 on a scale of 1 to 5, after considering all 17 criteria used to measure the main members of the academic community's satisfaction⁷²⁶. Compared to the previous term, there is a minor increase of less than 0.1. Still, it is undeniable this number is somewhat far from neutrality.

As I looked at the top-scored factors, I managed to realize aspects such as the Library's working environment continues to take the lead, scored at 4.3⁷²⁷, though other spots in the School shared by both Departments have taken somewhat of a dive, which would be the case of the cafeteria and the External Relations Office (scored 3.2 and 3, respectively⁷²⁸).

Within the teaching-learning paradigm, we can see the quality of the degree's curricula took a turn for the better, even though the registered increase is of but 0.2, tallying 3.7⁷²⁹. The general quality of the degree is, in fact, superior to just the curricula factor, just 0.2 away from a 4 rating⁷³⁰. Skills conferred upon students by the degree, both theoretical and practical, are also positive (3.8 and 3.9, respectively⁷³¹), together with the head of degree's management skills of the course, reaching a full 4⁷³². Ease of access to equipment within a didactic context is somewhat troubling, registering a 2.9 score⁷³³.

At the time of this dissertation's redaction, no data concerning the term's 1st Semester had been made available, specifically that directly related to CU and Instructor Performance, but I am able to present the findings of the 2nd Semester, by the end of which students had had a full term's experience with their new curricula. Out of a possible 211 undergraduate Theater students⁷³⁴, only 62 gave their opinion by the end of term, equivalent to a mere 29.4%⁷³⁵. The lowest turnout, surprisingly, was that of freshmen actors – 13.5%⁷³⁶; none of the remainder reached 100%⁷³⁷.

⁷²⁶ HSTF-PIL, 2018az, cht. on p. 26.

⁷²⁷ Ibid.

⁷²⁸ Ibid.

⁷²⁹ Ibid.

⁷³⁰ Ibid.

⁷³¹ Ibid.

⁷³² Ibid.

⁷³³ Ibid.

⁷³⁴ HSTF-PIL, 2018bb, tab. on p. 1.

⁷³⁵ Ibid.

⁷³⁶ Ibid.

⁷³⁷ Ibid.

CU average performance tallies 3.8 on a scale of 1 to 5⁷³⁸, being that exact value the mode⁷³⁹, attributed to criteria such as the CUs' global performance, students' motivation, or the latter's performance⁷⁴⁰. Coherence between the CUs' objectives and classroom activities take the top score, at 4⁷⁴¹, whereas the lowest is a positive 3.7, awarded to the connectivity between theory and practice within the same CU⁷⁴².

As for instructors, their global performance totals 4.1⁷⁴³. The scores for each criterion are more heterogeneous in this case, being the top result 4.4, given to punctuality and expertise⁷⁴⁴. The lowest score is 3.7 and is awarded to the persistent motivation issue⁷⁴⁵, still on account of financial constraints, according to the MQO-HSTF-PIL (which I will confirm up next, after going through the updated SWOT Matrix for this term).

⁷³⁸ Ibid., 1st tab. on p. 2.

⁷³⁹ Ibid.

⁷⁴⁰ Ibid.

⁷⁴¹ Ibid.

⁷⁴² Ibid.

⁷⁴³ Ibid., 1st tab. on p. 3.

⁷⁴⁴ Ibid.

⁷⁴⁵ Ibid.

2.1.1.1.6.3 SWOT Matrix

Taking a closer look at the School's analysis of its strengths, weaknesses, opportunities, and threats by the end of the 2017/18 term produced a few more observations in addition to those that have been listed since 2012/13 and, while not all assessment categories were the object of an update, there are new strengths the institution managed to achieve, and those are:

- 1) Most staff members' motivation and polyvalence;
- 2) Staff proximity to faculty and students;
- 3) Adequate facilities (despite the difficulties in maintenance and the acquiring of new equipment);
- 4) The existence of infrastructures favoring a dynamic academic community: a resourceful library with an extended schedule and a rich collection (especially on account of donations), a bar and cafetorium, screening rooms, a grand auditorium with the potential to serve the local community, a common room for the student body, [and] free access computers;
- 5) Possible use of certain sectorial rooms within the School on a 24-hour basis (depending on previous approval via the appropriate request form), allowing progress on certain tasks, together with students' ongoing instruction^{746,747}.

(2018az, 40)

These five new strengths listed in this term's IQAS-HSTF-PIL report are more inclusive of staff, who are naturally essential to keep the institution running smoothly as academic activities progress, though the members of staff students have been cherishing the most for nearly a decade up to this point are the ones who are a part of the Library, whose working conditions have always been on top of others such as the External Relations Office or both Departments' Production Offices, as seen in the general working conditions charts yearly reports are comprised of and from which I have been retrieving the necessary data to observe the assessment made by enrolled students.

Regarding new weaknesses, those are listed immediately below:

⁷⁴⁶ My translation.

⁷⁴⁷ All modifications in brackets – [] – are mine.

- 1) Deficit in internal communications;
- 2) Conceptual website limitations – i.e., it is impossible to speed up the updating of contents by the people directly responsible, so as to optimize access to them;
- 3) Staff’s scarce professional instruction specifically addressed at performing certain duties, on account of a lack of job market supplying and budgetary problems;
- 4) Planning problems;
- 5) Delay in the operationalization of specific software made for the collection of statistical data directly retrieved from the ComQuest/SiGES⁷⁴⁸ platform;
- 6) Delay in [new equipment] purchases;
- 7) General financial issues mainly conditioning of available hardware and software upgrades and the purchasing of new, up-to-date equipment in the Theater (stage lighting, sound, and new digital media technologies) and Film (digital technologies related to motion picture production) fields^{749,750}.

(2018az, 41)

Content streamlining and planning issues are directly connected to the lack of funds the School feels are necessary for the institution to promptly respond to the needs of the academic community, which is why buying new equipment to replace older technologies or even the lack thereof is harmful to the maintenance of much needed quality as far as the progression of curricular activities is concerned, thus making it difficult for instructors to motivate students just as much.

When it came to the external environment spheres of assessment, i.e., opportunities and threats, no new factors were registered once the 2017/18 term was over⁷⁵¹.

⁷⁴⁸ Sistema de Gestão do Ensino Superior [EN: Higher Education Management System].

⁷⁴⁹ My translation.

⁷⁵⁰ All modifications in brackets – [] – are mine.

⁷⁵¹ HSTF-PIL, 2018az, “3.3 Oportunidades” and “3.4 Constrangimentos”, pp. 42-43.

2.1.1.1.7 2018/19

2.1.1.1.7.1 Newly Enrolled Students' Assessment

The final statistical data regarding the opinion of the HSTF-PIL's Bachelor's Degree in Theater's students, all the way from freshmen to seniors, is the one retrieved throughout the 2018/19 term, which is revealing of an entire decade of assessment made specifically by these members of the academic community (even though the IQAS-HSTF-PIL was only implemented in 2012/13, I should stress once again the available data goes all the way back to the 2008/09 term, as we have seen thus far), including all changes made to the degree, regardless of how small or game-changing they turned out to be (the latter case would be the one where the 2017 reform fits).

This constitutes one of the major and most important sources used in this project, considering the samples found each term in each survey, regardless of the numbers, would always be far more representative of students' feelings toward the School in general and the degree in particular, rather than individual new questionnaires or anonymous surveys produced by myself, as they (especially the latter) already exist and are validated by the institution itself, shared with the general public via its website.

At the start of the 2018/19 term, there were a total 89 vacancies to fill in the context of the Bachelor's Degree in Theater – All Options⁷⁵², including 14 set aside for readmissions⁷⁵³; 39 were meant for actors⁷⁵⁴, 26 for designers⁷⁵⁵, and another 26 for producers⁷⁵⁶.

By December 31st, 2018, however, there were 61 actors⁷⁵⁷, 6 designers⁷⁵⁸, and 6 producers⁷⁵⁹, tallying 73 new students. Despite the absorption of the S&W Design and Prod. Mgmt. Options' vacancies by the Acting Option following reallocation (thus totaling a possible 79 actors alone), there was a remainder of 18 left to fill, as not all 80 applicants authorized to enroll in Acting⁷⁶⁰ moved on to matriculation.

When the time came to take the surveys addressed at freshmen, only 27 new Theater

⁷⁵² HSTF-PIL, 2019L, tab. 1.2, p. 17.

⁷⁵³ Ibid.

⁷⁵⁴ Ibid., tab. 1.2.1, p. 18.

⁷⁵⁵ Ibid., tab. 1.2.2, p. 18.

⁷⁵⁶ Ibid., tab. 1.2.3, p. 19.

⁷⁵⁷ Vide note 754.

⁷⁵⁸ Vide note 755.

⁷⁵⁹ Vide note 756.

⁷⁶⁰ Vide note 754.

students did so⁷⁶¹, resulting in a 37% turnout. The numbers reveal 21 were actors⁷⁶², 4 were designers⁷⁶³, and 1 was a producer⁷⁶⁴ (which also means there is one student missing from this table's results).

Regarding the reasons for choosing the HSTF-PIL's degrees, the top three answers, from least to most important, are as follows:

- 1) Course's Good Practical Approach;
- 2) Life Project;
- 3) Vocation⁷⁶⁵.

With both Theater and Film students combined, 66% of those surveyed mentioned the Performing Arts were what they were meant to do in life⁷⁶⁶, eventually surpassing what they *wanted* to do, which would be the formerly reigning "Life Project" factor, though it did not stay far behind, having been chosen by 62%⁷⁶⁷. The courses' practical component continues to be the third most important criterion, selected by 50%⁷⁶⁸.

As to why they chose the HSTF-PIL itself, freshmen from both Departments stated the following reasons, listed from least to most important:

- 1) Location;
- 2) Academic life and convivial quality;
- 3) Prestige⁷⁶⁹.

The institution's reputation remains unshakable, made victorious this term by 84%⁷⁷⁰, followed by the most frequent criterion to place second – quality of life in an academic context, chosen by a much smaller percentage of newly enrolled students, tallying 30%⁷⁷¹. Finally, the School's location is the third most important factor of choice, as was most of the time

⁷⁶¹ HSTF-PIL, 2019m, 1st tab. on p. 2.

⁷⁶² Ibid.

⁷⁶³ Ibid.

⁷⁶⁴ Ibid.

⁷⁶⁵ Ibid., 1st tab. on p. 4.

⁷⁶⁶ Ibid.

⁷⁶⁷ Ibid.

⁷⁶⁸ Ibid.

⁷⁶⁹ Ibid., 2nd tab. on p. 4.

⁷⁷⁰ Ibid.

⁷⁷¹ Ibid.

throughout the decade, scoring 28%⁷⁷².

When asked about the main sources of information on the institution, applicants mostly sought, from least to most important:

- 1) The School's website;
- 2) Alumni feedback;
- 3) Friends and family feedback⁷⁷³.

Support from those closer to applicants holds steadily as the main reason to ask about the School, chosen by 62%⁷⁷⁴. Graduates' experience places second, though with a much smaller percentage (considering the reduced number of people taking the survey, making results far more heterogeneous at this time), totaling 30%⁷⁷⁵. Lastly, the School's website is regarded as the most reliable source directly connected to the institution, chosen by 28%⁷⁷⁶, in detriment of social network pages and profiles (or even the media).

The best features to consider during attendance are as follows, from least to most important:

- 1) Employment Assurance;
- 2) Well-Maintained Facilities (Classrooms and Educational Support);
- 3) Good Instructors⁷⁷⁷.

Having good instructors throughout the duration of the course is still ahead of all other criteria, a factor valued by 51% of those surveyed⁷⁷⁸. The refurbishment of the facility itself comes second, chosen by 34.7%⁷⁷⁹. Finally, having the School guarantee students will be employed by the end of their enrolment placed third with a total 30.6%⁷⁸⁰.

⁷⁷² Ibid.

⁷⁷³ Ibid., 1st tab. on p. 5.

⁷⁷⁴ Ibid.

⁷⁷⁵ Ibid.

⁷⁷⁶ Ibid.

⁷⁷⁷ Ibid., 2nd tab. on p. 5.

⁷⁷⁸ Ibid.

⁷⁷⁹ Ibid.

⁷⁸⁰ Ibid.

2.1.1.1.7.2 Enrolled Students' Assessment

By the end of the 2018/19 term, freshmen, sophomores, and seniors from the HSTF-PIL's Bachelor's Degree in Theater – All Options assessed their degree with an average 3.4⁷⁸¹ on a scale of 1 to 5, representing a slight increase of about 0.6 compared to the previous academic year.

One of the positive observations I can withdraw from the findings in the chart about the course's global operating conditions is that a few more teaching-learning paradigm-related aspects have climbed higher in the scale as is the case, for instance, of the degree's general quality, which rose up to 4⁷⁸², together with other factors such as practical skills offered by the course⁷⁸³, the head of degree's management skills⁷⁸⁴, and the curricula (the latter having been rated 3.7⁷⁸⁵).

The likelihood of students finding a job in the field following graduation has also seen a bit of an increase, with a 3.6 score⁷⁸⁶ – a contribution made by the possibility of engaging in curricular internships.

On the other hand, facility-related factors register negative scores, which is the case of the building's structural integrity, the lack of rooms to study and work in, and how difficult it is to access equipment with a potential curricular usage, all rated 2.8⁷⁸⁷.

Other departments such as Student Services, the Foreign Relations Office, and the Library, above all, are positively scored (3.6 for the first two and 4.4 for the latter, respectively⁷⁸⁸). The cafeteria, once praised on several occasions across previous terms, is now relatively neutral to Theater undergraduates, registering but 3.3⁷⁸⁹.

Specifically speaking about CU and Instructor Performance by the end of the 2nd Semester (considering there is no available data regarding the first half of the term), out of a possible 208 Theater students from all curricular years and Options⁷⁹⁰, only 49 provided their answers to the survey in question, resulting in a 23.6% turnout, the lowest of all time; individual turnouts sorted by year and Option range between 12% (2nd Year actors) and 75% (3rd Year

⁷⁸¹ HSTF-PIL, 2019L, cht. on p. 27.

⁷⁸² Ibid.

⁷⁸³ Ibid.

⁷⁸⁴ Ibid.

⁷⁸⁵ Ibid.

⁷⁸⁶ Ibid.

⁷⁸⁷ Ibid.

⁷⁸⁸ Ibid.

⁷⁸⁹ Ibid.

⁷⁹⁰ HSTF-PIL, 2019n, tab. on p. 1.

producers)⁷⁹¹.

As far as CUs are concerned, their average is a positive 3.8⁷⁹² on a scale of 1 to 5. The lowest score – 3.6 – is awarded to the relationship between theory and practice⁷⁹³, whereas the top score – 3.9 – is given to criteria such as the bestowing of skills related to the course’s objectives and coherence between classroom activities and the CU’s objectives⁷⁹⁴. Students’ motivation and global performance throughout the attendance of their CUs both register a 3.7 score⁷⁹⁵, being 3.8 the CUs’ global rating⁷⁹⁶.

Regarding the performance of instructors, students consider it to be generally positive, with a 4.1 average score on a scale of 1 to 5. Most criteria are 0.1 above 4⁷⁹⁷, but the all-time winners continue to be instructors’ expertise and punctuality (4.4 and 4.3, respectively⁷⁹⁸). Availability and support outside the classroom have also seen a slight increase – 4.2⁷⁹⁹ –, together with teaching clarity – 4⁸⁰⁰. Lastly, the lowest scored criterion is the ability to motivate students, still due to the usual constraints, for a total 3.8⁸⁰¹.

⁷⁹¹ Ibid.

⁷⁹² Ibid., 1st tab. on p. 2.

⁷⁹³ Ibid.

⁷⁹⁴ Ibid.

⁷⁹⁵ Ibid.

⁷⁹⁶ Ibid.

⁷⁹⁷ Ibid., 1st tab. on p. 3.

⁷⁹⁸ Ibid.

⁷⁹⁹ Ibid.

⁸⁰⁰ Ibid.

⁸⁰¹ Ibid.

2.1.1.1.7.3 SWOT Matrix

By the time of this dissertation's redaction, there was no new information regarding graduates' assessment, nor were there any changes made to the SWOT analysis broken down the term prior⁸⁰².

⁸⁰² HSTF-PIL, 2019L, 1.2-1.2.4, pp. 32-36, and 3-3.4.2, pp. 39-44.

2.2 Of the Role Played by the HE3A

Before moving any further, I deemed it important to state what the Higher Education Accreditation and Assessment Agency is, together with its nuclear purpose, so as to make it quite clear why its criteria and decisions are so significant, and the truth of the matter is that, in order for Higher Education courses to operate in Portugal, they must first be approved and accredited by the HE3A, which was created by the Portuguese Republic with the following objectives:

In the course of the development of Law #38/2007, of August 16th, therefore enacting a new higher education quality legal framework through Law-Decree #369/2007, of November 5th, the Higher Education Assessment and Accreditation Agency (HE3A) was created by the Portuguese State as a means of assessment and accreditation of higher education institutions and their respective courses of study, as well as the inherent performance of Portugal's compliance to the European system of higher education quality control⁸⁰³.

(HE3A, 2019)

This is applicable to all institutions and the courses they offer, regardless of the degree awarded, the nature of the awarding institution (whether public or private), or the Higher Education subsystem the latter falls in (whether a polytechnic institute or a university):

The Higher Education Assessment and Accreditation Agency is the competent authority [responsible for assessing and accrediting] higher education institutions and their [respective courses]. This Agency is an independent body vis-à-vis State and institutions and aims to promote and ensure quality in higher education.

The assessment and accreditation criteria are those laid down in the legal systems of degrees and diplomas of higher education and assessment of higher education.

In addition to the previous accreditation of [degrees] yet to be created, [the] Agency also carries out regular accreditation of [currently operating higher

⁸⁰³ My translation.

degrees]^{804,805}.

(DGHE, 2019)

Still according to the Directorate-General for Higher Education (DGHE) and in short, this is how the Portuguese Higher Education System operates:

Portuguese Higher Education is organized in a binary system that [comprises] university and polytechnic education and is taught in [both] public and private institutions.

Private higher education institutions must [be acknowledged] by the Ministry [in charge of] Higher Education [prior to their founding]⁸⁰⁶.

University education includes universities, university institutes, and other university teaching institutions. Polytechnic education comprises polytechnic institutes and other polytechnic teaching institutions⁸⁰⁷.

(2019)

The differences between the two Portuguese Higher Education binaries is further explained in the same page of the DGHE website⁸⁰⁸:

University education is [driven] by a research [encouragement] and knowledge [creation paradigm], [aiming] to ensure solid scientific and cultural preparation and provide technical training to enable [students] for the exercise of professional and cultural activities and promote the development of design[ing] capabilities, innovation, and critical analysis.

Polytechnic education is [driven] by an applied research and development [paradigm], aimed at understanding and solving concrete problems and at providing a solid cultural and technical training at [a] higher level, developing the [necessary

⁸⁰⁴ Vide note 803.

⁸⁰⁵ All modifications in brackets – [] – are mine.

⁸⁰⁶ Ministry for Science, Technology, and Higher Education [PT: Ministério da Ciência, Tecnologia e Ensino Superior].

⁸⁰⁷ Vide notes 803 and 805.

⁸⁰⁸ DGHE, 2019.

skills] for innovation and critical analysis [while] providing scientific knowledge of [a] theoretical and practical nature and [their respective outcome regarding] the exercise of professional activities⁸⁰⁹.

(2019)

What I seek to demonstrate with the transcription of these excerpts is that, in order for an institution to completely fulfill the necessary legal requirements before it can introduce changes to a curriculum, let alone operate at all, an accreditation procedure from the HE3A via External Assessment Boards (EABs) must be undertaken so that the members of a designated Board can fill in either preliminary or final reports and submit them to the HE3A Board of Directors, who then decide, based on the reports' findings, whether or not to validate a higher degree.

Said reports, however, do not simply check for criteria compliance⁸¹⁰; they also comment, for each course being assessed for accreditation (or accreditation renewal), on the strong points of both the institution and the degree at hand⁸¹¹, together with other aspects the EABs figure could be improved, sometimes offering a possible solution in full⁸¹².

This constitutes another one of the main bases for the statement I have been producing over this second part of my dissertation. As stated in the «Preamble» to this study⁸¹³, when I first began doing my research on the topic of possible changes that could be made to the HSTF-PIL's Bachelor's Degree in Theater (specifically the Acting Option) and pitching hypothetical modifications by commenting on or altering the accredited curricula and syllabi back in 2014⁸¹⁴, my purpose was to provide hypothetical solutions for this dissertation's designated subject.

With the help of all the data retrieved from student surveys over the course of an entire decade created by the MQO-HSTF-PIL (being the ultimate purpose not only fulfilling the requirements of the 2012/13-introduced Internal Quality Assurance System, but especially addressing students' concerns and suggestions, regardless of their enrolment stage in the degree [freshman, sophomore, senior, or alumnus]), changes made to the six HE3A-accredited⁸¹⁵ Bachelor's Degrees in Theater curricula scrutinized in Part 1, along with the HSTF-PIL's Self-

⁸⁰⁹ Vide notes 803 and 805.

⁸¹⁰ Cf. HE3A, 2016a-c.

⁸¹¹ *Idem*.

⁸¹² *Idem*.

⁸¹³ Cf. diss. sxn. A.

⁸¹⁴ Lameiras, 2014a-e.

⁸¹⁵ HE3A, 2016a-c, 2017a, 2018a, and 2020.

Assessment Report⁸¹⁶, the testimonies of both Portuguese and foreign instructors, and examples provided by world-renowned European and American schools, I will be demonstrating the curricula I devised for the academic year of 2014/15 as a hypothetical interdepartmental degree, to improve over the years as seen fit by students, faculty, and staff.

I will also be applying changes made to my original concept myself, as the adjustments and reforms made to the curricula of the remaining five institutions, together with the EABs' reports, can be inspiring and lead to change while preserving the HSTF-PIL's "second-to-none instruction"⁸¹⁷.

As a touchstone reference, the first draft of the reform devised by me in November 2014 is available for public consult in section D. of this dissertation⁸¹⁸.

⁸¹⁶ Ibid., PIL, 2015.

⁸¹⁷ Cf. diss. subchap. "1.1.4.1 Acting", p. 29.

⁸¹⁸ Cf. diss. Apps. D.7.a-D.9.c.2.

2.2.1 Latest Assessment and Accreditation

Both Preliminary and Final Reports by the HE3A's designated EABs follow the same structure, regardless of the degree or institution petitioning for either a first-time accreditation or an accreditation renewal for a certain time extent, in order to streamline information that will eventually help the Agency's Board of Directors make a quicker decision on whether the degree or institution should be authorized to operate.

The minute to be filled in by EABs is, therefore, somewhat limited, as most criteria need only be verified with shorter answers such as "Adequate"⁸¹⁹ or a mere "Yes"⁸²⁰, for instance. Though limited in the first few sections of the reports (mostly concerning legal technicalities⁸²¹), professors and specialists within the respective field of study (Theater, in this case) are free to produce slightly longer comments on the institutions' current working conditions and new proposals the respective T-SB may present.

The first important observation I would like to quote from the report regarding the HSTF-PIL's Bachelor's Degree in Theater's latest assessment necessarily regards the existence of an improved means of student insertion in the field's job market, part of the new curricular proposal shown to the HE3A⁸²²:

According to the self-assessment report presented by the Institution, as well as during our visit to [it], we noticed there is a great deal of internship and/or traineeship locales, [whose existence] is duly assured by copies of protocols and partnerships made with [external] institutions, representative of a great and important portion of Lisbon's cultural fabric. The Institution has self-sufficient resources available regarding student advisory, as well as internship quality assurance mechanisms. The listed cooperating internship/traineeship advisors are sufficient in number and are adequately qualified^{823,824}.

(2016a, 2)

⁸¹⁹ HE3A, 2016a, A.11.2.1, pp. 1-2.

⁸²⁰ Ibid., A.12.1-4, p. 2.

⁸²¹ Ibid., A.1-10, p. 1.

⁸²² Already seen in diss. chap. "1.1.3 Reform (2017-Present)", p. 14.

⁸²³ My translation.

⁸²⁴ All modifications in brackets – [] – are mine.

The EAB is therefore satisfied with the pedagogical aspects of the School's ability to offer curricular internships (or traineeships, depending on each case), inclusively highlighting as a strength:

The diversity and quality of established protocols and cooperating internship advisors⁸²⁵.

(2016a, 2)

There is, however, an aspect the EAB sees as fit to be improved, which constitutes more of an opportunity, rather than a weakness, as this is, after all, an external environment sphere of assessment, equipped with legitimacy to point out this sort of advice, as both Humphrey and the SBEI's TFQM-HE made clear in their respective papers:

Despite the [proven] protocol quality, adequate internship advising instructor qualifications, and cooperating advisor professional quality, intensifying the proximity between internship supervisors and host institutions is necessary.

(HE3A, 2016a, 2)

Regarding the degree's general objectives, the EAB agrees these have been fulfilled, inclusively adding as evidence that:

The degree's established objectives are clearly laid out and hold their coherence between the institution's mission and strategy under which the degree is taught, duly divulged within the institution, as confirmed by the data made available concerning this aspect, reaching out to both faculty and students⁸²⁶.

(2016a, 3)

Considering the strengths regarding this matter are somewhat redundant, I shall skip

⁸²⁵ My translation.

⁸²⁶ Idem.

directly to the improvements that are, nevertheless, recommended:

Despite the Bachelor's Degree interdisciplinary strategy across its three options, set in a harmonious balance between theory and practice⁸²⁷, it is of the utmost importance, considering the institution's highly-praised reputation⁸²⁸, that research concerning Theater and Theatrical expression be globally widened, thus allowing students a horizon beyond that imposed by the concept of Western Theater. We realize that, based on our visit, instructors see this as a concern. However, it should be officially inscribed into both the general objectives and curricula⁸²⁹.

(2016a, 3)

Indeed, because students have no contact with other movements apart from those directly connected to Theater made in the Western Hemisphere (mostly Europe, rather than the Americas), it is understandable the EAB might regard this aspect as somewhat limiting. The piece of information the board addresses above is the following:

The Theater course, Acting, aims at the instruction of professional actresses and actors, qualified to adequately respond to the theatrical sphere's different requirements. The course offers an instruction rooted in the [former] National Conservatoire, with its cornerstone set on one the most ancient European traditions, articulating pivoting Western Theater historical moments with the most relevant experiences within the contemporary performing arts^{830,831}.

(PIL, 2015, 62, 63)

Even though the Acting Option is the one clearly demonstrating European influence, this

⁸²⁷ An aspect students agreed with in their assessment up until the EAB's take on the matter (to say the least), fluctuating between 3.5 and 3.6 averages on a scale of 1 to 5, therefore showing positive results, as seen in subchapters 2.1.1.1.1-4 of this dissertation.

⁸²⁸ An aspect that is also in consonance with newly enrolled students' expectations over the years, having always considered "Prestige" to be the main reason for choosing the School.

⁸²⁹ My translation.

⁸³⁰ Idem.

⁸³¹ All modifications in brackets – [] – are mine.

aspect is equally spread unto Common Core CUs⁸³², though I must add that, when exploring the origins of Theater in the West, Europe is necessarily the only available source.

Moving on to internal organization, the EAB does not have that many remarks to share, although they do recommend the following regarding a student body's voice within the institution:

Although students are duly represented in the respective bodies, it is important this representativity does not turn into a mere formality, rather enabling students to act in both analysis and problem-solving, therefore making it necessary meetings be frequent and efficient⁸³³.

(2016a, 3-4)

Another important aspect both students and the EAB seem to speak in unison is related to the School's facilities. While the number of classrooms is seen as being adequate, it is the excess of Acting students pointed out as a problem by the institution itself throughout 2012-19 in the MQO's annual reports that makes them somewhat crowded:

We noticed during our visit that the Institution's facilities account for an adequate number of rooms tailored to its needs. However, because of the elevated number of students, these rooms become too small. We should highlight that, due to architectural problems, the deplorable state in which we found some of the rooms is quite troublesome to the Institution, eventually turning into a health hazard to everyone working in them⁸³⁴.

(2016a, 5)

One of the building's main strengths according to the EAB, as well as enrolled students and alumni, is the Library and how important of a theatrical knowledge pool it is:

⁸³² PIL, 2015, Map X, Theater Art Theory I, II, III, and IV, pp. 80-81, 91-93, 105-107, and 118-120, respectively; Theater History I and II, pp. 73-75 and 116-118, respectively; Dramatic Literature I and II, pp. 63-65 and 101-103, respectively.

⁸³³ My translation.

⁸³⁴ Idem.

Activities developed within the Library should be highlighted, as they make it a renowned and important source for theater-related research in our country, especially after the creation of a good digital repository⁸³⁵.

(2016a, 5)

Both the equipment and structural issues, however, are regarded as threats needing to be surpassed as soon as possible, though the EAB is well aware this is a persistent difficulty the School cannot address on its own:

Although the institution is not directly responsible [for this matter], it is imperative that the refurbishment of some of the rooms be sped up, in order to prevent and put infiltrations to a stop.

Also, the PIL must immediately authorize the opening of more staff vacancies, especially bearing in mind a master quilter to take care of the wardrobe and produce new costumes, together with a technician to maintain lighting and sound equipment^{836,837}.

(2016a, 5)

Regarding collaborations, both foreign and domestic, the EAB sent to the HSTF-PIL reported the following findings:

[We can attest] there is an international partnership network.

There are also nationwide interinstitutional cooperation procedures in place as far as the degree is concerned, as well as internally, within the school.

We were able to witness in person both the strong and excellent profile concerning this cooperation, confirming also the city is acknowledging of all the effort the institution has been putting forward regarding this matter, not to mention how the institution is fully aware of the role it plays not only concerning students, but also the community it is a part of.

⁸³⁵ *Idem.*

⁸³⁶ *Idem.*

⁸³⁷ All modifications in brackets – [] – are mine.

The number and diversity of available partnerships show [the institution] is actively open to the outer world, seeking to establish new contacts.

[...]

There is a greatly significant insertion [of the school] in the ERASMUS network, together with diverse partnerships maintained at local, regional, and national levels^{838,839}.

(2016a, 5)

The EAB suggests, all the same, that the School work a bit more on raising awareness of the plethora of possibilities offered by exchange program opportunities, especially when it comes to students. Not only that, the designated board also draws the attention of the School's governing bodies to the fact that the institution is comprised of two Departments that could work on their collaboration with each other:

During our visit and while meeting with students, we realized they are still unaware of both the artistic and personal advantages of the Erasmus Exchange Program.

[...]

Our suggestion is that the Institution's several bodies encourage both students and instructors into taking part in exchange programs, thus offering them a more general perspective on art and artistic instruction in other countries.

As to collaborations with other degrees inside the Institution, we noticed during our visit [the connection] between the Theater and Film Departments could and should be substantially improved, considering they even share the same building⁸⁴⁰.

(2016a, 5-6)

Specifically addressing the teaching-learning paradigm within the institution, the EAB asserts the degree's ability to attract a great deal of young men and women hailing from several socioeconomical backgrounds, but it does confirm the School's concerns when it comes to the

⁸³⁸ My translation.

⁸³⁹ All modifications in brackets – [] – are mine.

⁸⁴⁰ Vide notes 838-839.

excessive number of students in a single class, a consequence of the reallocation of S&W Design and Prod. Mgmt. vacancies left empty to the Acting Option, thus allowing previously excluded applicants to matriculate:

The degree shows an outstanding ability to attract youth who intend to further their studies in this field, according to the vocational branches and options available.

We also attest a constant, gradual growth in the number of vacancies, as well as that of accepted students. The majority selected this degree as a first option [when applying to college].

[...]

Existing classes are visibly far too excessive [in number]. We suggest, therefore, that the number of students per class be significantly reduced as much as possible.

Considering the number of vacancies made available by the Institution, it is necessary that the number of instructors be increased^{841,842}.

(2016a, 8)

Once enrolled, students benefit from a great deal of incentives offered by the academic community they become a part of, such as the connection between the School and its partners, advisory concerning exchange programs (both managed by the External Relations Office), as well as pedagogical support regarding the furthering of their studies or the direct path to employment:

Students benefit from academic counseling and support regarding their studies, as well as funding and employment possibilities.

Let it be highlighted that the results collected from the surveys taken by students concerning their level of satisfaction [with the School and the degree] contribute to the implementation of improvements to be made to the teaching-learning process.

We should also mention that action is taken when it comes to promoting students' inclusion in the community, as well as easing exchange across the duration of the degree.

⁸⁴¹ My translation.

⁸⁴² All modifications in brackets – [] – are mine.

[...]

We also praise all action taken [...] by the External Relations Office regarding job advice and the connection made between the Institution's students and partners⁸⁴³.

(2016a, 8)

Following the conclusion of a more general assessment of the degree by the EAB in charge of making sure both the course and its new curricula are up to the task and can, therefore, be approved by the HE3A's Board of Directors, it is precisely the latter aspect that is taken into account:

The existence of differentiated CUs with both a theoretical and practical component within the degree initiate and are inclusive of students in an applied artistic research.

[...]

Regarding the [School's intention of] making changes to the curricula, the EAB confirms [the new design] is far more adequate to the degree's needs, focusing on both the Options' specificities (namely through the creation of optional CUs) and the creation of a time slot for the staging of professional creative projects. Also, transversality becomes full circle via the theoretical CUs. We should equally highlight how important it is for students to benefit from the creation of a Curricular Internship. The EAB suggests, therefore, that progress be made regarding this matter, as it will certainly reinforce the Institution's interdisciplinarity, which was one of the recommendations we provided during our visit⁸⁴⁴.

(2016a, 9)

Indeed, the School's new proposal concerning the reformulation of the Bachelor's Degree in Theater curricula, dated January 2015, already comprised the creation of a "Curricular Internship" for all of the degree's Options⁸⁴⁵. It is unclear when the EAB visited the institution,

⁸⁴³ Vide notes 841-842.

⁸⁴⁴ Idem.

⁸⁴⁵ PIL, 2015, Map XII, Acting and Set & Wardrobe Design – 6th Semester and Production Management – 5th Semester, tabs. 10.2.5, pp. 249, 256, and 261, respectively.

as the report produced by its members does not display a specific date, though the document was lastly modified on October 20th, 2016, according to the PDF document's properties.

Considering the EAB could not judge the reformulation proposed by the School without first having had access to it, the implementation of the "Curricular Internship" unit is likely to have already been included in the institution's Self-Assessment Report. However, and as discussed in the first part of my project⁸⁴⁶, somewhat of an inequality hails from the implementation of this CU, as it is mandatory in the Prod. Mgmt. Option⁸⁴⁷, but optional in the Acting and S&W Design Options⁸⁴⁸, despite the great deal of autonomy students benefit from, should they choose to enroll in the "Theater/Performing Arts Project" CU⁸⁴⁹ during their final semester.

Nevertheless, and despite the EAB's high level of satisfaction concerning the reformulation at hand, its members highlight yet again that:

It would be important for the new curricula proposal to establish a greater connection between Theater and Film^{850,851}.

(2016a, 10)

Finally, the last issue of importance addressed by the EAB (considering the remaining observations are but a short version of the entire 14-page report⁸⁵²) is the satisfactory level of employability retrieved from the numbers shown in the surveys taken by alumni:

According to the presented percentual data, we could see the overall academic success rate is very good, as most of the time students graduate without failing. We also highlight that the results collected from this academic success turnout are rather useful as far as planning future improvement actions is concerned.

Though the Institution did not specify a concrete number related to employability, and despite our knowing it is precarious in nature, we noticed during our visit, especially on account of the presence of former students in our meetings, that there is

⁸⁴⁶ Cf. diss. subchap. "1.1.3.3 Homogenization and Specificity", pp. 19-22.

⁸⁴⁷ Ibid.

⁸⁴⁸ Ibid.

⁸⁴⁹ Ibid.

⁸⁵⁰ My translation.

⁸⁵¹ Aside from just the 6th and final Semester, as seen in diss. tabs. 1.5-6, p. 9.

⁸⁵² HE3A, 2016a, pp. 12-14.

great employability among the HSTF-PIL's graduates.

(2016a, 11)

This last topic in particular is addressed by the School (regarding the lack of employability numbers presented to the EAB), though there is a great deal more improvement measures to discuss, as we will see in the next chapter.

2.3 HSTF-PIL's Take on Potential Theater Degree Improvements

When the HSTF-PIL handed over its Self-Assessment Report in the 2014/15 term to the EAB appointed by the HE3A, whose purpose was to validate the Bachelor's Degree in Theater – All Options accreditation of the new curricula (which it did, for a total six years⁸⁵³), the School was aware of the need to implement certain improvement measures in order to eliminate the weaknesses it listed in its SWOT Analysis, which I have already translated and quoted onto this dissertation⁸⁵⁴.

From a theoretical point of view, positing hypothetical solutions to a series of actual problems is not at all difficult; it is making those measures as real as the issues they seek to solve that is challenging, for there is a bureaucratic process in between that must be taken to the very end, involving a great deal of competent authorities and decision-making bodies, both internal and external, who must give their own approval before any suggestions can be put into practice.

In this particular case, the HSTF-PIL's governing bodies (the T-SB, the Board of Councilors, the Board of Representatives, or the Presidency), together with assisting offices (e.g., the MQO or the Management Oversight Council), plan the necessary changes to be implemented within the School, but cannot move forward without the Polytechnic Institute of Lisbon's avail, as the institution's autonomy, depending on the nature of the problem at hand, is limited; in fact, even the PIL itself, as the parent organization of a series of Schools and Institutes placed under its control (being the HSTF-PIL just one of a total eight⁸⁵⁵), must ultimately follow the directives of the Ministry for Science, Technology, and Higher Education.

According to the law:

[...] higher education institutions must revise their statutes, so as to have them comply with the new Higher Education Institution Legal Framework;

The Polytechnic Institute of Lisbon [has confirmed] its new statutes and [has submitted] them for ministerial approval^{856,857}.

(TOJ, 2009, 1)

⁸⁵³ HE3A, 2016d, p. 1.

⁸⁵⁴ Cf. diss. top. "2.1.1.1.3.4 SWOT Matrix", pp. 131-132.

⁸⁵⁵ PIL, 2014, p. 1.

⁸⁵⁶ My translation.

⁸⁵⁷ All modifications in brackets – [] – are mine.

Specifically speaking of the PIL, though briefly, the institute has the authority to define several criteria on its own, as seen below:

- 1) The PIL is a public higher education institution gifted with statutory, scientific, pedagogical, cultural, administrative, financial, disciplinary, and patrimonial autonomy;
- 2) Within the range of its activities, the PIL may, either on its own or via its schools and institutes, sign arrangements, protocols, contracts, partnerships, and other agreements with either public or private and either foreign or domestic institutions;
- 3) The PIL, either on its own or via its schools and institutes, may take part in nonprofit associations, as long as the latter's activities are compatible with its purposes and interests;
- 4) Aside from legal and statutory regulations and others of the like they are subjected to, the PIL and its schools and institutes may create codes of good conduct ranging from pedagogical matters to good governance and management⁸⁵⁸.

(TOJ, 2009, 2)

Considering the Institute is allowed to take part in several activities of the most assorted natures through its higher schools and institutes, part of the delegated powers the HSTF-PIL benefits from already take form even before I speak of the latter's concrete statutes, though, needless to say, it must always abide by the law:

- 1) The PIL comprises autonomous units with their own bodies and staff, designated higher schools or institutes;
- 2) The PIL may still create or embed other units, namely:
 - a) Research & Development Units;
 - b) Libraries, museums, and others.
- 3) Units may share material and human resources, as well as organize joint initiatives including degrees and research projects of their own accord;

⁸⁵⁸ Vide notes 856-857.

- 4) Units of the PIL adopt designations of their own accord based on the appropriate legal provisions;

[...]

- 6) Units may create centers, laboratories, or other teaching, production, or research structures, regardless of their geographic location, based on their statutes and according to the appropriate legal provisions;

[This article was approved based on the understanding that either the creation, transformation, separation, merger, or the extinction of teaching or teaching and research units require previous authorization from the tutelage minister]^{859,860}.

(TOJ, 2009, 3)

What is mentioned above about the PIL's higher schools and institutes in general is made clearer when analyzing the HSTF-PIL's statutes in particular, beginning with its "Nature":

- 1) The Higher School of Theater and Film, hereafter designated HSTF[-PIL], is a public legal entity gifted with statutory, artistic, cultural, scientific, pedagogical, and administrative autonomy according to the provisions of the law, the Polytechnic Institute of Lisbon's statutes, and the statutes herein;
- 2) The HSTF[-PIL] is a higher school [or unit] of the Polytechnic Institute of Lisbon, also designated hereafter PIL;
- 3) The HSTF[-PIL] focuses its production and spreading of knowledge within the Theater and Film fields, in particular, and the Culture and Arts fields, in general, thus articulating artistic study, teaching, research, and experimentation and production with professional-natured sapience^{861,862}.

(TOJ, 2010c, 1)

Right here we can attest how higher education institutions (being the HSTF-PIL no

⁸⁵⁹ My translation.

⁸⁶⁰ Unabridged brackets.

⁸⁶¹ Vide note 859.

⁸⁶² All modifications in brackets – [] – are mine.

exception), just as much as any other body or subsidiary whose tutelage is up to a major entity (the PIL, in this case) and regardless of its nature, run on a precedence basis, meaning that, despite the level of autonomy provided, no matter how broadened it may be, any modifications made to the dependent organization's environment must make its way up the chain of command, so to speak, which means it may take quite some time for a subsidiary to push any measures at all (including improvement over the teaching-learning paradigm, specifically speaking of the HSTF-PIL), considering they must be assessed at first by the parent organization, approved by it, and then sent to the competent authority with delegated powers from the Ministry (the HE3A), who must also evaluate the proposal and confirm its enactment into law.

In this case, the HSTF-PIL presented its Theater undergraduate degree reform proposal during the 2014/15 term, but the HE3A's final confirmation was only made public on October 20th, 2016, when the academic year had already begun, pushing the complete implementation all the way back to the following term, in 2017/18, as the School did not have the legal authority to make changes straight away.

Just so that I may complete my train of thought regarding this matter, which is undoubtedly relevant to the case in point (namely the question of how long it can take for a certain measure to complete its journey across the bureaucratic domain), the following are the HSTF-PIL's complete fields of autonomy made clear:

Statutory Autonomy

The HSTF-PIL's statutory autonomy is resulting of the law and the PIL's statutes, enabling it to:

- a) Define its management structure, its internal organization, and the principles its activities are based on;
- b) Take up its attributes according to the law, the PIL's statutes, and the statutes herein⁸⁶³.

(TOJ, 2010c, 2)

⁸⁶³ My translation.

Before moving on to the remaining fields of autonomy the School is allowed to manage on its own, and so that there may be no more doubts concerning jurisdiction, decisions made follow the provisions previously set by the law for the PIL, which, in turn, determines what the HSTF-PIL, its subsidiary, may or may not do.

Artistic and Cultural Autonomy

The HSTF[-PIL] is fitted with artistic and cultural autonomy, which is the sovereign ability to choose the scientific, technical, pedagogical, and artistic coordinates, according to the pursuit of its mission to provide higher instruction under standards of excellence, manifesting the best effective aptitude for the technical-artistic specialization fields covered by this polytechnic higher education institution^{864,865}.

(TOJ, 2010c, 2)

Being the HSTF-PIL the one institution falling under the umbrella of the Polytechnic Institute of Lisbon with the ability to determine which standards to adopt as far as artistic higher instruction is concerned (though only in the Theater and Film specialization fields, considering there are other PIL subsidiaries which, despite their general field being Arts and Culture, specialize in more concrete fields, such as Music and Dance⁸⁶⁶), the parent entity does not directly interfere in this matter, for it is the School's faculty, mainly through its T-SB, who know best.

When it comes to scientific and pedagogical autonomy, the School is mostly able to make its own decisions as much as above, though a few others must either be proposed at first, or take the law into account due to their specificity:

Scientific and Pedagogical Autonomy

[...] the HSTF[-PIL] may freely:

⁸⁶⁴ My translation.

⁸⁶⁵ All modifications in brackets – [] – are mine.

⁸⁶⁶ The Higher School of Music and the Higher School of Dance, respectively.

- a) Propose the creation, modification, suspension, and extinction of courses, as well as their respective curricula;
- b) Decide which contents to include in the curricular units taught within its courses;
- c) Decide on research projects yet to be developed;
- d) Set, under the law, degree access, matriculation, enrolment, readmission, and transfer regulations;
- e) Set enrolment and assessment schemes;
- f) Define which teaching conditions and methodologies to put into practice;
- g) Set, under general law, the academic calendar;
- h) Decide how to serve the community;
- i) Define other scientific and cultural activities yet to be performed;
- j) Make decisions concerning equivalencies and the acknowledgement of degrees, diplomas, courses, and course components;
- k) Institute academic awards concerning its field⁸⁶⁷.

(TOJ, 2010c, 2)

Like I mentioned above, before quoting and translating this piece of information, most of these criteria are covered by the School and do not require the PIL's intervention; however (and this is precisely the right moment to gradually make the transition to the HSTF-PIL's improvement measures related to the Bachelor's Degree in Theater), when it comes to proposals directly related to the operating conditions of the degrees awarded by the institution, which is the case of addendum a), the School must mandatorily plan them in the first place, and only then submit them for approval, therefore making its way up the chain I previously spoke about.

Finally, there is one last element within the School's administrative level of authority that must be quoted below, which I will get to immediately after:

Administrative Autonomy

The HSTF[-PIL]'s administrative autonomy enables [the School] to:

⁸⁶⁷ Vide notes 864-865.

- a) Propose the recruitment of both faculty and staff necessary to the pursuit of its objectives;
- b) Assign responsibilities, tasks, and faculty according to activities and services, based on the applicable general regulations;
- c) Manage, regarding the financial sphere, the budget assigned to it by the PIL's General Council, under the provisions of the law;
- d) Assure both the management and regular working environment of [the School]⁸⁶⁸.

(TOJ, 2010c, 2)

The budget question – such is the main problem preventing the HSTF-PIL from improving not only certain aspects related to the teaching-learning paradigm (like hiring new members of faculty and staff), but also the progressive degradation of the facilities, which the School has been repeatedly pointing out in every single yearly report for about a decade.

Even though the EAB assigned to assess the School's Bachelor's Degree in Theater's conditions on behalf of the HE3A is aware these criteria are not the institution's responsibility (but rather the PIL's), recommendations are made all the same, as is their duty. Nevertheless, the final word is up to the parent organization.

Just so I can make all the previous quotes clearer, let us look at the improvement measures the HSTF-PIL wished to implement at the time (the 2014/15 term), regarding the student/teacher ratio in the Theater undergraduate degree, which was (and still is⁸⁶⁹) unbalanced:

Whether together or apart, there is a series of different actions that, once taken, might just constitute improvement measure(s):

- 1) Compliance with the student/teacher ratio (5/1);
- 2) Creation of a new, interdepartmental Bachelor's Degree, so as to absorb part of the number of applicants;

⁸⁶⁸ Vide note 867.

⁸⁶⁹ HE3A, 2016a, "5.1.5. Recomendações de Melhoria" [EN: Improvement Recommendations], p. 8.

- 3) More efficiency in the advertising of the Set & Wardrobe Design and Production Management Options, making them more attractive;
- 4) Reorganization of the Acting, S&W Design, and Prod. Mgmt. Options;
- 5) *Numerus clausus*⁸⁷⁰ distributed per option, instead of degree⁸⁷¹.

(PIL, 2015, 234)

Even though the School characterizes these courses of action as high priority, it also calls the attention to the obstacles ahead:

Each presented measure takes its own time to apply, considering there are different interlocutors and negotiation levels involved that are not completely covered by the level of autonomy assigned to the HSTF-PIL. Either way, we hope the situation can progressively change still in 2014/15 [addendum 3)] and substantially in 2015/16 (other [measure(s)])^{872,873}.

(PIL, 2015, 234)

As to how the time it takes to put these improvements into practice can be determined, there are a few indicators the School states are inevitable, even though they may not be applicable to all discriminated measures:

- 1) Accounting for either quality indicators or others from [the School's] bodies (completed);
- 2) Decision-making regarding the improvement measures to push forward;
- 3) Collecting approval from the necessary bodies;
- 4) Assigning the overseeing team;
- 5) Drafting plans and their respective execution;
- 6) Negotiating both internally and externally;
- 7) Regulations;

⁸⁷⁰ My italics.

⁸⁷¹ My translation.

⁸⁷² Vide note 871.

⁸⁷³ All modifications in brackets – [] – are mine.

- 8) Final layout;
- 9) Body approval;
- 10) [Plan] submission to the PIL[/]Accreditation;
- 11) Report⁸⁷⁴.

(PIL, 2015, 235)

In short, it takes eleven stages (or even twelve, should the plan submission to the PIL be separated from its consecutive accreditation by the HE3A when degrees are on the table) to finally produce results regarding any changes done to the School's working environment with the purpose of making it far more efficient in any possible way.

Internally, meetings with the institution's several bodies must be scheduled and register a minimum number of participants to vote for new measures; externally, room must be made in the PIL's bodies' agenda (which covers eight subsidiaries) to come up with enough time to properly discuss the pre-approved proposals and, even then, one meeting alone with the parent organization might not be sufficient, which will only drag even more time until drafts can be modified into their final versions, consequently presented to other entities with their own allotted time slots, should their verdict be required by law.

We saw earlier that, after having completed its new plans for the Bachelor's Degree in Theater, the School submitted its Self-Assessment Report to the PIL, which was then sent to the HE3A. Said report was finalized in January 2015, approved by the HE3A in October 2016, and fully executed only in the beginning of the 2017/18 term, which would be September 2017, for a total two years and nine months. As the adage goes, "time is of the essence", but the bureaucratic path is not an easy one to tread; modernization and simplification of such a process is perhaps required, but not only at the expense of the HSTF-PIL – all other entities involved must agree to do the same.

When it came to the structural damage and lack of new equipment weaknesses reported by the School, the HE3A's involvement was not required, but that does not mean applying refurbishment and equipment purchase measures would not take a great deal of time, regardless of the inherent high priority:

The necessary time to implement the measure cannot be determined, as the School

⁸⁷⁴ Vide notes 872-873.

cannot act on its own⁸⁷⁵.

(PIL, 2015, 235)

As to implementation indicators, only a couple need to be fulfilled, but until work can be done on the School's facilities, let alone completed, there is no telling how long it can take:

- 1) Diagnostics and relaying of the findings to the parent organization (completed);
- 2) Fulfilment of the overseeing entity's tender dossier⁸⁷⁶.

(PIL, 2015, 235)

As it turns out, however, in its 2017 Institutional Self-Assessment Report, the PIL addressed some of the problems pointed by both the HSTF-PIL and the HE3A, namely the need to hire more faculty and have the School undergo refurbishment, claiming the latter issue, falling under the parent organization's direct sphere of influence, had already been partially dealt with:

[...] The first of three scheduled structural interventions took place in 2016 and was completed in 2017, significantly improving the building's top surfaces' imperviousness. An occasional intervention in critical Theater Department classrooms, shut down by the School because of excessive infiltrations, was also fulfilled, thus enabling the recovery of said rooms[, essential to teaching activity]^{877,878}.

(PIL, 2017, 116)

Feeling powerless to act when it came to hiring new instructors and staff, the PIL had this to say:

⁸⁷⁵ My translation.

⁸⁷⁶ Idem.

⁸⁷⁷ Idem.

⁸⁷⁸ All modifications in brackets – [] – are mine.

Due to constraints related to the hiring of faculty and staff within the Public Service sphere, however, it was impossible to sufficiently rejuvenate the current faculty. This problem, which neither the HSTF nor the PIL can overcome, as it relies on currently enforced legislation, continues to pose a serious threat to the institution's future safeguard, preventing it from either projecting or satisfying the objectives discriminated in its list of permanent needs in both the medium and long terms⁸⁷⁹.

(PIL, 2017, 116)

The next improvement measure reported is directly related to occasional misadjustments found in the Theater degree's curricula, which was of medium priority by the time the Self-Assessment Report was being completed across the 2014/15 term and expected to be executed by the start of the following term⁸⁸⁰. I have already explained the process courses of action such as this must go through prior to being fully applied, for which reason there is no need to quote the implementation indicators⁸⁸¹. However, the improvements *per se* are as follows:

Readjustment of the several Options and curricula's CUs, seeking to:

- a) Improve uniformization, both transversally and vertically;
- b) Avoid content overlay;
- c) Better articulate theoretical and practical CUs;
- d) Improve the uniformization of the number of ECTS;
- e) Provide clear guidance toward the development of skills related to creative and professional autonomy throughout the 5th and 6th Semesters⁸⁸².

(PIL, 2015, 236)

Regarding the School's faculty partaking in R&D centers and related affairs weakness, improvement measures were already partially in place; it is their formalization according to certain procedures that needs to be taken care of, similar to those found under the first

⁸⁷⁹ My translation.

⁸⁸⁰ PIL, 2015, pp. 235-236.

⁸⁸¹ Ibid.

⁸⁸² Vide note 879.

improvement measure reported in this subchapter:

The HSTF-PIL worked together with the UAlg in creating the CIAC (Centro de Investigação em Artes e Comunicação⁸⁸³), there being a significant number of HSTF-PIL PhDs with a full membership, together with an also significant number of assistant researchers, with or without a doctorate. On the one hand, while there is relevant scientific and artistic production at the HSTF-PIL, such results have not been included in the context of research projects. On the other hand, it is imperative artistic production by HSTF-PIL instructors be acknowledged as both applied artistic research and upgrade activities. That is the context this improvement measure should focus on, i.e., both the institutional and interinstitutional contextualization of artistic activity, made equivalent to scientific activity through the creation of the necessary tools.

- 1) One of the possible implementation measures [regarding this issue] is the creation of an artistic piece repository by the PIL, similar to the already existing scientific repository;
- 2) On the other hand, it is absolutely necessary full members of the [ACRC] constructively adhere to the center's new strategic plan, which is a result of the latest assessment, and that other research center members, instructors at the School, produce relevant research in the fields of study for each degree^{884,885}.

(PIL, 2015, 236)

The final improvement measure reported by the HSTF-PIL to its parent organization and, subsequently, to the HE3A, approaches the worrisome constant looming over the School's instructors' ability to motivate their students, along with the need for interdisciplinarity among CUs. Out of the two presented addenda, the institution claims to have already taken care of the first; as to the second, it was pending accreditation at the time:

⁸⁸³ EN: Arts and Communications Research Center – ACRC, resulting from the merger of two former research centers, the Center for Research in Communication Sciences and Arts (UAlg), and the Research Center for Theater and Film (HSTF-PIL); cf. ACRC, n.d.

⁸⁸⁴ My translation.

⁸⁸⁵ All modifications in brackets – [] – are mine.

- a) The HSTF-PIL's Theater Department is constantly working toward a greater student inclusion and motivation, developing [...] measures such as BLAST![, a] school week[, and] increased extracurricular activity classroom availability, together with raising instructors' awareness of this weakness [completed];
- b) The proposal submitted in [no.] 6 takes this weakness and other issues into account, seeking to improve [them]⁸⁸⁶.

(PIL, 2015, 237-238)

⁸⁸⁶ Vide notes 884-885.

2.4 An Actor's Path

2.4.1 Preface

I would like to begin this chapter by contextualizing it within this very dissertation, with the purpose of explaining the reason why I chose to place it near the end of my research project, instead of introducing it right at the beginning of the first part, the «State of the Art».

Generally speaking, when we mention the origins of a certain matter or issue being discussed (regardless of its nature or the surrounding environment) and seek to explain it to a reader or an audience, for instance, it is only proper that we start from there, chronologically moving onward. My design, however, is based on somewhat of a different approach, and mostly because I wanted to get higher education technicalities, statistical results, and the legal jargon out of the way; it is not that such data are not relevant – quite the opposite, otherwise they would not have been included in-text. I did, nevertheless, figure that, while seeking to produce a simultaneously academic and scientific discourse, which is inherently bound to a strict deontological code of conduct especially focusing on epistemological rigor (variable according to the field of study), I also required somewhat of a literary margin to make my research slightly more interesting when read by non-academic parties.

This premise is not at all misplaced or farfetched, considering that, while one of the purposes of a doctorate is to “be able to conceive, project, adapt, and fulfill a significant research project, observing, nevertheless, the rules imposed by academic quality and integrity standards⁸⁸⁷” [TOJ, 2020, 411-(15)], there is also the question of “being able to communicate with peers, the remainder of the academic community, and society in general about the field of specialization⁸⁸⁸” [TOJ, 2020, 411-(15)], retrieved (perhaps ironically) from the UAlg’s regulations concerning Master’s and PhD Degrees, no less.

In a December 2015 article for *The Conversation UK*, a couple of academics from Duke and Northwestern Universities commented on the need for academic writing to be inclusive of the general public, moving straight to the point via their piece’s title, “Here’s Why Academics Should Write for the Public⁸⁸⁹”. They begin by quoting two other articles written by Harvard Psychology Professor Steven Pinker⁸⁹⁰ and Professor Emeritus of Biology Jeff Camhi, from

⁸⁸⁷ My translation.

⁸⁸⁸ *Idem*.

⁸⁸⁹ Wai & Miller, 2015.

⁸⁹⁰ *Ibid*.

the Hebrew University of Jerusalem⁸⁹¹, for *The Chronicle of Higher Education*; the first, published in 2014⁸⁹², has no problem whatsoever when it comes to adjectivizing academic writing as “turgid, soggy, wooden, bloated, clumsy, obscure, unpleasant to read, and impossible to understand” (Pinker apud Wai & Miller, 2015). The second, however, does not seem to go that far, though he does recommend «writing programs should “develop a night course in creative nonfiction writing, specifically for professors”» (Camhi apud Wai & Miller, 2015).

Now, specifically regarding this matter and with all due respect for the quoted professors, I do not wish to comment on their observations, especially because they are not what is most relevant to the case in point. Wai and Miller’s views are a great deal more pondered, for which reason I am sticking to their remarks, labeled by themselves as a lot easier to put into practice:

We propose something simpler: academics just need to start writing, getting edited and seeing if the public reads them. Through this process, academics will not only learn to express themselves clearly, but most likely become better scientists as well.

(2015)

As to the benefits this method has brought them, they recount several and not just in one sphere alone:

Although both of us currently write for the public, we come at this from different perspectives – one of us has written for a few years, and the other started writing only this year.

We don’t think we are amazing writers, but we do think writing for the public has helped us improve. The immediate feedback from editors and the public has helped make our writing clearer.

We’ve learned that if we’re not clear and engaging, then editors and the general public simply won’t read us. And that continues to teach us how to improve the next time we write.

Public writing has also improved both our academic writing skills and scientific thinking abilities.

⁸⁹¹ Ibid.

⁸⁹² Ibid.

That's because the first step in improving academic writing is to learn to reduce the jargon academics use and express concepts clearly. And this has forced us to distill our thinking to its absolute core.

Consequently, not only did the process improve the quality of our writing, but it also brought more clarity to the way we were thinking about our scientific problems.

[...]

Additionally, because public writing engages both the public and our academic colleagues, we've found that public commentary can be a form of "public peer review". Exciting research ideas for academic papers have developed from our public pieces thanks to crowdsourced feedback.

(2015)

The above quoted paragraphs summarize my concern regarding this final stage of the project, simultaneously prefacing why the scientific issue behind it (i.e., the dissertation) required somewhat of a creative viewpoint as I reflected and still reflect upon the current status of Portuguese theatrical higher education, aiming to simplify my findings beyond the use of nevertheless legitimate sources to the like of survey data and formal changes, because, of all academic and scientific topics discussed daily around the world, Theater, as a branch of the Arts, is made for the general public; this does not mean certain spectacles staged today cannot address a more specific sort of audience, but that is a question of taste that is up to each of us, according to our own esthetical preferences. Should we choose to do something about it, however, in the sense of swaying potential spectators, then perhaps we might start by broadening the latter's inclusivity, showing them what sort of values we stand for while on stage.

Western Theater, which I will soon be talking about in the context of the modules included in the actor's instruction, first rose in the Greek region of Attica with a pedagogical purpose; in fact, and according to Hemingway, "[o]ften, the dialogue between the actor and chorus served a didactic function, linking it as a form of public discourse with debates in the assembly. To this day, drama in all its forms still functions as a powerful medium of communication of ideas" (2004). Analyzing two and a half millennia of Theater History is quite the herculean labor and cannot, therefore, be done in a single thesis, let alone when the curtain is nearly down on the second act. However, this short quote shows us that having academics, experts, and specialists reach out to general audiences is key to the evolution of Humankind; both Wai and

Miller eventually came to the same conclusion by the time they published their article to *The Conversation UK*, stating that “[w]e academics need to enter the discussion that the rest of the world engages in every day” (2015), hence my choice to place the ensuing chapters on the verge of the finale, as I bring into the conversation the voices of interlocutors whose purpose, whether in the shape of a “life project” or “vocation”, cannot exist without the presence of another – Theater makers and audience, complementing each other in a millennial practice that still today helps shape the course we all tread as sentient beings.

2.4.2 Beginnings

The roots of [Portuguese] Theater teaching can be found in the National Conservatoire, whose founding dates to 1836 by [Royal] Decree of Queen Mary II, in the context of a Plan for the foundation and establishment of a National Theater, designed by João Baptista [Leitão] de Almeida Garrett, then designated [“]General Conservatoire of Dramatic Arts[”]. Back then, it was divided into a [“]Drama or Recital School[”], a [“]Music School[”], and a [“]Dance, Miming, and Special Gymnastics School[”]^{893,894}.

(HSTF-PIL, 2016i)

The above quoted paragraph states the origins of what we know today as the Higher School of Theater and Film, dating all the way back to the first half of the 19th century in the shape of a National Conservatoire created by Viscount-to-Be⁸⁹⁵ Almeida Garrett, inspired by, according to Calado, “modules from Paris, London, and Milan⁸⁹⁶” (2011, 72); together with this institution, he also planned the building of a national theater named after the Queen, ultimately aiming at a mutual consolidation of the theatrical paradigm in the Kingdom of Portugal. In the words of Santana, “Garrett saw Theater as having a highly civilizational duty, becoming deeply engaged in its renovation. He yearned for a high-standard national production, powerful enough to elevate both the public’s culture and taste⁸⁹⁷” (n.d.).

In 1843, however, “Almeida Garrett was dismissed from all his duties and the Conservatoire was targeted for extinction [...], marking the beginning of the end for «Garrett’s utopia» [Vasques apud Calado, 72], leading to «a history of vicissitudes which would eventually compromise, for many, many decades, the future of artistic teaching in Portugal⁸⁹⁸» [Vasques apud Calado, 72]” (2011, 72).

Four years after the Republic Implantation of October 5th, 1910⁸⁹⁹, reforms made to the then-called School of Dramatic Arts “acknowledged its administrative autonomy, enabling the

⁸⁹³ My translation.

⁸⁹⁴ All modifications in brackets – [] – are mine.

⁸⁹⁵ Santana, n.d.

⁸⁹⁶ Vide note 893.

⁸⁹⁷ Idem.

⁸⁹⁸ Idem.

⁸⁹⁹ Calado, 2011, p. 72.

creation of the Theater Set Design and Decoration and Practical Costume courses⁹⁰⁰” (Calado, 2011, 73), which would turn out to be the precursors of nowadays’ Set and Wardrobe Design.

By 1985, “the Higher School of Theater and Film, which until then had been operating under the tutelage of the Directorate-General for Higher Education and, since 1983, an Establishing Committee made of Professors Jorge Listopad, as president, and José Bogalheiro, as a member of the board, becomes an integral part of the Polytechnic Institute of Lisbon⁹⁰¹” (HSTF-PIL, 2016i).

This was also around the same time (1987⁹⁰², to be precise) João Mota, founder and director of «Teatro da Comuna»:

[...] was hired to teach at the HSTF-PIL, where he was Head of the Theater Department and Provost of the School (1995-2002)⁹⁰³. [Once at the School], he created “the first Portuguese Bachelor’s Degree in Theater and Education in the context of the course he conceived and rearranged himself: the Degree in Higher Studies Specializing in Theater and Education (an experimental basis for the two-stage Bachelor’s Degrees in Theater and Education), in 1993 [Vasques apud Vilar de Moraes]^{904,905}.

(2014, 20)

Prior to his retirement from the HSTF-PIL in 2003⁹⁰⁶, João Mota still had the time to develop the first Portuguese Master’s Degree in Artistic Education – Theater and Education Specialization within the very School this dissertation is presented to, the SAH-UAlg, which began operating in the academic year of 2002/03, a proposal seconded by then University Vice President Isabel Cruz and then Dean of the SAH-UAlg António Branco⁹⁰⁷.

Despite having ended his career as a civil servant, “he is still today invited to lecture and direct the final presentations of the [HSTF-PIL’s Bachelor’s Degree in Theater] senior students” (Vilar de Moraes, 2014, 20). He returned to the School he helped shape into what it is today in 2011, having directed myself and my colleagues at Teatro Nacional D. Maria II⁹⁰⁸,

⁹⁰⁰ My translation.

⁹⁰¹ Idem.

⁹⁰² Vilar de Moraes, 2014, p. 20.

⁹⁰³ Vide note 900.

⁹⁰⁴ Idem.

⁹⁰⁵ All modifications in brackets – [] – are mine.

⁹⁰⁶ Vide note 902.

⁹⁰⁷ Cf./Further reading: Branco, 2015, pp. 26-27.

⁹⁰⁸ TNDMII, 2011.

the sister institution of the Royal Conservatoire under Almeida Garrett's 1830s nationwide cultural reform.

In 1998⁹⁰⁹:

The construction of a brand-new building [for the School] in Amadora, in the Greater Lisbon area, the first [especially] conceived for an artistic higher school in Portugal, finally allowed the transfer of [the institution's] activities from the old Caetanos Convent in Lisbon, where Almeida Garrett had first and provisionally established the General Conservatoire of Dramatic Arts in 1836, to a modern facility, gifted with adequate classrooms, studios, showrooms, a library, and cafeteria, thus enabling the existence of the best operating conditions enrolled students can benefit from.

[...]

[It] is regarded, from both foreign and domestic viewpoints, as a reference School within its fields, partaking in important international organizations, whether Theater-related, such as the ITI – International Theater Institute/UNESCO Chair, Film-natured, such as the CILECT – Centre International de Liaison des Écoles de Cinema et de T[é]lévision and the GEECT – Groupement Européen d'Écoles de Cinema et T[é]lévision, or concerning the Arts in general, which is the case of the ELIA – European League of Institutes of Arts and the École des Écoles [network]. This concern for internationalization led the School to reinforce its active partaking in both student and teacher exchange protocols signed with foreign Schools, from the Erasmus+ program, in particular, to bilateral accords with Latin American Universities (Brazil, Argentina, Mexico), in general^{910,911}.

(HSTF-PIL, 2016i)

In time, there was no choice but to challenge the building's safety due to the several health and structural hazards registered over the years, as discussed before, for which reason I shall not repeat myself with already verified data, having the issue been partially resolved in the meantime. I do, however, highlight the internationalization question, as I will eventually come

⁹⁰⁹ Calado, 2011, p. 73.

⁹¹⁰ My translation.

⁹¹¹ All modifications in brackets – [] – are mine.

back to it in the dedicated subchapter further ahead.

2.4.3 Pedagogical Doctrine

Prior to the completion and public examination of his thesis in 2011 in the context of the Doctoral Degree in Arts – Theater Artist Instruction Specialization at the University of São Paulo, Brazil, Alexandre Calado, who conducted an on-the-field research project of his own regarding higher acting instruction in three different institutions, one of which the HSTF-PIL, precisely, published an article to the aforementioned university’s *Sala Preta* magazine in 2009⁹¹² (eventually used later in his dissertation) explaining both the roots and nature of Theater teaching in Portugal at a higher level; we already know what the roots are, as I quoted not just him, but the School as well regarding that matter in the preface to this chapter. It is the concrete nature of an institution like the Higher School of Theater and Film – the subsidiary of a Polytechnic Institute – I am interested in demonstrating right now, which is why resorting to Calado’s article is key.

First off, he points out that an expression such as “Higher Education Theater in Portugal⁹¹³” (2009, 37) presents an issue of its own, considering:

[...] both the fluid and complex features of instructional instances, which tend to allocate studies concerning this matter to both local and transitioning fields. Such an aspect is particularly troublesome in the higher education prism, not only taking into account these institutions’ autonomy, but also somewhat of a lack of papers focusing on their practices. Besides, theater did not enter Portuguese higher education until recently [...], which is, naturally, a stimulus for its ongoing remodeling and adaptation⁹¹⁴.

(2009, 38)

Calado is aware that, prior to the insertion of the Performing Arts into the Portuguese Higher Education domain, it was vocational high schools that contributed the most to the instruction of renowned artists across the 20th century, including “actors, directors, designers, and playwrights” (2009, 38); in fact, institutions to the like of the Contemporary Performing

⁹¹² Calado, 2009.

⁹¹³ My translation.

⁹¹⁴ Idem.

Arts Academy⁹¹⁵, in Porto, or the Vocational Theater School of Cascais⁹¹⁶, still today “continue to play a highly relevant role in the offering of an essentially technical instruction to those who intend to work in the performing arts field all over the country [...]. Their curricula tend to emphasize the actor’s training, generally from an eclectic point of view, without showing any disregard for a theoretical component including subjects such as theater history or dramaturgy⁹¹⁷” (2009, 38).

Regarding the Academy in Porto, its founder and principal, António Capelo, renowned Portuguese actor and theater director, defines on the institution’s website what it is to be enrolled in a vocational school such as his, together with the intrinsic values students acquire during and following their enrolment:

A school is not just a place you walk by; it is also a place where the future takes shape, a sort of cornerstone on which to base all our learning [-] that of a scientific, artistic, [and] emotional nature. Affections born here spawn living ideas, add knowledge to knowledge itself and give us strength, so that we can endure the hazards of the job. For thirty years we have been trying to come up with a concept of school that is able to address students’ fears, not to mention the faculty’s; a school that can [also] be a place like home, with windows facing the inside, a home in which family grows stronger... what we do here, or [at least] try to, is to lay down a clear and defining path toward ethical, technical, and artistic values through the theatrical game. Fundamentally, we play with the senses and become aware of everything around us. We create a world for the world itself. We reflect upon the human beings of that same world while looking up to our neighbor as a means of personal growth. That is what the school is about, a place of future memory, the place for future itself^{918,919}.

(n.d.)

As far as contents go, Capelo acknowledges the importance of studying and staging ancient classics still today, as their importance has not diminished in nowadays’ society, regardless of the time that has gone by ever since they were first composed all the way to contemporaneity:

⁹¹⁵ PT: Academia Contemporânea do Espectáculo – ACE.

⁹¹⁶ PT: Escola Profissional de Teatro de Cascais – EPTC.

⁹¹⁷ My translation.

⁹¹⁸ Idem.

⁹¹⁹ All modifications in brackets – [] – are mine.

There are two or three fundamental components. First, the programming question; then, the repertoire issue. The programming question seeks to realize what sort of audiences we're addressing and which audiences we want to address. Given that we're simultaneously a theater school and a company, there are audience sectors we find to be crucial, such as the youth, from an instructional point of view[,] from kindergarten to junior high. On the other hand, there's the repertoire element, aimed at the general public. That is why we frequently visit the most classical of classics. Just to give you an idea, the last show I staged with the company was *Oedipus Rex*, a tragedy by Sophocles. Before that, Shakespeare's *Othello*. And before that, Molière's *Dom Juan*. Now, it's going to be Brecht, who, despite not being a classic, got a great deal of inspiration from the Greeks. It's important to us that we travel through the classics so that, based on them, people can educate themselves – it's where it all comes from. It's also equally important to us that we discuss in the present, through theater, the issues of Man, science, and religion. We're back to the Crusades... it wasn't long ago I heard an imam at a university (Syrian, I believe), claiming the Earth does not revolve around the Sun, that it's [just] a Western hoax... meaning we still need to discuss issues we thought were already settled, though they aren't anymore^{920,921}...

(2016)

When asked about how opportune it was to stage the playwrights mentioned above still today, Capelo was clear about his motivation:

Absolutely. We might look at them in a different way, nowadays – Brecht himself had to revise his play⁹²² in America because the atomic bomb had just been invented, which made him reflect on the implications of science[,] but great plays are timeless, and topics like love, hatred, war, peace, religion, [and] science are always in vogue. The plays might be classic, but the reasons are contemporary. They don't become moldy inside some chest just because [we're living in a different age]^{923,924}.

(2016)

⁹²⁰ My italics and translation.

⁹²¹ All modifications in brackets – [] – are mine.

⁹²² *The Life of Galileo*.

⁹²³ My translation.

⁹²⁴ Vide note 921.

In the case of the second vocational school mentioned above, we can confirm, based on an interview with Ana Clara Justino, the institution's Academic Advisor⁹²⁵, the theatrical structure of the curriculum is also split between two approaches complementing each other:

Both student growth and progression encompass a model comprising curricular and practical components. The three-year course is made of a remarkable workload: [right from the start, students engage in] both approaches and [are prepared] for [their insertion] in the job market. [They] begin by completing individual assignments as they get to know the works of authors to the like of Gil Vicente and António José da Silva. At this stage, developing text comprehension and other key strategies are critical as far as the following [two] years are concerned. In the second year, they focus on Shakespeare, “where all the canons are” [apud *Perspetivas*], and, lastly, the third year is distributed between Greek tragedy and contemporary authors^{926,927}.

(Justino, 2017, 46)

The tradition followed in Higher Education is quite similar to the previous two vocational perspectives, and in order to support this statement, I need to bring back Calado's observations on the HSTF-PIL, specifically, considering that, “once admitted, students are immersed into both a theoretical and practical study of theater for a total three years, during which they will eventually come into contact with the several means available to think and perform theater, contextualized in a school that is clearly driven by [and toward] theatrical *praxis*, in accordance with its own history⁹²⁸” (2009, 39).

Up to this point, there is no doubt the teaching of Theater at both vocational high schools and higher education institutions ultimately relies on practice, which is, bluntly put, the meaning of the original Greek term (*praxis*), but that does not mean theory should be put to the side – in fact, it cannot, for what is there to practice and eventually adapt/deconstruct (regardless of how old a play is or the times we live in, as pointed out by Capelo) without first acquiring a theoretical basis to justify its *application*? It just so happens that the former principle cannot survive (or even exist, to boot) without the latter, as “[t]heory is ‘real’

⁹²⁵ PT: Directora Pedagógica.

⁹²⁶ My translation.

⁹²⁷ All modifications in brackets – [] – are mine.

⁹²⁸ Vide notes 926-927.

knowledge[,] while practice is the application of that knowledge to solve problems. In many ways, this is a legacy of Aristotle and his three-fold classification of disciplines as theoretical, productive[,] or practical. The basis of the distinction lies in the *telos* [(or purpose)] each serves⁹²⁹” (Smith, 2011). In detail, these “disciplines” (or subjects) can be described like so:

The purpose of a theoretical discipline is the pursuit of truth through contemplation; its *telos* is the attainment of knowledge for its own sake. The purpose of the productive sciences is to make something; their *telos* is the production of some artefact. The practical disciplines are those sciences which deal with ethical and political life; their *telos* is practical wisdom and knowledge.

(Carr & Kemmis apud Smith, 2011)

If theory alone, according to Aristotle, is but observation aimed at the retrieval of knowledge without putting any practical use to it (knowing for the sake of knowing, basically), both productive and practical disciplines require action, but that does not necessarily mean the latter share the same processes. Let us take a look at what it means to do something productive:

If the form of thinking associated with theoretical activities was contemplative, the enquiry involved in productive disciplines was a ‘making’ action[,] or *poietike*. Aristotle associated this form of thinking and doing with the work of craftspeople or artisans. Hence, the making action is not simply mechanical. It also involves some creativity. This making action is dependent upon the exercising of skill (*techne*). It always results from the idea, image[,] or pattern of what the artisan wants to make. In other words[,] the person has a guiding plan or idea. For example, potters will have an idea of the article they want to make. While working, they may make some alterations, develop an idea and so on. But they are restricted in this by their original plan⁹³⁰.

(Smith, 2011)

Using artisans for an example, which is to say people who create certain objects, Aristotle,

⁹²⁹ All modifications in brackets – [] – are mine.

⁹³⁰ Idem.

by philosophically *contemplating* at first and then politically (i.e., socially) *applying* his observations on his fellow citizens, came to the conclusion that, while being creative is necessary to enact potential modifications to the endgame of the *techne* (which would be the object itself), there are, nevertheless, *applicable* restrictions, considering the potter, regardless of how creative he sought to be, whether in decoration (e.g., red or black-figure), shape (e.g., oval, spherical), dimensions (e.g., bigger, smaller, thinner, wider), or usage (e.g., storage, drinking), for instance, had to mandatorily follow a pattern for making pots, in order to make them easily recognizable to the buyers roaming in the agora, who would then choose, depending on their own purpose, which to purchase (e.g., an amphora, to carry oil, or a *dinos*, for the mixture of wine at symposia⁹³¹), also relying on the artisan's practical results of his *techne*, who had a reputation (and, consequently, a business) to preserve via the making of quality items.

The main difference between this mechanical (albeit creative) means of production and the essence of *praxis*, however, is the lack of concrete precedence, i.e., instead of focusing on a particular case to begin with (as opposed to the potter, who is bound to the restrictions of pottery, regardless of being at liberty to make his own modifications based on his creative skills), one must focus on what is generally good for humanity as a whole:

Where the productive begins with a plan or design, the practical cannot have such a concrete starting point. Instead, we begin with a question or situation. We then start to think about this situation in the light of our understanding of what is good or what makes for human flourishing. Thus, for Aristotle, *praxis* is guided by a moral disposition to act truly and rightly; a concern to further human well[-]being and the good life. This is what the Greeks called *phronesis* and requires an understanding of other people⁹³².

(Smith, 2011)

The final statement from the quote above very much summarizes the *telos* of Theater as a practical discipline or subject, right from its start “in the 6th century BCE[,] in Athens[,] with the performance of tragedy plays at religious festivals⁹³³” (Cartwright, 2016); it is necessary

⁹³¹ In the sense of soirées, as opposed to the modern usage of the term in the context of academia.

⁹³² All modifications in brackets – [] – are mine.

⁹³³ Idem.

that other people be understood as both *individuals* and a *group of individuals* in order to produce the pedagogical mirror of society tragedy (and later comedy) intended to present to its audience, inclusive of people of all backgrounds, while simultaneously taking up a key sociopolitical role:

[...] The crucial role of audiences was duly recognized in antiquity, and audience expectations were incorporated into dramatic production. The composition of plays, the selection of plays for performance by civic officials, and the physical performances by actors and musicians were all carried out with some idea of the desires, interests, and thoughts of the audience.

[...]

In a number of ancient philosophical and historical works, audiences are defined in terms of an educated and wealthy elite versus the “mob” or the “multitude”. The audience as mob was part of a broader critique of the democratic regime associated with Athens: drama was assimilated to the city’s democratic politics and critiqued on this basis. Indeed, there was some truth to the notion of the theater mob. Comedy in the fifth and early fourth centuries explicitly placed regular people of humble professions in the audience along with foreigners, women, and slaves; but there was also mention of “elite” individuals and citizens. More often[,] the audience was hailed in general terms (e.g., “spectators”) inclusive of the various social and political groups in the theater.

[...]

Politics was an important part of the theater (Carter [apud Roselli]), and theater was readily politicized. Yet, as I discuss further later, the political was only one constitutive element of the theater and its audiences. The shift of focus from democratic politics and thus citizens to the polis community is helpful in terms of its broader scope, but it too can obscure non-Greeks (and non-citizens) within the polis.

[...] especially in Athens, which was closely associated with drama throughout the Greek world, theater was politicized particularly with respect to the act of adjudication among audiences. Ancient critics hostile to an undisciplined democratic culture railed against the authority of this “public”, while comic poets actively solicited favorable responses from various members of its audience.

[...] Despite the influential emphasis in Aristotle’s *Poetics* on the individual’s emotional response to drama (e.g., *katharsis* [...]), theater is and was a communal and

social event. The response of the individual in the audience is influenced and shaped by broader social forces (Ubersfeld [apud Roselli]). Thinking about audiences in terms of broadly defined groups, made of people with various sorts of shared social values, avoids the pitfalls of assuming a monolithic mass audience or disavowing an analysis of social relations. A limited number of passing references to specific individuals in ancient audiences are extant, but it is arguably more important to approach the study of drama in terms of spectators' "culturally constituted horizon of expectations" (Bennett [apud Roselli]) and the categories (e.g., social, political, ethnic) that shape individuals' consciousness.

[...] Ethnicity (Greek/non-Greek), civic status (free/slave), citizenship, class (destitute/poor/"middle"/rich), and gender were constitutive of spectators' horizons of expectations. Age groups were also significant, and it is clear that minors did attend the theater (e.g., Aristophanes[,] *Peace*; Menander[,] *Dyscolus* [apud Roselli])⁹³⁴.

(Roselli, 2013, 20-22)

Moreover, "in praxis[,] there can be no prior knowledge of the right means by which we realize the end in a particular situation. [...] As we think about what we want to achieve, we alter the way we might achieve that. As we think about the way we might go about something, we change what we might aim at. There is a continual interplay between ends and means. In just the same way there is a continual interplay between thought and action. [...] It is something we engage in as human beings and it is directed at other human beings" (Smith, 2011).

In pedagogical terms, this means there is a constant dialogue between the reality of the instructor and what they learned themselves while in school, and a new reality addressed at students of the present, whose purpose in life, as with every other human being, will be thinking with their own mind and (*actively, practically*) producing knowledge *applicable* to their day and age without, however, disregarding knowledge of the past, which is where we find the sources, the origins of who and where we are in our lifetime as human beings cohabiting the world around us. Learning Theater is, therefore, not a mere question of memorizing lines and enunciating them in a lower or higher volume, based on this or that inflection, whether it is according to the plot in general or a scene in particular – it is about sociopolitical relevance in the shape of an intervention, as Capelo put it himself:

⁹³⁴ All modifications in brackets – [] – are mine.

[Theater is] a means of political intervention among society. And by saying this, I feel like I'm doing politicians a favor, because I'm adding to the concept of politics something with a degree of quality [politics] has lost overtime. The fact is our relationship with the profession isn't just an act of life [-] it goes beyond that. [Theater's] political function must be kept alive, we can't afford to lose it, though, sometimes, I grow fearful that, considering how fast we live nowadays, we may be able to forget all about it. [...] We realize human beings are creatures of habit and that the idea of going to the theater should be a part of those habits. In order to do so, people must be aware that, whenever they come here, they always find something. Now, this is a political function, a social function, because, when people leave here, they are equipped with [the necessary] conditions to become more critical, or even more active toward life. All of this is political^{935,936}.

(2016)

In conclusion to this matter, as I continue to highlight *praxis* clearly dominates the teaching of Theater at both vocational high school and higher education levels (being the latter the most relevant to this research, obviously, as the HSTF-PIL falls under its umbrella), I can state that, based on what we have seen so far from all articles and book chapters quoted in this subchapter, Theater, which is not only a branch of the Arts, in general, or the Performing Arts, in particular, but also an integral part of the Social Sciences, is both a productive and practical discipline, as defined by Aristotle according to Smith, and why? Because Theater artists (especially across their instruction) do not only rely on an abstract situation without “a concrete starting point” while aiming at the finding of truth and Humanity's well-being simply according to the situation at hand, seeking the appropriate means for a potentially incoming end following the decision to socially intervene; «[i]n pedagogy, [...] the practice is the horizon, the aim of the theory⁹³⁷” (Gadotti apud Smith, 2011), and that means theory must always be considered as a reference point, no matter how small a role it may play when Theater students/artists proceed to the public demonstration and dialogical interaction with an audience, whoever they may be. A pattern is followed at first, particularly in an instructional context, as both Greek origins, the Shakespearean basis of modern drama, and other ensuing literary and artistic movements

⁹³⁵ My translation.

⁹³⁶ All modifications in brackets – [] – are mine.

⁹³⁷ Idem.

(mainly Symbolism/Realism and Contemporary Practices, to be read about in detail shortly) constitute the theoretical reference we must first learn to acknowledge when taking our first steps in theatrical education, eventually conquering the right to apply modifications according to the times we live in (*productively*), even though our reference is recognizable (as are the several kinds of pieces the potter makes for the crowd), with the ultimate *telos* of *only afterward* bring something *practical* and new to the stage (should one even be included in the area performers are based on during the show they put together), though, after two and a half millennia, one of the most common questions of our time is something troubling like, “what else is left to do?”, meaning that, whatever our modern contribution is, it will likely have been picked up somewhere within the theory we acquired in the beginning and will continue to acquire over a lifetime, eventually resulting in somewhat of a combination whose elements might just be identified by the spectator, depending on their artistic and cultural literacy.

2.4.3.1 First Steps

As we move on along the modules embedded in the pedagogical doctrine in practice within the Bachelor's Degree in Theater of the HSTF-PIL, I will keep referring to both Calado's article and dissertation, as the two of them contain a condensed view of what the Acting and the remaining Options can expect throughout their enrolment at the School's Theater Department.

Prior to the 2017 curricular reform accredited by the HE3A, actors, dramatists⁹³⁸, designers, and producers all worked together in a CU called "General Workshop", as we have already had the chance to see in the «State of the Art»⁹³⁹; in fact, they continue to do so, except what was once "General Workshop" is now "Acting I", "Set & Wardrobe Design I", and "Production Management"⁹⁴⁰. Whether the same designation should have been kept or changed to those currently in force is a matter of opinion; pedagogically speaking, what is important is that students from all Options work together, supervised by their respective instructors, just as noticed by Calado during his visit to the School:

[...] the logic behind General Workshop takes place all across the degree, there being a permanent demand for interdisciplinarity. Thusly, instructors from both practical (Movement, Voice, [Music &] Acoustic Space) and theoretical ([Theater] History, [Dramatic] Literature, Theater Art Theory) curricular units are frequently present in Acting classes and tend to correlate their units' contents with the former's. Not only that, students from other Options also fulfill part of their instruction in consonance with Acting activities, creating sets and wardrobe, offering dramaturgic support⁹⁴¹, and advancing both the executive and technical aspects of the theatrical production process each semester^{942,943}.

(2009, 40)

Now, a great deal of the information shown above (the first half, specifically) is correct; students, especially actors, are indeed supported by instructors from CUs to the like of

⁹³⁸ Until 2010.

⁹³⁹ Cf. diss. tabs. 1.1-4.

⁹⁴⁰ Tabs. 1.7-9.

⁹⁴¹ By this, the author means Dramaturgy students.

⁹⁴² My translation.

⁹⁴³ All modifications in brackets – [] – are mine.

Movement, Voice, and Music & Acoustic Space⁹⁴⁴, while theory instructors are there for the other two Options as well – it was the case in 2009 and still is today⁹⁴⁵. It is the part where Calado mentions that Option interaction takes place every semester that is incorrect. Both Acting and Dramaturgy students used to work on a regular basis, indeed, but following the extinction of the latter Option (and even before), actors, designers, and producers only worked together in the 1st Semester of their freshman year, the 2nd Semester of their junior year, and the 2nd Semester of their senior year; this does not constitute new information⁹⁴⁶, but it must be mentioned all the same to clear any potential doubts that may persist.

What I still have not yet mentioned, however, is what the “General Workshop” CU, now named after each Option’s main field of study⁹⁴⁷, is all about. Based on the syllabus in force at the time (also applicable today⁹⁴⁸), Calado observed that:

General Workshop is a curricular unit shared by students from all [O]ptions, featuring one of the HSTF[-PIL]’s pedagogical offer’s most prominent characteristics: stimulating perception of theater-making processes. [...] This workshop is divided into two stages [-] one in which a group dynamic is emphasized, and another involving a collaborative creation process, recurring to textual materials from [C]lassical [A]ntiquity, to be publicly presented at museums [in Lisbon]^{949,950}.

(2009, 40)

In an interview given by Carlos J. Pessoa, former Head of the Theater Department of the HSTF-PIL⁹⁵¹, the instructor summarized the path an Acting student walks from the very first moment, in “General Workshop” (2007-17)/“Acting I” (2017-Present)⁹⁵², all the way to the final module, “Acting V” (2007-17)/“Curricular Internship”/“Theater and Performing Arts Project” (2017-Present)⁹⁵³:

⁹⁴⁴ Cf. diss. Apps. D.1.b.1-D.1.d.3.

⁹⁴⁵ HSTF-PIL, 2018ah.

⁹⁴⁶ Cf. diss. top. “1.1.1.2 Option Interaction”, p. 8.

⁹⁴⁷ Vide note 940.

⁹⁴⁸ Vide note 945.

⁹⁴⁹ My translation.

⁹⁵⁰ All modifications in brackets – [] – are mine.

⁹⁵¹ HSTF-PIL, 2016h.

⁹⁵² Cf. diss. tabs. 1.1 and 1.7.

⁹⁵³ Idem.

On the one hand, [we] provide students with a challenging approach to the classics in a non-canonical fashion, prioritizing[, instead,] both the artistic and pedagogical styles each instructor has been developing [overtime], together with their regard for said classics[;] then, [we] create a set of approaches to more contemporary realities, namely the [P]erforming [A]rts question, articulating them with [F]ilm and [M]ultimedia^{954,955}.

(apud Calado, 2011, 83)

Before we move along any further, I would like to pause my train of thought here for a quick moment so I can explain what my original intentions were when I first planned this second part of my dissertation back in 2014, prior to my matriculation in the SAH-UAlg's Doctoral Degree in Communications, Culture and Arts – Cultural Studies Specialization: the term we were in at the time was 2013/14 – the 2nd Semester, specifically, as the Portuguese academic community was making its way into 2014/15.

By then, most of the data that is now present in this dissertation was inexistent; instead of a decade of surveys taken by students, whether they were newly, currently, or formerly enrolled in the HSTF-PIL's Bachelor's Degree in Theater, regardless of the Option, the IQAS-HSTF-PIL had only been in place for a term and a half (2012/13 in full and the 1st Semester of 2013/14), and if still today, in 2020, the MQO-HSTF-PIL claims the system is not as of yet fully operational, it was certainly taking no more than its first steps back then, at a time there were no concrete assessments of either CUs or instructors' performance.

Also, the School's T-SB had not yet submitted its reformulation proposal of the degree via its Self-Assessment Report to the PIL, which, in turn, could not have submitted it to the HE3A's EAB-to-be, who would then have yet to comment on said proposal and make remarks concerning the new curricula's coherence, interdisciplinarity, and other observations on the need to improve cohesion between the Theater and Film Departments, among other aspects not so closely related to the teaching-learning paradigm, eventually recommending its accreditation.

Now that six years have gone by since I first started attending this doctoral degree, I find it pointless to suggest a reformulation of my own to the HSTF-PIL's Bachelor's Degree in

⁹⁵⁴ My translation.

⁹⁵⁵ All modifications in brackets – [] – are mine.

Theater, particularly the Acting Option, the one I graduated in myself, considering a great deal of those changes took place in the meantime, even surpassing my own ideas in some cases, which would be, for instance, the introduction of Optional CUs, therefore allowing students from all three Options to improve their skills in other fields apart from their own, together with the introduction of a “Curricular Internship” unit; even though I did mention earlier it would perhaps be wiser to make it mandatory in all Options, instead of just Prod. Mgmt⁹⁵⁶, so as to ease all students’ access to the Performing Arts job market, the very existence of a CU such as this already constitutes an important milestone in the modifications made to the degree. Because these changes are so recent, however, and mostly due to the bureaucratic process they had to go through, as we have seen, at the time of this dissertation’s production, there is no available data focusing on the opinion of students regarding their experience post-reform, whether it be during enrolment or after graduating, hypothetically increasing the percentage of alumni who subsequently found a job following their taking up of an internship; this is a speculative statement, most naturally, but it *is* possible to reach such an outcome – it remains to be seen in the near future, once the necessary surveys are taken and their results compiled, for those are the ways of Science, never idle.

Finally, there is the question of former doctoral candidate Alexandre Calado’s dissertation, *Presenças*; the ultimate purpose of his research project was to not only analyze how three different institutions (one of which the HSTF-PIL) teach their respective undergraduate degrees in Theater, but also to, based on his findings, produce new curricula of his own⁹⁵⁷. This, together with all the other reasons mentioned in the above paragraphs, is what made me back off and *partially* discard my degree reformulation design; the italics are undeniably important because, back in 2014/15, not only did I conceive a hypothetical reform of the HSTF-PIL’s Bachelor’s Degree in Theater, I also designed a hypothetical interdepartmental degree called “Bachelor’s Degree in Dramatic Arts”, featuring Theater, Film, Television, and Free-Choice modules, whose tables, located in the «Appendices» section of this study, I will soon address. Both the School⁹⁵⁸ and the HE3A’s designated EAB⁹⁵⁹ eventually came to admit this was a possible improvement measure to adopt in the future, once the legally required proceedings⁹⁶⁰ had been dealt with, which is why I am pushing it forward as an argument.

Bearing this in mind, and just for the sake of curiosity and interest, both the original design

⁹⁵⁶ Cf. diss. top. “1.1.3.3 Homogenization and Specificity”, pp. 19-22.

⁹⁵⁷ Cf. Calado, 2011, “Abstract”.

⁹⁵⁸ Cf. diss. chap. “2.3 HSTF-PIL’s Take on Potential Theater Degree Improvements”, p. 185.

⁹⁵⁹ Cf. diss. subchap. “2.2.1 Latest Assessment and Accreditation”, pp. 174 & 177.

⁹⁶⁰ Vide note 958, pp. 186-188.

of the HSTF-PIL's reformed degree and the new interdepartmental degree conceived by me can be seen in the «Reference Bibliography» section of this project⁹⁶¹, though they are also present in the «Appendices⁹⁶²» after some necessary polishing was made, considering the hyperlinks lead to first-draft files that required formatting and language corrections; also, both their creation and last modification dates (November and December 2014, respectively) are crucial in order to prove they existed prior to the completion of the HSTF-PIL's Self-Assessment Report and the HE3A's EAB's Preliminary Accreditation Report (January 2015 and October 2016, respectively).

⁹⁶¹ Cf. Lameiras, 2014a-e.

⁹⁶² Cf. D.7.a-D.9.c.

2.4.3.1.1 The Actor's Studio

The freshman's path across the HSTF-PIL's Bachelor's Degree in Theater indeed begins with an approach to classics, as pointed out by Carlos J. Pessoa, but, as Calado himself noticed⁹⁶³, there is somewhat of a connection between the students' first acting instance in the degree ("General Workshop" [2007-17]/"Acting I" [2017-Present]) and the second-to-last ("Acting IV" [2007-17]/"Acting V" [2017-Present]), in which "an actor's creative profile, enhanced and shaped in the context of this CU ["General Workshop"], is strengthened in the third year via the ["Creative Workshop"]"⁹⁶⁴ [module]^{965,966,967}" (2009, 40).

In fact, this is an approach sponsored by João Mota himself, defined in the words of another, which takes us back to the *praxis* question without even having to mention the term directly:

Considering nowadays' theatrical phenomena's complexity, an actor, in order to become a creator, must be able to compose. However, in order to be able to compose, they must also be able to not only do, but also ponder [what they want to] do. [...] ⁹⁶⁸ They must make sense out of [and] unify different textures. Such a unification, in turn, can only emerge from a dialogue between doing and thinking. Doing, with its own sense of feeling and understanding, shapes thinking. And thinking, empowered by execution, shapes doing. Thusly, as doing shapes thinking and thinking shapes doing, an incessant spiral is generated. That is the same spiral in which the actor-composer moves around⁹⁶⁹.

(Bonfitto apud Vilar de Moraes, 2014, 40)

As I now move into the concrete analysis of my hypothetical "Bachelor's Degree in Dramatic Arts"⁹⁷⁰, I must say this connection between "General Workshop" and the "Theater

⁹⁶³ Cf. diss. subchap. "2.4.3.1 First Steps", p. 210.

⁹⁶⁴ This designation is a literal translation based on an incorrect transcription by Calado, considering it was called, in Portuguese, "Oficina Teatral", translated to English as "Theater [or Theatrical] Workshop"; vide note below.

⁹⁶⁵ Cf. diss. Apps. D.1.b.3, D.1.c.3, and D.1.d.3.

⁹⁶⁶ My translation.

⁹⁶⁷ All modifications in brackets – [] – are mine.

⁹⁶⁸ Unabridged brackets.

⁹⁶⁹ Vide notes 966-967.

⁹⁷⁰ Cf. diss. App. D.9.a.1.

Workshop” module of the former “Acting IV” CU is precisely what I intended to achieve in Part 1 of “Creative Workshop I”, which would be the “Actor’s Studio”. My reference at this point was none other than the creator of the 3rd Year module, João Brites, renowned founder and director of «Teatro O Bando», who taught at the HSTF-PIL until 2013⁹⁷¹. The problem with bringing back this workshop is precisely the fact that Brites does not work at the School anymore, having retired the moment he could. Ideally, though, and while I am aware this is his method and no other’s, the contents he passes on would make up for quite an interesting module, and right from the start, instead of spiraling back to it in the 3rd Year, as we will see.

On his way toward a more precise analysis of Brites’ module, Calado observes the following:

The degree’s senior year is seen as a return to the actor’s creative role issue in the context of contemporary practices, as well as a transition year aiming at the exercise of the profession. Both the [“]Theater Workshop[”] directed by Brites [...] and the [“]Performance Workshop[”], in the first semester, together with the [“]Creative Workshop[”], in the second, lead back to the beginning of both the academic trail and the challenge of collaboratively working in original projects. [...] Indeed, the spiral design⁹⁷² featured in the curriculum enables students to self-reflect, allowing personal developments to be more easily understood. This awareness tends to be reinforced by the correlation between practical experiments undertaken by students across the degree and the mandatory production of a final report. That is what the school is actually about, a time for dedication and encounters, for which reason curricula, especially those of [“]Acting[”], cannot be taken for granted. As stressed by Carlos J. Pessoa, it is what we do that is decisive: passion, interest, the perception one can only achieve in the continued practice of making theater: “a curricular definition is but a mere palliative”^{973,974}.

(2009, 41-42)

⁹⁷¹ There is no mention of João Brites in the curricular activities performed in the context of the Acting Option beyond 2013, having been replaced by Carlos J. Pessoa and his “Oficina Artística” [EN: Artistic Workshop]; cf. HSTF-PIL, 2013b, p. 11 and HSTF-PIL, 2014o, pp. 11-13.

⁹⁷² Cf. previous quote (Bonfitto apud Vilar de Moraes, 2014, 40).

⁹⁷³ My translation.

⁹⁷⁴ All modifications in brackets – [] – are mine.

At this point, Calado moves on to describing his own impressions based on his enrolment in Brites' module in 2004, together with what he found later in the 2009 version of the module's syllabus, filled in by Brites within the limitations of the minute made available by the School⁹⁷⁵. Having attended the module myself during my enrolment in the HSTF-PIL's Bachelor's Degree in Theater, I could easily describe my own experience regarding the contents of this particular moment in the actor's higher instruction; however, it is scientifically far more accurate to analyze what Brites himself has to say regarding his method via its updated version in the context of a certificate-awarding (vocational) workshop experience, preserving, nevertheless, the same essence both Calado and I witnessed at the HSTF-PIL (and Vale dos Barris, Palmela, where «Teatro O Bando» is located⁹⁷⁶, during the module's artistic residency scheme, now fully in force⁹⁷⁷); once that part is done, I shall return to Calado's observations for an empirical point of view, so the following objectives can be explained from a former student's perspective:

The Actor's Self-Awareness on Stage [...] is a certified course fulfilling the eagerness to share experiences, confront concepts, and enable both *practical*⁹⁷⁸ and *theoretical*⁹⁷⁹ contemplations of a theatrical lexicon.

[...]

The course is based on theoretical reasoning enabling the building of a unique theatrical discourse bringing together both the Actor's individual theatricality and the technical mastery of the three Expression Plains (Interiority, Orality, Corporality), according to what can be retrieved from those observing them – the spectator[s]. Thusly, the Actor becomes more aware of their technical possibilities, artistic virtuosity, and recurring features.

[...]

Theatricality

Using sensorial memory as a stimulus for theatrical creation;

Developing, as part of the Actor's regular and continued work, onstage behavioral

⁹⁷⁵ Cf. diss. App. D.1.f.

⁹⁷⁶ Teatro O Bando, 2020, "O Lugar".

⁹⁷⁷ Ibid., "Regime de residência artística".

⁹⁷⁸ My italics.

⁹⁷⁹ Idem.

[techniques regarding] control and mastery of Sight Directionality, Spectator's Focus, Actor's Focus, and Actor's Comment.

Time-Presence Dilation

Experimenting with and developing the ability to select specific sensations, allowing the increase of the number of onstage hypotheses in the Corporality, Orality, and Interiority plains;

Real-time responses with theatrical quality to improvisations' ensuing stimuli, revealing of spatial mastery.

Expression Plains

Correlating and managing the Actor's Expression Plains – Interiority, Corporality, and Orality;

Experimenting with and developing the ability to separate intuitive simultaneity in between Expression Plains;

Developing the ability to diversify onstage hypotheses from the different relationships between Expression Plains: Consonance, Dissonance, Complementarity, and Antagonism;

Experimenting with and developing the ability to potentiate onstage hypotheses while recurring to a protagonist's viewpoint.

Gradings

Grading the enunciation of one or more defining features associated to each of the Expression Plains;

Based on a "grotesque" character, experiment with and develop the ability to acknowledge and decrease the enunciation of its defining features;

Based on a "realist" character, experiment with and develop the ability to acknowledge and increase the enunciation of its defining features;

Experiment with and develop the ability to attest the characters' credibility in their different enunciation gradings.

Intermediate Character

Developing the ability to build an ambiguous character that can potentiate the building of [other] very contrasting characters (active-passive binomial, carnal-disgust binomial, platonic-embarrassment binomial);

Developing the ability to act out the Intermediate Character of every Actor in the class;

Exploring the mimetic imitation associated to abstracting endeavors based on the observed features.

Character Building

Exploring the ability to build characters based on stimuli associated to the Corporality and Orality Plains;

Based on the characters previously built, consubstantiate a character principle in which the several Expression Plains can be credibly articulated.

Automatisms

Reflecting upon the specificity of each creative process and identify formal options by associating them to thematic purposes;

Structuring an onstage discourse while codifying tensions and seeking to repeat and fulfill [the embedded] dramaturgy;

Presenting a final exercise while applying the concepts approached throughout the instruction;

Adapting onstage behavior according to the implantation of a stage and the presence of a real-live audience^{980,981}.

(Teatro O Bando, 2020)

Regarding the Time-Presence Dilation module of the “Theater Workshop”, whose final

⁹⁸⁰ My translation.

⁹⁸¹ All modifications in brackets – [] – are mine.

result was the public presentation of a “Commented Exercise on The Actor’s Self-Awareness on Stage⁹⁸²”, “this concept, difficult to describe, was researched via [...] different variations: wearing black clothing, one after the other, we were dared to enter the spotlight and stay there for as long as possible, producing and sustaining presence without showing any external motion⁹⁸³” (Calado, 2009, 43), which is revealing of an attempt to control the actor’s input to either visibly or audibly react to the fact that all eyes are on them, which is the viewers’ purpose, whose attention span is in the hands (or the eyes, to be precise) of the actor in front of them, keeping his/her Corporality to the bare minimum of simply being, as the Orality plain is not an option at this point and Interiority must be fueled to hold the actor’s focus long enough to relay emotion through their sight alone to the viewer and have them (the actor) be prepared to react to any stimuli that may be thrown into the scene. These “variations” Calado mentions in his article are just some of the hypotheses the actor is trained, under Brites’ instruction, to find, put into practice in the shape of tools, and hold as the spectators’ attention is drawn toward them.

Whoever is offstage does not remain idle, however; observing the Expression Plains is not mandatory, as the audience does not constitute a scene, but it is important students on the outside of the scene/stage/spotlight pay close attention, given that “they are working from [there], subsequently discussing and elaborating on what was seen and made [constituting somewhat of an approach to Socratic maieutic]. Plus, this constant presence of an audience fulfilled the premise that the work of the actor would always be considered from the spectator’s viewpoint⁹⁸⁴” (Calado, 2009, 43).

From here, new improvisation possibilities arise: «stage positioning, entrance quality and justified exit, group composition, among others, while making sure expression [is] close to zero. [...] there is something ambiguous and enigmatic about “onstage presence”, somewhat related to photogeny and the concept of “pre-expressive grading” proposed by Eugenio Barba⁹⁸⁵» (Calado, 2009, 43), all of this eventually becoming a part of the theatrical lexicon (being “presence” a keyword) Brites encourages his students to acquire.

When addressing the Intermediate Character and the independence Expression Plains must obtain from each other, it is important to realize that the former is «a concept [...] associated to a specific set of elements a viewer may recognize as being recurrent in an actor every time they [the viewer] watch them play different fictional characters: “the objective of this approach

⁹⁸² PT: Exercício Comentado Sobre a Consciência do Actor em Cena; cf. HSTF-PIL, 2013b, p. 11.

⁹⁸³ Vide note 980.

⁹⁸⁴ Vide notes 980-981.

⁹⁸⁵ Idem.

is to gift the actor with better awareness of the recurrences they can avoid and the specific qualities they should preserve” [Brites apud Calado]» (2009, 43), whereas the latter leads to «the exploring and broadening of acting students’ expressional vocabulary by means of games focusing on the relationships between the three plains, individually: “corporality (what the spectator sees)”, “orality (what they hear)”, and “interiority (what they feel)”» (2009, 43-44).

Bearing the first in mind, the following is an explanation of the process:

Every day, a student’s IC [Intermediate Character] would be chosen by their classmates as improvisation material, with one moment saved for the student in question to respond with an improvisational moment of their own based on what they saw the others do. Two particular aspects arise at this point: the student’s classmates’ vision of their recurrences, instead of just that of the director-pedagogue [...], and a critical observation accomplished in the context of theatrical practice, therefore creating opportunities in the artistic sphere for the transformation of said paths. [...] It is my understanding that the “Intermediate Character” [...] contributes to the setting up of a basic palette equipped with the expression of each uniqueness, simultaneously allowing their questioning with the purpose of increasing the number of possibilities for each student’s artistic choice^{986,987}.

(Calado, 2009, 43)

As far as the articulation between Expression Plains goes, here is how it is done:

The exercises aiming at [the practice of] this purpose elongate an improvisation logic, whether alone, in pairs, or as a whole group, under both an analytical and ludic vision of the aforementioned expression plains as experimentation cornerstones, subjectable to different harmonious connections. With the help of an imaginary intensity and enunciation scale of zero to ten, we were asked to improvise short scenes in which, for instance, physicality [or corporality] would unravel at a quick pace (graded seven), whereas orality would slowly evolve (graded three). I should mention that, in this sort of formal games, there was always an emphasis to the interiority

⁹⁸⁶ My translation.

⁹⁸⁷ All modifications in brackets – [] – are mine.

plain's development with the purpose of making the acting credible [...]. This way, the actors' playing would be driven toward different stylistic grounds, developing, therefore, both shrewdness and the ability to articulate the [several] expression elements, [ultimately] contributing to a refined playfulness and a greater performance versatility. [...] I would say this was [simultaneously] a deconstruction and rebuilding of our expression structure, in the sense of Michael Kirby's "complex acting" [apud Calado], which is to say the sort of acting where the actor's different expression plains are intertwined⁹⁸⁸.

(Calado, 2009, 44)

In the context of short dramaturgical insertions into the final presentation, and in addition to all other concepts acquired throughout the instruction under Brites, "presence, expression plains, binomials, and enunciation scale⁹⁸⁹" (Calado, 2009, 44), new vocabulary was brought onto the stage, such as "subtext (the actor's internal discourse) and double text (the actor's enunciation game as far as the fictional situation they are playing is concerned)⁹⁹⁰" (2009, 44), eventually leading to the ultimate "commentary [track]⁹⁹¹", which can be defined as "the actor's ability to verbalize in real-time the mechanisms they are using to communicate with the audience⁹⁹²" (2009, 44).

Here we see an association between "commentary" and Bertolt Brecht's «Epic Theater»'s key mechanism, the "[a]lienation effect, also called a-effect or distancing effect, German *Verfremdungseffekt* or *V-effekt* [...]. It involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance⁹⁹³" (Augustyn et al., 1998), as highlighted by Calado (2009, 44).

Indeed, and regardless of the public presentation's moment, the viewer could never be attached to any fictional characters, situations, or environments, as no such chance was given. When the moment came for each student-actor to perform their personal bit, comprised of a composite made of the result of their Intermediate Character process and what had been called a "manifesto", i.e., a student's free and personal choice of discourse, enunciated however they

⁹⁸⁸ Vide notes 986-987.

⁹⁸⁹ My translation.

⁹⁹⁰ Idem.

⁹⁹¹ Vide note 988.

⁹⁹² Vide note 989.

⁹⁹³ My brackets.

saw fit, regardless of the expression plains' grading, content, etc. (being that what was important was making it believable and sustaining that exact credibility), there was a sort of commentary track somewhat similar to those we find in a motion picture's bonus disc when we either purchase or rent it to watch at home, except it was not the director making voiceover remarks, but rather the student explaining as an integral part of the exercise what was it they were feeling, their impression of the scene in general or the audience in particular, for instance, along with other aspects such as the intention behind a certain move, phrasing, or total corporeal quietness, relying solely on their sight and the subsequent alienating explanation of it – the ultimate audience reminder that it is actors who are in front of them, people pretending to be attached to situations that could very well be real, even though they are definitely not.

Such is Brecht's principle:

[...] a way of helping spectators understand the complex nexuses⁹⁹⁴ of historical development and societal relationships. By creating stage effects that were strange or unusual, Brecht intended to assign the audience an active role in the production by forcing them to ask questions about the artificial environment and how each individual element related to real-life events. In doing so, it was hoped that viewers would distance themselves emotionally from problems that demanded intellectual solutions.

(Augustyn et al., 1998)

⁹⁹⁴ Connections.

2.4.3.1.2 The Greco-Latin Universe

Considering I have already explored this subject a lot by revealing the opinion of a great deal of experts on the importance of returning to the past and staging timeless plays under the circumstances of the present, I will not take that much time with this topic. What I do wish to add about it, however, is just how useful this ancient universe can be today (aside from the previously mentioned reasons, of course) and just how it garnered enough interest to be brought back to us in Modern History – around the end of the 19th century, specifically, and in the original Ancient Greek, no less:

Every three years since 1882, University of Cambridge students have brought ancient Greek tragedies to life again through their performances in the Cambridge Greek Play, a showcase of theatrical and academic expertise that is spoken entirely in the original language.

The first play – Sophocles' *Ajax*⁹⁹⁵ – was, as the publicity of 1882 boasted, the first full performance of a Greek tragedy in ancient Greek in the modern world, and the show roused extraordinary interest. [...] England was still in the grip of an intense 'philhellenic' [i.e.,] love of all things Greek; classics took up 80% of the curriculum at the best schools and universities[.] [...] For Victorian England, the Cambridge Greek Play represented a rare chance to see an art form that featured vividly in the cultural imagination.

Archaeological accuracy really mattered to the Victorian audience – the play had to embody the best scholarship, the most recent research. [...] This connection with research continues today, with a thriving academic interest that both feeds into and benefits from the performances. What can the surviving plays tell us of ancient Athenian society? How can we know how to pronounce a long-dead language? How can the ancient world inform our understanding of the modern world? What is at stake when Greek tragedy is staged in the theatre today, and how are its most difficult problems to be faced? It is this final question that has been of particular interest to me – how audiences might see ancient Greek theatre accurately reali[z]ed on stage again, 2[,]500 years after it was born in Athens.

[...] Since the turn of the 20th century, ancient Greek plays have become part of

⁹⁹⁵ My italics.

the repertoire of all modern theatres and, since the 1970s, there has been the most remarkable explosion of performances of Greek tragedy across the world – not just in Europe and the USA, but also in Japan and Africa and Russia. In London, Paris[,] and New York, almost no year goes by without a revival of one of these classics. In 2001 alone, there were 17 productions of Aeschylus' great trilogy[,] the *Oresteia*⁹⁹⁶[,] in the USA, which is more than there were in the whole world in the first 65 years of the 19th century. In London, three separate productions of Sophocles' *Electra*⁹⁹⁷ were staged over a few months. When theatre director Peter Sellars wanted to stage his anguish at the Gulf War in the early 1990s, he turned to Aeschylus' *Persians*⁹⁹⁸ – in California, Edinburgh[,] and Austria. There is no sign of this growth slowing, on campus or in the professional theatre. Greek tragedy seems once again to speak urgently and authoritatively to a modern audience.

[...] Greek tragedy ruthlessly exposes the pretensions in human claims to control and certainty. As with the 5th century BC, our age is obsessed with the tension between the brutal realities of war and the rhetoric of politicians: Greek tragedy anatomi[z]es this tension with painful insight. Moreover, Greek tragedy is obsessed with conflict between the genders, between public and private duty, between self-control and a sense of helplessness in the face of the world's violence: all this too finds a powerful echo with modern audiences⁹⁹⁹.

(Goldhill, 2008)

And if plays such as those mentioned by Professor Simon Goldhill of the University of Cambridge speak to us still today, there are many others (of which I will now provide just a few examples), including comedies, that continue to demonstrate how little sociopolitical issues have evolved, such as the exclusion of women and how pejoratively *useful* they can be to men, as denounced by Aristophanes in his *Lysistrata*:

This comic masterpiece of war and sex is considered one of the greatest plays of all time. First staged in classical Athens in 411 B.C., the play portrays a woman's

⁹⁹⁶ Idem.

⁹⁹⁷ Idem.

⁹⁹⁸ Idem.

⁹⁹⁹ All modifications in brackets – [] – are mine.

extraordinary mission to end the Peloponnesian War by exposing sexual relations in a male dominant society. In order to negotiate peace, a woman named Lysistrata persuaded the women of Greece to withhold sexual privileges from their husbands and lovers as a means of reconciliation.

In a modern remake by Yiannis Kakleas, Aristophanes' heroine comes up with a witty scheme to produce immediate results, addressing the issues of war with a combination of political awareness and sexual desire. Aristophanes' message is clear that[,] when it comes to important decision making[,] there must be reciprocity and understanding[,] which he believes is a trait that women have embraced better than men¹⁰⁰⁰.

(Fly Me To the Moon, 2016)

If corruption continues to lead to illicit riches, leading the wealthy, in turn, to stomp all over those of reduced means, it is up to the latter to try to improve the world's situation by not giving up on their intrinsic values, as *Plutus* would eventually teach Chremylos in the eponymous play, also by Aristophanes:

This ancient Greek comedy highlights how both ancient and modern societies are fueled by wealth. It is the tale of a virtuous but poor man named Chremylos who sets on a journey to Delphi to seek the advice of the oracle. As instructed by the god Apollo¹⁰⁰¹, Chremylos invites the first man he meets into his home. That man turns out to be a god in disguise; it is the god *Plutus*[,] who portrays himself as a blind beggar. After some twists and turns in the story, the beggar's eyesight is restored. The moral of the play is that wealth is distributed randomly, and if eyesight can be restored[,] then wrongs can go right. It is not impossible for the world to become a better place.

(Fly Me To the Moon, 2016)

If this were a thesis on Comparative Literature, this would be the ideal moment to set the moral of *Plutus* side by side with that of the "Book of Job", which just happened to be inserted

¹⁰⁰⁰ Vide note 999.

¹⁰⁰¹ The one whispering the sage advice passed on by the Pythia to her visitors from all over the Greek world.

in the syllabus of the now defunct “Dramaturgy II” CU¹⁰⁰², even though I preserved it in my design of the “Bachelor’s Degree in Dramatic Arts”, under the same designation¹⁰⁰³. Succinctly:

The dominant theme of Job is the difficulty of understanding why an all-powerful God allows good people to suffer. Job wants to find a way to justify God’s actions, but he cannot understand why there are evil people who “harm the childless woman, / and do no good to the widow”, only to be rewarded with long, successful lives (24:21). Job’s friends, including Elihu, say that God distributes outcomes to each person as his or her actions deserve. As a result of this belief, they insist that Job has committed some wrongdoing to merit his punishment. God himself declines to present a rational explanation for the unfair distribution of blessings among men. He boasts to Job, “Have you comprehended the / expanse of the earth? / Declare, if you know all this” (38:18). God suggests that people should not discuss divine justice since God’s power is so great that humans cannot possibly justify his ways.

[...] God’s onslaught of rhetorical questions to Job, asking if Job can perform the same things he can do, overwhelms both Job and the reader with the sense of God’s extensive power as well as his pride [...].

[...]

The interaction between Job and his friends illustrates the painful irony of his situation. Our knowledge that Job’s punishment is the result of a contest between God and Satan contrasts with Job’s confusion and his friends’ lecturing, as they try to understand why Job is being punished. The premise of the friends’ argument is that misfortune only follows from evil deeds[, though] God and Satan do in fact view Job as “blameless and upright”. [...] The interaction also shows the folly of trying to understand God’s ways¹⁰⁰⁴.

(SparkNotes, n.d.)

It is only when “[Job feels o]verwhelmed by the encounter [that he] acknowledges God’s unlimited power and admits the limitations of his human knowledge [...], eventually pleasing

¹⁰⁰² Cf. diss. App. D.1.f.

¹⁰⁰³ Cf. diss. App. D.9.a.2.

¹⁰⁰⁴ All modifications in brackets – [] – are mine.

God, who ends up returning] Job's health, providing him with twice as much property as before, new children, and an extremely long life¹⁰⁰⁵" (SparkNotes, n.d.).

As to the Latin part of the proposed universe for the second half of "Creative Workshop I"¹⁰⁰⁶, Roman Theater mostly derived from its Greek ancestor – especially the comedic side of it, by the hands of both Plautus and Terence, who:

[...] used simple plots and broad obscene humor filled with stock characters[, including] prostitutes, shrewish wives, and clever slaves. There were two types of Roman dramas: *Fabula Palliata*, which were translations of Greek plays into Latin, and *Fabula Togata*, which were of native origin. *Fabula Togata* were based on more broadly farcical situations and humor of a physical nature.

[...]

We have inherited much from the influence of [...] Roman theatre. Our comedies of today still display the same plots and humor as the Romans did in ancient times. Our situational comedies on TV are a great example of how we still use the same format of entertainment today. [...] Today, we look to forms of entertainment that will take our minds of the hardships and stresses of our everyday lives. We can loose[n] ourselves in a comedy, laugh, and experience joy [...]¹⁰⁰⁷.

(Roman Drama, 2011)

Specifically concerning how useful performing ancient texts can be to the actor's training, there are (at least) three important lessons to be learned:

[...] One lesson is to embrace simplicity. Greek plays usually had three actors on stage at the most (plus the chorus) and worked from very limited structures.

Another lesson modern-day actors can learn from the ancient Greeks is the value of acting with their bodies. Since Greek actors often wore heavy masks, no one could see their faces. They relied heavily on their bodies and voices to portray their roles.

Additionally, actors can emulate their Greek predecessors by respecting the importance and potential impact of the story they're embodying. Greek theatres had

¹⁰⁰⁵ Idem.

¹⁰⁰⁶ Cf. diss. App. D.9.a.1.

¹⁰⁰⁷ Vide note 1004.

no fourth wall, and the audience was an essential part of the production.

(Simon, 2019)

From the Greeks' value of acting with their bodies and heavily relying on their voices comes the importance of both «Movement» and «Voice»'s assistance all across a higher education instruction in the Dramatic Arts.

2.4.3.2 Speech Theater

2.4.3.2.1 Renaissance/Baroque

In the words of Carlos J. Pessoa, he believes “it makes perfect sense having both Gil Vicente and Shakespeare as canonical authors, followed by the Baroque period as a historical transition time, a kind of Baroque that, somehow, bridges the classical and the contemporary (...) because we might even be living in a Neo-Baroque age” (Calado, 2009, 40).

The reason I begin this topic by making use of the quote above from the former Head of the HSTF-PIL’s Theater Department is directly connected to the artistic currents I chose for the 2nd Semester of the hypothetical «Bachelor’s Degree in Dramatic Arts»’s freshman year, still in the context of the Theater Module, which spans across the first of three curricular terms, according to the legislation in force, under the provisions of the Bologna Process and, bluntly put, that reason is the fact one cannot be enrolled in a theatrical education, especially at a higher level, without going through canons such as William Shakespeare, whose 38 plays and 154 sonnets but constitute the basis of modern drama and poetry.

In fact, Harold Bloom, Sterling Professor¹⁰⁰⁸ of the Humanities and English at Yale University, who passed away aged 89 in October 2019 and continued to teach until the very end¹⁰⁰⁹, claimed Shakespeare had invented Humanity as we know it today in his book *Shakespeare: The Invention of the Human*. In his review of it for the *Boston Review*, however, Robert Atwan challenges that claim:

For Bloom, Shakespeare stands alone not only as the greatest literary genius who ever lived, but the greatest intellect of all time, so far ahead of anyone who came before or after him that we can never catch up. He represents the outer reaches of human intelligence, and when we immerse ourselves in his plays[,] we enter territory as yet uncharted. This means that even the most gifted critical minds – Bloom’s included – cannot contain Shakespeare; he contains them. As Bloom puts it, “no one yet has managed to be post-Shakespearean”.

[...] Bloom finds nothing wrong with the worship of Shakespeare¹⁰¹⁰; in fact, he claims that it “ought to be even more a secular religion than it already is”. Bloom

¹⁰⁰⁸ The highest possible rank attained by members of faculty at Yale University, meaning they are looked upon as the best in their field.

¹⁰⁰⁹ YaleNews, 2019.

¹⁰¹⁰ “Bardolatry”, as coined by George Bernard Shaw, in 1901; cf. Atwan, 1999.

believes not only that we can't fully explain Shakespeare, but that "Shakespeare will go on explaining us, in part because he invented us". It is a gigantic, intriguing and[,] by all means[, ...] provocative leap from imagining a Shakespeare who is the "sphere of humanity" to imagining that he outright invented humanity.

[...] When Bloom claims that Shakespeare invented the human, however, he doesn't merely mean that he pioneered these psychological fields in literature before they became established in what gradually became our modern disciplines. According to Bloom, Shakespeare – especially in his creation of Falstaff and Hamlet – so utterly altered human consciousness that[,] after him[,] the world was a different place and we were different creatures. In other words, Shakespeare *re-created* humanity.

[...] Why was the spark of modern consciousness set into motion by a single dramatist from one small nation and not by the general European intellectual movement we customarily call the Renaissance? Did Leonardo, Michelangelo, and Dürer make any contributions to the invention of the human[,] or was this invention entirely a business of words? Assuming Shakespeare did indeed transform human consciousness, how quickly did the change occur? [...]

[...] Bloom claims that if Shakespeare had died at twenty-nine, like his friend Christopher Marlowe, the world would be a different place: "we would be very different, because we would think and feel and speak differently. Our ideas would be different, particularly our ideas of the human, since they were, more often than not, Shakespeare's ideas before they were our own". But would a non-Shakespearean world be a better or worse place to inhabit? Did Shakespeare, with his powerful creations of abusive, tyrannical, and murderous egotists, supply the future with the best "role" models? [...] Isn't the playwright also responsible for fashioning the modern psychopath or, as Bloom might have it, the "criminal visionary"? To be sure, Bloom recognizes the full spectrum of benignity and malignity included under the word "human". He writes in his discussion of Richard III: "To invent Richard is to have created a great monster, but one that will be refined into Shakespeare's invention of the human, of which Iago, to everyone's delight and sorrow, will constitute so central a part".

That still leaves us with a societal implication one wishes Bloom had unpacked: if Shakespeare had never written his major plays[,] would the world be a kinder,

gentler, more equitable, and harmonious place to live?¹⁰¹¹

(1999)

To someone who admired Shakespeare as much as Bloom, who even supported somewhat of a mundane idolatry of the bard, one can only imagine such a challenge presented the kind of academic and intellectual insult those who overtly sponsor the Oxfordian theory enunciate daily, but that is a discussion best saved for another time.

Whether Shakespeare did indeed reinvent the concept of Humanity, eventually influencing his European contemporaries' train of thought, who would then model themselves after his characters, either in a benign or malign fashion, and subsequently inculcate a new set of values into society in general, regardless of the level of literacy, is entirely a question of opinion and, consequently, speculation.

Right now, what matters to me the most are the reasons why studying Shakespeare in this day and age is still relevant, more than four centuries over his death, as was the case with other texts that are not only centennial, but rather millennial, perhaps even modeling the Elizabethan age according to its own principles, for we are talking about the Renaissance, after all, which is to say the Middle Ages were an obstacle to human development and, therefore, a fresh start was required, like a phoenix rising from its own ashes, based on one of the most intellectually prolific ages in the History of Humanity – Classical Antiquity.

There is, in fact, “the collective scholarly agreement that Shakespeare’s work itself [was] adapted and borrowed from history, mythology, the Bible[,] and even his contemporaries¹⁰¹²” (Trapp, 2018), driving people today to an ever-present enthusiasm over the bard, and mostly “because his timeless storylines continue to speak to us through reinventions and new interpretations in popular culture” (Trapp, 2018). The Shakespeare instructor also adds that:

Shakespeare’s plays have an openness to them [...]. They inspire thought, and his capacious works invite reinvention. The plots we think of as quintessentially Shakespearean – *Romeo and Juliet*, *Macbeth*, *Hamlet* and *King Lear*, among others – are based on old stories, histories[,] and myths that he reworked into his own material. Shakespeare was a masterly adapter, and his work is largely based on borrowing and

¹⁰¹¹ All modifications in brackets – [] – are mine.

¹⁰¹² Idem.

interpretation. It's only fitting that his plays have in turn been reworked endlessly.

It's not just movie storylines that rework Shakespeare's plots. More and more television shows [...] have been influenced by Shakespearean culture and[,] in turn, they have become their own popular culture phenomena. Part of the reason for that could be seeing Shakespearean-inspired drama performed on screen – the modern equivalent of the stage from The Bard's own time. Being able to see his work performed live – albeit pre-recorded and on TV – makes us appreciate his work from a different perspective.

[... Characters of today] resemble the rich, layered characters we find in Shakespeare, and these characters are so real that they have practically become types over the centuries – we know a Portia or a Henry V or a Banquo or a King Lear or a Richard III when we see them, no matter [...] the context.

[...] There's something about the plays that makes them more than topical, more than of their own time. They can teach us about the politics and the psychology of our current moment, about the intricacies of hubris and the fluidity of desire, the perils of blind ambition[,] and the satisfactions of true connection. These plays have managed to speak complicated truths to all manner of audiences and readers for hundreds of years.

[...] Shakespeare's language is gorgeous, his characters complex[,] and the themes – love, honor, betrayal, envy, jealousy, fear, pride, lust, grief – are all issues that matter to us today. [...] We look to Shakespeare to make meaning of our experiences. And our experiences – concerning everything from gender, family and political intrigue to fame, race, and class – are nimbly and memorably explored in these plays. Shakespeare's characters and plots are both of his time and for all time. His plays allow us to see ourselves anew.

[...]

In Shakespeare's time, audiences were much more attuned to words and [o]rality [...]. They experienced the plays live; they would have very rarely read the plays. On the other hand, today we more often experience these plays in our own minds in a solitary act of reading. We ascribe much to the generative power of the words on the page, whereas Shakespeare's audience – who were primed for his language and allusions in a way that we no longer are – was more invested in the live moment of entertainment being enacted in front of them.

[...]

Shakespeare wanted his audience to react in the moment; he welcomed a physical connection to his work [...]. He wrote for live audiences, and his plays were made to be performed¹⁰¹³.

(Trapp, 2018)

Including contents such as these, pertaining to a kind of Theater based on the use of orality and speech, given the means to visually build the scene were slim to none in Shakespeare's time, is essential to the actor's expression, as observed by Calado:

[They are] focused on the actor's technical development and the encouraging of exploration through playfulness, in a strict dialogue with classical dramatic literature and different speech theater modules. [This is the time] students expand their self-awareness, their personal desires and challenges, simultaneously connecting with artistic and empirical practices related to a certain theatrical tradition. [There is] a dynamic between the memories the school is attached to and the social modifications around them [...].

(2009, 41)

¹⁰¹³ Idem.

2.4.3.2.2 Symbolism/Realism

I believe having both Symbolism and Realism for a first approach to, let's say, the cultural memory of Western theater, is a fortunate choice[,] because [the former] involves [the presence of the latter], which is what students are mostly used to, given what they watch on television, the movies they see, thus allowing a connection to other *legendaria*^{1014,1015}.

(Pessoa apud Calado, 2009, 40)

When Carlos J. Pessoa shared his thoughts with Alexandre Calado on how fortunate it was for students to get in touch with both Symbolist and Realist approaches, he was talking about freshmen actors, who would explore these artistic currents in the 2nd Semester of the degree¹⁰¹⁶, prior to the teaching of Classical Theater (comprised of Gil Vicente and William Shakespeare) in both the 1st and 2nd Semesters of the 2nd Year¹⁰¹⁷.

By swapping Renaissance/Baroque for Symbolism/Realism in the second part of “Creative Workshop II”¹⁰¹⁸, however, I seek to maintain a chronological order accompanied also by theoretical CUs, which would be the case, for instance, of Theater Art Theory II¹⁰¹⁹ and Theater History and Dramatic Literature II¹⁰²⁰, therefore converging the several course-based CUs to the same historical target, instead of jumping back and forth in time – a synchronic perspective, as opposed to a diachronic viewpoint.

This is not a mere question of logistics (that is what the timetables in the «Appendices» section are for), but rather pedagogical coordination and coherence. As we move forward along the several trails of History, sooner or later we will end up getting in touch with new movements whose basis is in the past, pretty much as Maggie Trapp noticed in the previous topic of this dissertation; if Shakespeare went back to Antiquity to adapt the several available materials to his own time, Symbolists were no different, as stressed by Tisdell:

[... S]ymbolism has come to play an important part in [...] drama. Dramatists

¹⁰¹⁴ My translation.

¹⁰¹⁵ All modifications in brackets – [] – are mine.

¹⁰¹⁶ Cf. diss. Apps. D.1.b.1, D.1.c.1, and D.1.d.1.

¹⁰¹⁷ Cf. diss. Apps. D.1.b.2, D.1.c.2, and D.1.d.2.

¹⁰¹⁸ Cf. diss. App. D.9.a.2.

¹⁰¹⁹ PIL, 2015, “Map X – Theater Art Theory II”, pp. 91-93.

¹⁰²⁰ Ibid., “Map X – Theater History and Dramatic Literature II”, pp. 169-171.

have long recognized the problem of expressing experiences which cannot well take form in the action of dramatic characters and have sought devices for overcoming the natural limitations of their art form. Most of these devices – the aside, the soliloquy, the confidant – have been largely abandoned, but the symbol has been more and more widely used. How effective Shakespeare found it is well illustrated in *Macbeth*. The ghostly appearances at the coronation banquet are just the visible symbols of what is going on in the mind of Macbeth – his fear of retribution, his half-conscious remorse. The witches are the symbols of the first promptings of ambition, the first half-conscious or subconscious suggestions of murder as a means of acquiring the throne [...].

Sometimes[,] a dramatic character and a human figure used as a symbol appear together. This is true in [Ibsen's] *The Master Builder*. The subject of the play is the supplanting of the older generation by the younger. Ragnar Brovik is a dramatic character, a genuine member of the new generation, striving for self-expression and demanding his opportunity in the face of the old regime. But Ibsen wishes in addition to reveal the spirit of the new generation at work in the inner experience of the master himself, his fear of it and his yearning towards it [...].

This use of the human figure as a symbol is common in modern drama when the idea transcends the limits of the individual life, or when the mysterious and mystical suggestion would be lost in a too definite presentation. [...] Even in the catastrophe itself we do not, as in [...] Shakespeare's *Romeo and Juliet*, get the clear, sharp vision of passion in action. We see rather the vague and terrible mystery of passion, and almost feel its inexorable force independent of its manifestation in individual human lives. The symbolic treatment presents the problem from a new dramatic point of view.

The method has its obvious disadvantages. The necessary lack of individuality in the figures precludes clear and fine dramatic characterization, and the placing of real and symbolic characters side by side is confusing. Again, since the symbol is not a personification and cannot, therefore, always be equated with that for which it stands, the result is a vagueness which puzzles the commonplace mind. [...] Then, too, the symbolism often interferes with the plausibility of the action. [...] Moreover, as the action proceeds, the necessities of the symbolism make the scenes more and more artificial. [...] The dramatic action is not convincing in its human motives. Indeed, the whole scene lacks the reality of life.

On the other hand, [...] the new method breaks down the recognized limits of

drama and brings within the scope of the theatre experiences hitherto considered undramatic. It makes possible as never before the drama of mystery and mysticism.

[...]

In certain symbolic dramas[,] there is an effort to get away from human characters altogether. [...] The *dramatis personae* seem hopelessly undramatic: spirits of sugar, bread, water, and fire to represent natural forces; light to signify spiritual vision; the dog and the cat to represent loyalty and deceit; ghosts of ancestors and of children still unborn to symbolize the forces of the past and the future.

[...] For better or for worse, the symbolists are modifying our definitions. They are trying to enlarge the domain of the theatre by “penetrating deeper and deeper into human consciousness and placing moral problems on a higher pedestal”, shifting the emphasis from external action to the psychological and moral processes which underlie action[,] and which cannot always find expression in action.

Says Maeterlinck: “The mysterious chant of the Infinite, the ominous silence of the soul and of God, the murmur of eternity on the horizon, the destiny of fatality that we are conscious of within us, though by what tokens none can tell – do not all these underlie *King Lear*, *Macbeth*, *Hamlet*? And would it not be possible, by some interchange of roles, to bring them nearer to us and send the actors farther off?”[.] Maeterlinck believes that the old themes of tragedy are played out, that external action in drama is passing away, and that the drama of the future will be a “static drama”¹⁰²¹.

(1920, 229-239)

Let us just say Symbolist Theater is not addressed at an audience who would rather be entertained for the evening, as would be the case of a musical, instead of paying close attention to every single detail on the stage and then reflecting on the messages behind an elemental character whose corporality, for instance, was specifically created by the actor playing it, preventing his own physicality, mannerisms, and voice/orality from transpiring into the theatrical context, making them unrecognizable.

Such was the premise of authors to the like of Maurice Maeterlinck, as mentioned by Tisdell, or one of the former’s closest friends, Alfred Jarry, who would rather dismiss unnecessary actors (as it would crowd the stage), reduce the scenery and the props to the bare

¹⁰²¹ All modifications in brackets – [] – are mine.

minimum (inspired by the Elizabethan era), give his protagonists a mask to force a rigid vocal exercise (inspired by the Greco-Latin Universe), and visually transform his plays into timeless pieces, regardless of what the world might become in the near future¹⁰²². In fact, he was even willing to kick out those who did not get the messages embedded in his plays, specifically *Ubu Roi*¹⁰²³.

In the end, “Symbolist theatre did not last long as a unified movement, [though] its sharp break with the realistic tradition along with its reliance on fantasy, atmosphere, and mood influenced 20th-century playwrights and theatrical production” (Das et al., 1998).

Although Symbolist drama might not have been that much popular as a concept in its whole, the truth is later movements, of which Brecht’s «Epic Theater» would be an example, did rely on visual mechanisms that aided audiences in a better understanding of the meaning behind a play in general and its characters in particular, making the latter realistic enough to generate either empathy or disgust (the ancient *pathos*), never forgetting, however, to cut it short and remind the crowd that the action taking place onstage is fictional, even though it does comprise a parable-like feature that will ease identification with current societal events, as was the case, for instance, of Brecht’s own *The Resistible Rise of Arturo Ui*, completed in 1941, though it was only first staged in 1953 by the playwright’s company, «Berliner Ensemble», in East Berlin, as it was allegorical of Hitler and Nazism’s rise to power in 1933. Despite having fled Nazi Germany, Brecht failed to stage the play in New York, where he was exiled, as the United States was still a neutral country in the context of World War II, eventually taking part in the *casus belli* less than three months later, in December 1941, following the surprise-attack by the Empire of Japan.

The physical demands foreseen in Symbolist drama and the recurrent artifices we continue to see on TV and Film still today allow the actor’s training to become far more complete, enabling them to broaden their horizons in search of new perspectives, just as Pessoa mentioned in the beginning of this topic, combining classicism with contemporary practices (to the like of those made available in the current version of the HSTF-PIL’s Bachelor’s Degree in Theater – Acting Option’s 5th Semester¹⁰²⁴ or the hypothetical «Bachelor’s Degree in Dramatic Arts» 5th Semester, within the “Free-Choice Module”¹⁰²⁵, following the learning of Theater, Film, and Television.

¹⁰²² Vasques, 2004, pp. 4-5.

¹⁰²³ Ibid., pp. 6-7.

¹⁰²⁴ HSTF-PIL, 2018ae.

¹⁰²⁵ Cf. diss. App. D.9.c.1.

In conclusion, Pessoa also adds that:

Contemporary Theater helped me clear my doubts. I believe it was very positive [-] so much so that there's a proposal for the introduction of this experience in the coming term's curriculum[;] all the instructors I spoke to claimed it was greatly advantageous because students matured a lot, their output grew, and so did their autonomy, which is important for us to scrutinize under a pedagogical point of view^{1026,1027}.

(apud Calado, 2011, 116-117)

¹⁰²⁶ My translation.

¹⁰²⁷ All modifications in brackets – [] – are mine.

2.4.3.3 The Polymorphic Artist

In my projection of the “Bachelor’s Degree in Dramatic Arts”, there are two core modules to deliver to prospective students after a theatrical basis, and those are Film in the 1st Semester of the 2nd Year¹⁰²⁸, and Television in the 2nd Semester¹⁰²⁹. The 3rd Year comprises all three modules, being that, in the 1st Semester, students may pick two of three possible choices in the final “Creative Workshop” module of the entire course¹⁰³⁰.

A stronger collaboration between the School’s two Departments necessarily requires greater proximity, not only between Theater and Film students, but also their respective faculty, thusly joining forces in order to provide students with a wider range of skills and allow instructors themselves to continue developing their teaching skills by working closely with their counterparts in the Department they do not originally belong to, constituting, therefore, a tighter bond, as recommended by the HE3A’s EAB.

This curricular preparation, while slightly heavier regarding a weekly workload, has an upside to it – increasing polyvalence for all interlocutors involved, simultaneously maximizing everyone’s potential regarding chances of entering the job market while performing different tasks, which is exactly the mission of the HSAD-PILeiria¹⁰³¹, the SA-UE¹⁰³² and the AHI-UMinho’s¹⁰³³ Bachelor’s Degrees in Theater, along with the SAH-UTAD’s¹⁰³⁴ Bachelor’s Degree in Theater and Performing Arts.

By keeping a “Creative Workshop” CU across five out of six semesters, said polyvalence can be trained and perfected with plenty of time, enabling students to rotate regarding the tasks performed in each module of this CU, whether it be acting, production, dramaturgy assistance, set and costume designing, or even directing.

The contemporary movement is comprised of a great diversity of spectacle expressions, perhaps making it impossible to present a comprehensive synthesis that might just be able to reduce this plurality of practices to a common denominator. Production methods themselves are very distinct nowadays, there being both stagings of traditional repertoire plays with the entire process centered in the director and

¹⁰²⁸ Cf. diss. App. D.9.b.1.

¹⁰²⁹ Cf. diss. App. D.9.b.2.

¹⁰³⁰ Cf. diss. App. D.9.c.1.

¹⁰³¹ Cf. diss. subchap. “1.2.3 Career Prospects”, p. 42.

¹⁰³² Cf. diss. subchap. “1.4.3 Career Prospects”, p. 68.

¹⁰³³ Cf. diss. subchap. “1.6.2 Career Prospects”, p. 80.

¹⁰³⁴ Cf. diss. subchap. “1.5.3 Career Prospects”, p. 76.

collaborative creation projects placed side by side, in which interlocutors are expected to fulfill strongly interdisciplinary tasks¹⁰³⁵.

(Calado, 2009, 46)

The above quote happens to describe my exact sentiment regarding the possibility of the HSTF-PIL moving forward with an interdepartmental degree, of which my “Bachelor’s Degree in Dramatic Arts” is but a possible example out of numerous others that would require time, agreement between competent bodies and authorities, planning, reports, preparing proposals to be submitted to the parent and then the accrediting organizations – that much we know by now; there are several limitations presenting themselves as obstacles to the fulfillment of an improvement measure as obvious as can be, and that is taking advantage of the fact that both Theater and Film are taught at the School and having all students take part in these two fields.

In quite a straightforward fashion, I must say that, in order to act, design costumes and sets, elaborate dramaturgic support, and ultimately produce a piece in the Performing Arts field, one is either involved in a performance of a theatrical nature, or starts auditioning for TV and Film roles. These last two sectors, in turn, require the same sort of personnel Theater does, which is why I see it as perfectly legitimate for one to specialize in a specific field, eventually broadening one’s horizons so as to morph into whatever is available in the job market and needs to be done by people who know what they are doing.

In order to do this, the Film Department’s role is critical, not only for its Bachelor’s Degree in Film’s curricula, divided into several Options of its own (which would be Screenwriting, Production, Directing, Filming, Editing, and Sound Design)¹⁰³⁶, but also its facilities, comprised of several studios built for all sorts of tasks¹⁰³⁷. Faculty from both Departments would have to discuss and clarify which thematics are best for a Common Core approach.

The best example that comes to mind when trying to illustrate all of these options, solutions, or hypotheses for both the artistic and cultural enrichment of an instruction in the Theater and Film arts and sciences is that of SillySeason, made of performers Cátia Tomé, Ivo Silva, and Ricardo Teixeira¹⁰³⁸, all three former students of the Bachelor’s Degree in Theater

¹⁰³⁵ My translation.

¹⁰³⁶ HSTF-PIL, 2017c and 2018at-y.

¹⁰³⁷ HSTF-PIL, 2016a.

¹⁰³⁸ SillySeason, 2020.

– Acting and Dramaturgy Options.

It was only in October 2020 they staged their latest creation, “revisiting the Roaring 20s of the past century, in which a parallel is made with the time we live in. In this new play, current events – such as the pronounced rise of populism – make up for a perpetuated echo driving us not only toward a reflection upon the cyclical condition of certain historical moments, but also new forms of oppression, all the more sophisticated and invisible¹⁰³⁹” (SillySeason, 2020).

As emerging artists at one time, they are now the ones supporting others as well, as seen below:

[...] I believe we’re privileged because we’re supported by the Directorate-General for the Arts. [...] One of our planned activities was eventually discarded and we ended up channeling those funds to artistic creation fellowships, having been joined by Teatro do Bairro Alto, Teatro da Garagem, and Teatro Feiticeiro do Norte. We only had enough to support two projects, but, with the help of these entities, we financed six projects. This cooperation between smaller institutions, entities, or groups such as ours was very touching, especially in the current context.

[...] it was also a way of caring for our peers [...], those who are invisible in the arts and have no access to this specific funding^{1040,1041}.

(2020)

When asked about the attaining of their objectives after eight years together, SillySeason claim that:

We still haven’t been able to solidify all our dreams or every single thing we want to do. I believe, however, each project we develop is special, leading us to taking a considerable leap as far as material experimentation and thematic development are concerned. This way, we’re evolving. Still, there are lots of ideas we can’t push forward because, even though we can count on the DGA’s support, we can’t afford it all.

Yeah, because we also want to bring outsiders to SillySeason, collaborators from

¹⁰³⁹ My translation.

¹⁰⁴⁰ Idem.

¹⁰⁴¹ All modifications in brackets – [] – are mine.

all sorts of fields, which has always been one of our initial premises, opening our group to others, despite the predominant precariousness. People have got to be paid for their work and, sometimes, a number that might just look handsome face-value happens to be insufficient, when split across numerous activities¹⁰⁴².

(2020)

SillySeason are becoming all the more renowned for their deconstruction of originally classical plays, which takes me back to how necessary it is for Dramatic Arts students to, first of all, get in touch with the unabridged versions of said texts, in order to understand the actual meaning behind them and how they were staged across the authors' lifetime, so that present-day adaptations of them continue to make sense, regardless of the sociopolitical context we are in as a civilization, relying on both their timeless message and the creative artists' approach to it, favoring that exact feature:

There is, indeed, an idea that we're not going to perform the plays and classics we choose [as the bases of our shows]. However, we're a theater company and we realize there's a certain theatrical legacy that was left to us as both individuals and humanity, and because classics are important, we know there's a lot of juice to extract from them, leading to the development of concepts and thoughts dear to us. That's why we enjoy working with classics[,] but we can't [-] nor do we want to [-] illustrate the aura offered by those classics, it's not our thing. We're more interested in reshaping a classic's narrative objective into a discursive purpose, i.e., instead of portraying whatever Chekhov or Ibsen gives us, we seek to dialogue with the author. We need to understand what it is they're saying and, from there, it's as if the author were more of a collaborator of the show. It's as if I spoke to Ibsen every day through his play.

[...] This doesn't mean we can't perform a play in a more conventional way, someday. It all relies on a constant demand. Right now, we're at a stage where we take up a classic and try to understand how it can become our own, how it reflects itself onto us [...]^{1043,1044}.

(2020)

¹⁰⁴² Vide note 1039.

¹⁰⁴³ Idem.

¹⁰⁴⁴ All modifications in brackets – [] – are mine.

Regarding the concept of collectively putting a spectacle together and authorship, SillySeason are clear – it does not matter whose idea it was to begin with, because, in the end, all members will have had a say and the result eventually belongs to the whole group:

Our process is so distributed that it's very complicated to designate that one person who came up with an idea.

[...] It's irrelevant. There's this hierarchy principle where there's a director, a playwright, actors, and so forth. We do all those things. We're actors, directors, producers, and even the cleaning staff who sweep the confetti and carry the gear after the show. We're really into this communal environment¹⁰⁴⁵.

(2020)

Speaking of interdisciplinarity, just how much can a group like SillySeason bring onto the stage, ranging from Film to Dancing, or even other means of artistic expression?

We ask ourselves a lot what theater really is. That is the starting point of all our processes and it's a question with no answer in sight. We believe the vitality of nowadays' theater just can't ignore all other artistic approaches made, or whatever's happening right now and even growing by the hand of other groups. Whenever we question theater, we do it based on the viewpoints of the several artistic variants and theater genres currently being made. We work a lot via the appropriation of different languages and styles[, and], when we ask other people to work with us, we're looking at keeping this vitality alive.

[... W]e think of the performance spot taking place across the scene's entire duration and begin by laying it out geometrically, as we wonder how it'll be possible for us to find a device that can bind itself to the main idea and help develop a narrative spectacle. That's why this is so important in our shows, because it propels the entire discourse. Then, of course, there's the question of bringing theater together with other fields, though there's no hierarchy in between, meaning video isn't more important than the script or the actors' positioning on stage. Everything has a place of its own in a discourse where several means complement each other.

¹⁰⁴⁵ My translation.

[...] Still, there are those who haven't yet worked with us [...] and often don't get the connection between their lines and what's still being developed, such as imagery, footage, etc. There's this universe connecting all the dots that hasn't been formed yet. I'd say there's this whole idea of speech theater, but it's possible to develop a character without words. The lighting, the costumes, our bodies, they all relay the message and, when sewn together with words, [it's all there, even though] it's hard to make sense out of it on the first day of rehearsal^{1046,1047}.

(2020)

In the end, being able to do everything in the context of the Performing Arts, regardless of the field (Theater, Film, Dancing, Music...), has become all the more crucial for initiatives such as SillySeason and their contemporaries to thrive in a world of change and renewal, even though ancient messages still today find a place among us, and most of them in the worst possible ways, which is the case of the cyclical rise of populism and nationalism, or the role of women in society, among many other issues we thought had been eradicated by now (as noted by Capelo [2016]), though they still plague us to the like of an intellectual pandemic to which the only vaccine available is Culture.

In the words of Calado:

It is expected nowadays that an actor, apart from developing somewhat of a personal style, can also introduce themselves as a maker of theater, performing tasks related to every stage of the artistic process. [...] I would like to believe higher education can be a place where and a time for and a group with whom to create and uncover this unique subjectivity, simultaneously open and polymorphic. Perhaps it is not necessary for someone to attend a polytechnic or a university to become a Television, Film, or Theater actor, but I do think academy today is reshaping itself as a possible place for resilience and research capable of addressing both the social and cultural challenges of our time¹⁰⁴⁸.

(2009, 46)

¹⁰⁴⁶ Idem.

¹⁰⁴⁷ All modifications in brackets – [] – are mine.

¹⁰⁴⁸ My translation.

B. Conclusion

Over the course of this two-part study, I was able to verify that, in addition to the highly praised (both foreign and domestically) Bachelor's Degree in Theater awarded by the Higher School of Theater and Film of the Polytechnic Institute of Lisbon, the successor to the Royal National Conservatoire founded by Almeida Garrett, there are five other undergraduate degrees of the same academic nature – the Bachelor's Degree in Theater of the Higher School of Arts & Design of the Polytechnic Institute of Leiria, based on a Common Core Curriculum, the Bachelor's Degree in Theater of the Higher School of Music & Performing Arts of the Polytechnic Institute of Porto, based on a Variant-specific curriculum, the Bachelor's Degree in Theater of the School of Arts of the University of Évora, the Bachelor's Degree in Theater & Performing Arts of the School of Arts & Humanities of the University of Trás-os-Montes e Alto Douro, and the Arts and Humanities Institute of the University of Minho (being the latter three based on a Common Core Curriculum).

While my main motivation, as described in the Preamble to this dissertation, was to build an undergraduate degree model in order to address the needs of prospective Theater students in Portugal, I found out, without any surprise whatsoever, there is no single model accredited institutions offering a Theater and/or Performing Arts course should follow, for there are always different ways of complying with the planned objectives for a certain curriculum. Whereas the HSTF-PIL and the HSMPA-PIP have traditionally stuck to Option and Variant-based courses, respectively, the HSAD-PILeiria, the SA-UE, the SAH-UTAD, and the AHU-UMinho continue to choose a Common Core Curriculum.

Nevertheless, neither the Lisbon, nor the Porto-based institutions are at a loss for subdividing their respective degrees. As pointed out by the External Assessment Boards on behalf of the Higher Education Assessment and Accreditation Agency, Options and Variants do not put into question the recommended interdisciplinarity between them. Still, the need to reinforce this measure does not go unnoticed, which is why solutions have been found in the ability to choose Optional CUs, which the HSTF-PIL did not comprise until its official 2017 reform. Whereas the other five institutions offer several choices, not only from the Theater field of study (generically speaking), but from the schools' entire universe (as long as academically and scientifically adequate), the HSTF-PIL's Optional Curriculum is Theater-based only, failing to seek further collaboration from the Film Department, which is one of the main concerns left in writing by the EAB who accredited the new reform, and that is why I

figured, prior to the release of the new plans for the curricula enforced in the academic year of 2017/18, approved by the HE3A in 2016, an amalgamation scenario was in order, one in which, similarly to the curricula offered by the HSAD-PILeiria, the SA-UE, and the SAH-UTAD, the Acting, S&W Design, Dramaturgy, Production Management, Television, and Film fields of study (not to mention the subfields found in the latter two) all come together in a hypothetical “Bachelor’s Degree in Dramatic Arts”, which is naturally the object of many other possible different approaches to be discussed among peers, depending on how society evolves and the several means the Arts & Culture field can create or adapt to new realities.

I am not suggesting, however, the HSMIPA-PIP, let alone the HSTF-PIL, should give up their Variants and Options, respectively, in favor of a Common Core Curriculum – the EABs, on behalf of the HE3A, found there is no need for that. While maintaining a specific-core curriculum, the necessary changes still in need of a makeover can be fulfilled through dialogue. In the case of the HSTF-PIL, specifically, that conversation must be held between the institution’s two departments, and not on one occasion alone; the same is applicable to the Theater Department’s Bachelor’s Degree in Theater’s Options.

Because this is something to work on, and because the curricula presently in force are accredited for a total six years, there is still time for the HSTF-PIL to rethink the proximity between its two major fields of study, preferably bringing them closer than ever, thus maximizing both the curricular and professional potential of not only prospective students, but also faculty, regardless of the Department they choose.

I cannot conclude this study without praising, to the like of the EAB who accredited the HSTF-PIL’s official 2017 reform, the inclusion of a Curricular Internship unit (which I continue to believe should be mandatory for all Options, and not just Production Management), something I did not have access to in my time, despite the external partnerships and collaborations available back then. As noted by the EAB, students’ access to the job market via this CU is far likelier to be much more successful.

Though it is still early to assess the impact of the changes made by the HSTF-PIL’s 2017 curricular reform of its Theater undergraduate degree (and considering there was no data whatsoever covering the last couple of terms regarding newly enrolled, currently enrolled, and former students’ general opinion on the degree, or the performance of both CUs and instructors), the academic community’s global assessment of the degree’s working conditions over the course of a decade is positive. Truth be told, most factors such as the necessary funding for the improvement of the School’s facility does not depend on the institution’s limited autonomy, but rather the PIL’s initiative, for which reason those indicators are still either

somewhat neutral or even negative, and when the School does seek to push forward certain changes, as was the case of the reform, it can take a great deal of time before it can finally take place, as dealing with and seeking the approval of other entities with their own agenda does not happen overnight – there are proceedings to be observed and, based on what we saw, it may be up to two years until a degree’s reformulation can be accredited, even though its design had been conceived long prior.

As a final remark, I must say that, even though I offered myself a possible, hypothetical solution to a few problems pointed out by the HSTF-PIL itself, the PIL, and the HE3A’s designated EAB for the assessment of the Bachelor’s Degree in Theater, “we stress there are no recipes in the Arts. It is essential to be present in our own time from both an esthetic and political point of view¹⁰⁴⁹” (Brites apud Calado, 2009, 45), and that “(...) no sort of authoritarianism ever favors artistic creation; it requires an open space where art can appear under a democratic and plural [premise]: efficiency is sometimes related to both the cliché and the formulae that work, and that is why we just go ahead and force everybody else to do it that way[, but] I believe art is the denial of that[;] art is being diverse (...) ^{1050,1051}” (Pessoa apud Calado, 2009, 45).

¹⁰⁴⁹ My translation.

¹⁰⁵⁰ Idem.

¹⁰⁵¹ All modifications in brackets – [] – are mine.

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D. Appendices

D.1 HSTF-PIL

D.1.a Curricula | Acting, Dram., S&W Design, and Prod. Mgmt. (2007-17)

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nimidade dos membros em efectividade de funções, em 12 de Julho de 2006, a proposta respeitante à contratação da Prof.^a Maria do Rosário Gomes Osório Bernardo Ponces de Carvalho como professora auxiliar convidada a 40% até 14 de Setembro de 2007.

A proposta veio acompanhada pelo parecer previsto no n.º 2 do artigo 15.º do Estatuto da Carreira Docente Universitária, o qual foi subscrito pelos professores catedráticos Doutores Manuel Alves Marques, José Manuel Nunes Salvador Tribolet, José Emílio Segurado Pavão Martins e Arlindo Manuel Limede de Oliveira, todos deste Instituto.

Com base no parecer favorável e fundamentado na análise do *curriculum vitae*, o conselho científico foi de parecer que a Prof.^a Maria do Rosário Gomes Osório Bernardo Ponces de Carvalho preenche as condições adequadas ao exercício da docência na categoria mencionada.

12 de Julho de 2006. — O Presidente-Adjunto para os Assuntos Científicos, *Afonso Barbosa*.

13 de Dezembro de 2006. — Pelo Presidente do Conselho Directivo, *Custódio Peixeiro*.

Despacho (extracto) n.º 2330/2007

Por despacho do presidente do Instituto Superior Técnico de 1 de Outubro de 2006, proferido por delegação de competências, foi autorizado o contrato administrativo de provimento de Claudia Valls Anglés para exercer funções de professora auxiliar convidada a 30% no Instituto Superior Técnico, por conveniência urgente de serviço, com efeitos a partir de 1 de Outubro de 2006 e válido até 14 de Setembro de 2007. (Isento de fiscalização prévia do Tribunal de Contas.)

Relatório a que se refere o n.º 3 do artigo 15.º do Estatuto da Carreira Docente Universitária, anexo à Lei n.º 19/80, de 16 de Julho

A comissão coordenadora do conselho científico do Instituto Superior Técnico da Universidade Técnica de Lisboa aprovou, por unanimidade, em 12 de Julho de 2006 a proposta respeitante à contratação da Doutora Claudia Valls Anglés como professora auxiliar convidada a 30% até 14 de Setembro de 2007.

A proposta veio acompanhada pelo parecer previsto no n.º 2 do artigo 15.º do Estatuto da Carreira Docente Universitária, o qual foi subscrito pelos professores catedráticos Doutores Carlos Alberto Varelhas da Rocha, António Francisco Ferreira dos Santos e Luís Pereira de Quintilha e Mendonça Dias Torres Magalhães e pelo professor associado Doutor Pedro Miguel Santos Gonçalves Henriques, todos deste Instituto.

Com base no parecer favorável e fundamentado na análise do *curriculum vitae*, o conselho científico foi de parecer que a Doutora Claudia Valls Anglés preenche as condições adequadas ao exercício da docência na categoria mencionada.

12 de Julho de 2006. — O Presidente-Adjunto para os Assuntos Científicos, *Afonso Barbosa*.

13 de Dezembro de 2006. — Pelo Presidente do Conselho Directivo, *Custódio Peixeiro*.

Despacho (extracto) n.º 2331/2007

Por despacho do presidente do Instituto Superior Técnico de 15 de Setembro de 2006, proferido por delegação de competências, foi autorizado o contrato administrativo de provimento de Luís Calhorda Cruz Filipe para exercer funções de professor auxiliar convidado a 30%, no Instituto Superior Técnico, por conveniência urgente de serviço, com efeitos a partir de 15 de Setembro de 2006 e válido por um ano. (Isento de fiscalização prévia do Tribunal de Contas.)

Relatório a que se refere o n.º 3 do artigo 15.º do Estatuto da Carreira Docente Universitária, anexo à Lei n.º 19/80, de 16 de Julho

A comissão coordenadora do conselho científico do Instituto Superior Técnico da Universidade Técnica de Lisboa aprovou, por una-

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nimidade, em 12 de Julho de 2006, a proposta respeitante à contratação do Doutor Luís Calhorda Cruz Filipe como professor auxiliar convidado a 30% até 14 de Setembro de 2007.

A proposta veio acompanhada pelo parecer previsto no n.º 2 do artigo 15.º do Estatuto da Carreira Docente Universitária, o qual foi subscrito pelos professores catedráticos Doutores Amílcar dos Santos Costa Sernadas e Maria Cristina Sales Viana Seródio Sernadas e pelo professor auxiliar Doutor Carlos Manuel Costa Lourenço Caleiro, todos deste Instituto.

Com base no parecer favorável e fundamentado na análise do *curriculum vitae*, o conselho científico foi de parecer que o Doutor Luís Calhorda Cruz Filipe preenche as condições adequadas ao exercício da docência na categoria mencionada.

12 de Julho de 2006. — O Presidente-Adjunto para os Assuntos Científicos, *Afonso Barbosa*.

13 de Dezembro de 2006. — Pelo Presidente do Conselho Directivo, *Custódio Peixeiro*.

Despacho (extracto) n.º 2332/2007

Por despacho do presidente do Instituto Superior Técnico de 15 de Setembro de 2006, proferido por delegação de competências, foi autorizado o contrato administrativo de provimento de Henrique Miguel Leite de Freitas Pereira para exercer funções de professor auxiliar convidado a 40% no Instituto Superior Técnico, por conveniência urgente de serviço, com efeitos a partir de 15 de Setembro de 2006 e válido por um ano. (Isento de fiscalização prévia do Tribunal de Contas.)

Relatório a que se refere o n.º 3 do artigo 15.º do Estatuto da Carreira Docente Universitária, anexo à Lei n.º 19/80, de 16 de Julho

A comissão coordenadora do conselho científico do Instituto Superior Técnico da Universidade Técnica de Lisboa aprovou, por unanimidade, em 14 de Dezembro de 2005 a proposta respeitante à contratação do Doutor Henrique Miguel Leite de Freitas Pereira como professor auxiliar convidado a 40%, com efeitos a partir de 15 de Setembro de 2006 e válida pelo período de um ano.

A proposta veio acompanhada pelo parecer previsto no n.º 2 do artigo 15.º do Estatuto da Carreira Docente Universitária, o qual foi subscrito pelos professores associados Doutores José Manuel de Saldanha Gonçalves de Matos, Carlos dos Santos Pereira e Maria do Rosário Sintra de Almeida Partidário, todos deste Instituto.

Com base no parecer favorável e fundamentado na análise do *curriculum vitae*, o conselho científico foi de parecer que o Doutor Henrique Miguel Leite de Freitas Pereira preenche as condições adequadas ao exercício da docência na categoria mencionada.

12 de Julho de 2006. — O Presidente-Adjunto para os Assuntos Científicos, *Afonso Barbosa*.

13 de Dezembro de 2006. — Pelo Presidente do Conselho Directivo, *Custódio Peixeiro*.

INSTITUTO POLITÉCNICO DE LISBOA

Despacho n.º 2333/2007

Curso de licenciatura em Teatro — Adequação de ciclos de estudos

Considerando o disposto no artigo 13.º da Lei n.º 46/86, de 14 de Outubro, alterado pelas Leis n.ºs 115/97, de 19 de Setembro, e 49/2005, de 30 de Agosto, no artigo 61.º do Decreto-Lei n.º 74/2006, de 24 de Março, e na Portaria n.º 413-E/98, de 17 de Julho, e na sequência do registo efectuado pela Direcção-Geral do Ensino Superior sob o número R/B-AD-262/2006 [despacho n.º 12.805/2006 (2.ª série), publicado no *Diário da República*, 2.ª série, de 20 de Junho de 2006], no uso das competências conferidas pela alínea *n*) do n.º 1 do despacho n.º 11.388/2005 (2.ª série), e sob proposta da Escola Superior de Teatro e Cinema, aprovo a adequação do curso bietápico de licenciatura em Teatro, criado pela Portaria n.º 413-E/98, de 17 de Julho, e alterado pelas Portarias n.ºs 992/99, de 3 de Novembro, 694/2001, de 20 de Julho, 462/2003, de 3 de Junho, conjugada com

o n.º 5 da Portaria n.º 595/2005, de 15 de Julho, e 753/2005, de 29 de Agosto, nos termos seguintes:

1.º

Adequação do curso

1 — O Instituto Politécnico de Lisboa, através da Escola Superior de Teatro e Cinema, adequa o anterior curso bietápico de licenciatura em Teatro, ramos de Actores, Design de Cena, Dramaturgia e Produção, ao regime jurídico fixado pelo Decreto-Lei n.º 74/2006, de 24 de Março, passando com esta adequação a designar-se por licenciatura em Teatro, ramos de Actores, Design de Cena, Dramaturgia e Produção, adiante designados simplesmente por curso.

2 — Em resultado desta adequação o Instituto Politécnico de Lisboa, através da Escola Superior de Teatro e Cinema, confere o grau de licenciatura em Teatro e ministra o ciclo de estudos a ele conducente.

2.º

Organização do curso

O curso organiza-se em unidades de crédito de acordo com o sistema europeu de transferência de créditos (ECTS).

3.º

Estrutura curricular e plano de estudos

A estrutura curricular e o plano de estudos do curso são os que constam nos anexos ao presente despacho.

4.º

Normas regulamentares do curso

As normas regulamentares do curso são aprovadas pelo órgão competente da unidade orgânica e delas devem constar, nomeadamente:

- Condições específicas de ingresso, nos termos da lei;
- Condições de funcionamento;
- Regime de avaliação de conhecimentos e de classificação final dos alunos;
- Regime de precedências;
- Regime de prescrição do direito à inscrição, tendo em consideração o disposto na lei sobre esta matéria.

5.º

Regime de transição

As regras de transição para a nova organização curricular decorrente da adequação são aprovadas pelo órgão competente da unidade orgânica e publicadas no *Diário da República*, 2.ª série.

6.º

Aplicação

O disposto no presente despacho aplica-se a partir do ano lectivo de 2006-2007, inclusive.

4 de Novembro de 2006. — O Presidente, *Luís Manuel Vicente Ferreira*.

ANEXO I**Estrutura curricular e planos de estudos**

- Estabelecimento de ensino — Instituto Politécnico de Lisboa.
- Unidade orgânica — Escola Superior de Teatro e Cinema.
- Curso — Teatro.
- Grau ou diploma — licenciatura.
- Área científica predominante do curso — Teorias e Estéticas.
- Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma — 180 ECTS.
- Duração normal do curso — três anos (seis semestres).
- Opções, ramos ou outras formas de organização de percursos alternativos em que o curso se estrutura — o curso de Teatro constitui-se pelos seguintes ramos: Actores, Design de Cena, Dramaturgia e Produção.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau de licenciado em Teatro:

Curso de Teatro**Ramo de Actores**

QUADRO N.º 1

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Práticas Teatrais	PT	10	—
Corpo	C	27	—
Voz	V	35	—
Histórias	H	11	—
Teorias e Estéticas	TE	27	—
Interpretação	I	57	—
Dramaturgia	D	13	—
Total		180	

Ramo de Design de Cena

QUADRO N.º 2

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Práticas Teatrais	PT	10	—
Tecnologias	TC	39	—
Design	DE	76	—
Histórias	H	10	—
Teorias e Estéticas	TE	38	—
Produção	PT	2	—
Dramaturgia	D	5	—
Total		180	

Ramo de Dramaturgia

QUADRO N.º 3

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Práticas Teatrais	PT	10	—
Histórias	H	11	—
Teorias e Estéticas	TE	32	—
Dramaturgia	D	127	—
Total		180	

Ramo de Produção

QUADRO N.º 4

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Práticas Teatrais	PT	10	—
Produção	P	47	—
Economia e Gestão	EG	17	—
Direito	DI	10	—
Sociologia	S	5	—
Técnicas Teatrais	TT	26	—
Comunicação	C	9	—
Histórias	H	11	—
Teorias e Estéticas	TE	32	—
Dramaturgia	D	13	—
Total		180	

ANEXO II

Instituto Politécnico de Lisboa

Escola Superior de Teatro e Cinema

Curso de Teatro — Ramo de Actores

Grau de licenciatura

Área científica predominante: Interpretação

1.º ano — 1.º semestre

QUADRO N.º 1

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Oficina Comum	PT	Semestral	270			216			216	10	
Corpo I	C	Semestral	126			108			108	4	
Voz I	V	Semestral	126			108			108	4	
Música e Espaço Acústico I	V	Semestral	54			36			36	2	
História do Teatro I	H	Semestral	54		36				36	2	
História da Arte I	H	Semestral	54		36				36	2	
Métodos e Técnicas de Investigação	TE	Semestral	54			36			36	2	
Teorias da Arte Teatral I	TE	Semestral	90		36				36	4	
<i>Total</i>			828		108	504			612	30	

1.º ano — 2.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Interpretação I	I	Semestral	252			216			216	9	
Corpo II	C	Semestral	144			108			108	5	
Voz II	V	Semestral	144			108			108	5	
Música e Espaço Acústico II	V	Semestral	54			36			36	2	
Literatura Dramática I	D	Semestral	72		36				36	3	
História da Arte II	H	Semestral	54		36				36	2	
Teorias da Arte Teatral II	TE	Semestral	108		36				36	4	
<i>Total</i>			828		108	468			576	30	

2.º ano — 3.º semestre

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Interpretação II	I	Semestral	252			216			216	9	
Corpo III	C	Semestral	144			108			108	5	
Voz III	V	Semestral	144			108			108	5	
Música e Espaço Acústico III	V	Semestral	54			36			36	2	
Literatura Dramática II	D	Semestral	54		36				36	2	
História da Arte III	H	Semestral	72		36				36	3	
Teorias da Arte Teatral III	TE	Semestral	108		36				36	4	
<i>Total</i>			828		108	468			576	30	

2.º ano — 4.º semestre

QUADRO N.º 4

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Interpretação III	I	Semestral	252			216			216	9	
Corpo IV	C	Semestral	144			108			108	5	
Voz IV	V	Semestral	144			108			108	5	
Música e Espaço Acústico IV	V	Semestral	54			36			36	2	
Literatura Dramática III	D	Semestral	72		36				36	3	
História do Teatro II	H	Semestral	54		36				36	2	
Teorias da Arte Teatral IV	TE	Semestral	108		36				36	4	
<i>Total</i>			828		108	468			576	30	

3.º ano — 5.º semestre

QUADRO N.º 5

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Interpretação IV	I	Semestral	432			324			324	17	
Corpo V	C	Semestral	108			72			72	4	
Voz V	V	Semestral	108			72			72	4	
Problemas da Arte Contemporânea	TE	Semestral	144		36				36	5	
<i>Total</i>			792		36	468			504	30	

3.º ano — 6.º semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Interpretação V	I	Semestral	316			324			324	13	
Escrita de Relatório	TE	Semestral	98					36	36	4	
Corpo VI	C	Semestral	108			72			72	4	
Voz VI	V	Semestral	108			72			72	4	
Escritas Dramáticas da Contemporaneidade	D	Semestral	126		36				36	5	
<i>Total</i>			756		36	468		36	540	30	

T — ensino teórico.
 TP — ensino teórico-prático.
 PL — ensino prático e laboratorial.
 TC — trabalho de campo.
 S — seminário.
 E — estágio.
 OT — orientação tutorial.
 O — outra.

ANEXO III

Instituto Politécnico de Lisboa

Escola Superior de Teatro e Cinema

Curso de Teatro — Ramo de Design de Cena

Grau de licenciatura

Área científica predominante: Design de Cena

1.º ano — 1.º semestre

QUADRO N.º 1

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Oficina Comum	PT	Semestral	270			216			216	10	
Tecnologia I	TC	Semestral	162			144			144	6	
Desenho I	DE	Semestral	126			108			108	4	
Teoria e História do Design de Cena I	TE	Semestral	54		36				36	2	
História da Arte I	H	Semestral	54		36				36	2	
Métodos e Técnicas de Investigação	TE	Semestral	54			36			36	2	
Teorias da Arte Teatral I	TE	Semestral	90		36				36	4	
<i>Total</i>			810		108	504			612	30	

1.º ano — 2.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Design de Cena I	DE	Semestral	216			180			180	8	
Tecnologia II	TC	Semestral	162			144			144	6	
Desenho II	DE	Semestral	162			144			144	6	
História do Teatro e das Literaturas Dramáticas I	H	Semestral	54		36				36	2	
Teoria e História do Design de Cena II	TE	Semestral	72		36				36	2	
História da Arte II	H	Semestral	54		36				36	2	
Teorias da Arte Teatral II	TE	Semestral	108		36				36	4	
<i>Total</i>			828		144	468			612	30	

2.º ano — 3.º semestre

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações
			Total	Contacto					Total		
				OT	T	TP	PL	S			
Design de Cena II	DE	Semestral	216			180			180	8	
Tecnologia III	TC	Semestral	162			144			144	6	
Desenho III	DE	Semestral	126			108			108	5	
Teoria e História do Design de Cena III	TE	Semestral	72		36				36	2	
História do Teatro e das Literaturas Dramáticas II	H	Semestral	54		36				36	2	

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
História da Arte III	H	Semestral	72		36					36	3	
Teorias da Arte Teatral III	TE	Semestral	108		36					36	4	
<i>Total</i>			810		144	432				576	30	

2.º ano — 4.º semestre

QUADRO N.º 4

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
Design de Cena III	DE	Semestral	288			216				216	11	
Tecnologia IV	TC	Semestral	234			216				216	9	
Iniciação à Produção de Cena	P	Semestral	54			36				36	2	
Teoria e História do Design de Cena IV	TE	Semestral	108		72					72	4	
Teorias da Arte Teatral IV	TE	Semestral	108		36					36	4	
<i>Total</i>			792		108	468				576	30	

3.º ano — 5.º semestre

QUADRO N.º 5

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
Design de Cena IV	DE	Semestral	360			252				252	13	
Tecnologia V	TC	Semestral	324			216				216	12	
Problemas da Arte Contemporânea	TE	Semestral	144			36				36	5	
<i>Total</i>			828			504				504	30	

3.º ano — 6.º semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
Design de Cena V	DE	Semestral	512			288				288	21	
Escrita de Relatório	TE	Semestral	100					36		36	4	
Escritas Dramáticas da Contemporaneidade	D	Semestral	126		36					36	5	
<i>Total</i>			738		36	288			36	360	30	

T — ensino teórico.
 TP — ensino teórico-prático.
 PL — ensino prático e laboratorial.
 TC — trabalho de campo.
 S — seminário.
 E — estágio.
 OT — orientação tutorial.
 O — outra.

ANEXO IV

Instituto Politécnico de Lisboa

Escola Superior de Teatro e Cinema

Curso de Teatro — Ramo de Dramaturgia

Grau de licenciatura

Área científica predominante: Dramaturgia

1.º ano — 1.º semestre

QUADRO N.º 1

Unidades curriculares	Área científica	Tipo	Horas de trabalho						Créditos	Observações		
			Total	Contacto								
				OT	T	TP	PL	S			Total	
Oficina Comum	PT	I	270			216				216	10	
Dramaturgia I	D	I	270			144				144	10	
História do Teatro I	H	I	54		36					36	2	
História da Arte I	H	I	54		36					36	2	
Métodos e Técnicas de Investigação	TE	I	54			36				36	2	
Teorias da Arte Teatral I	TE	I	90		36					36	4	
<i>Total</i>			792		108	396				504	30	

1.º ano — 2.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Horas de trabalho						Créditos	Observações		
			Total	Contacto								
				OT	T	TP	PL	S			Total	
Dramaturgia II	D	I	540			216				216	21	
Literatura Dramática I	D	I	72		36					36	3	
História da Arte II	H	I	54		36					36	2	
Teorias da Arte Teatral II	TE	I	108		36					36	4	
<i>Total</i>			774		108	216				324	30	

2.º ano — 3.º semestre

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Horas de trabalho						Créditos	Observações		
			Total	Contacto								
				OT	T	TP	PL	S			Total	
Dramaturgia III	D	I	540			252				252	21	
Literatura Dramática II	D	I	54		36					36	2	
História da Arte III	H	I	72		36					36	3	
Teorias da Arte Teatral III	TE	I	108		36					36	4	
<i>Total</i>			774		108	252				360	30	

2.º ano — 4.º semestre

QUADRO N.º 4

Unidades curriculares	Área científica	Tipo	Horas de trabalho						Créditos	Observações		
			Total	Contacto								
				OT	T	TP	PL	S			Total	
Dramaturgia IV	D	I	540			288				288	21	
História do Teatro II	H	I	54		36					36	2	

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto								
				OT	T	TP	PL	S	Total			
Literatura Dramática III	D TE	I	72		36					36	3	
Teorias da Arte Teatral IV		I	108		36					36	4	
<i>Total</i>			774		108	288				396	30	

3.º ano — 5.º semestre

QUADRO N.º 5

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto								
				OT	T	TP	PL	S	Total			
Dramaturgia V	D TE	I	648			252				252	25	
Problemas da Arte Contemporânea		I	144		36					36	5	
<i>Total</i>			792		36	252				288	30	

3.º ano — 6.º semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto								
				OT	T	TP	PL	S	Total			
Dramaturgia VI	D TE TE D	I	384			180				180	16	
Escrita de Relatório		I	103					36		36	4	
Seminário		I	125					36		36	5	
Escritas Dramáticas da Contemporaneidade		I	126		36					36	5	
<i>Total</i>			738		36	180		72		288	30	

T — ensino teórico.
 TP — ensino teórico-prático.
 PL — ensino prático e laboratorial.
 TC — trabalho de campo.
 S — seminário.
 E — estágio.
 OT — orientação tutorial.
 O — outra.

ANEXO V

Instituto Politécnico de Lisboa

Escola Superior de Teatro e Cinema

Curso de Teatro — Ramo de Produção

Grau de licenciatura

Área científica predominante: Produção

1.º ano — 1.º semestre

QUADRO N.º 1

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto								
				OT	T	TP	PL	S	Total			
Oficina Comum	PT TT	Semestral	270			216				216	10	
Técnicas Teatrais I		Semestral	252			108				108	10	

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
História do Teatro I	H	Semestral	54		36					36	2	
História da Arte I	H	Semestral	54		36					36	2	
Métodos e Técnicas de Investigação	TE	Semestral	54			36				36	2	
Teorias da Arte Teatral I	TE	Semestral	90		36					36	4	
<i>Total</i>			774		108	360				468	30	

1.º ano — 2.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
Direito I	DI	Semestral	126			72				72	5	
Técnicas Teatrais II	TT	Semestral	162			108				108	6	
Técnicas de Palco I	TT	Semestral	144			108				108	5	
Gestão Cultural I	EG	Semestral	144			72				72	5	
Literatura Dramática I	D	Semestral	72		36					36	3	
História da Arte II	H	Semestral	54		36					36	2	
Teorias da Arte Teatral II	TE	Semestral	108		36					36	4	
<i>Total</i>			810		108	360				468	30	

2.º ano — 3.º semestre

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
Direito II	DI	Semestral	144			72				72	5	
Comunicação e Marketing I	C	Semestral	144			72				72	5	
Gestão Cultural II	EG	Semestral	180			72				72	6	
Técnicas de Palco II	TT	Semestral	126			72				72	5	
Literatura Dramática II	D	Semestral	54		36					36	2	
História da Arte III	H	Semestral	72		36					36	3	
Teorias da Arte Teatral III	TE	Semestral	108		36					36	4	
<i>Total</i>			828		108	288				396	30	

2.º ano — 4.º semestre

QUADRO N.º 4

Unidades curriculares	Área científica	Tipo	Horas de trabalho							Créditos	Observações	
			Total	Contacto					Total			
				OT	T	TP	PL	S				
Comunicação e Marketing II	C	Semestral	108			72				72	4	
Gestão Cultural III	EG	Semestral	144			72				72	6	
Prática de Produção I	P	Semestral	144			72				72	6	
Sociologia dos Públicos	S	Semestral	126		72					72	5	
História do Teatro II	H	Semestral	54		36					36	2	
Literatura Dramática III	D	Semestral	72		36					36	3	
Teorias da Arte Teatral IV	TE	Semestral	108		36					36	4	
<i>Total</i>			756		180	216				396	30	

3.º ano — 5.º semestre

QUADRO N.º 5

Unidades curriculares	Área científica	Tipo	Horas de trabalho						Créditos	Observações	
			Total	Contacto							
				OT	T	TP	PL	S			Total
Prática de Produção II	P TE	Semestral	684			468			468	25	
Problemas da Arte Contemporânea		Semestral	144		36				36	5	
<i>Total</i>			828		36	468			504	30	

3.º ano — 6.º semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Horas de trabalho						Créditos	Observações	
			Total	Contacto							
				OT	T	TP	PL	S			Total
Prática de Produção III	P TE TE D	Semestral	416			396			396	15	
Escrita de Relatório		Semestral	104					36	36	4	
Seminário		Semestral	128					36	36	5	
Escritas Dramáticas da Contemporaneidade		Semestral	126		36				36	5	
<i>Total</i>			774		36	396		72	504	30	

T — ensino teórico.
 TP — ensino teórico-prático.
 PL — ensino prático e laboratorial.
 TC — trabalho de campo.
 S — seminário.
 E — estágio.
 OT — orientação tutorial.
 O — outra.

INSTITUTO POLITÉCNICO DA SAÚDE DE LISBOA

Escola Superior de Enfermagem de Francisco Gentil

Despacho (extracto) n.º 2334/2007

Por despacho da presidente do conselho directivo da Escola Superior de Enfermagem de Francisco Gentil de 18 de Janeiro de 2007 foi Maria Augusta Grou Moita, professora-adjunta do quadro desta Escola, nomeada definitivamente, precedendo concurso, na categoria de professor-coordenador do mesmo quadro, ficando posicionada no escalão 1, índice 220, da estrutura remuneratória da carreira do pessoal docente do ensino superior politécnico.

23 de Janeiro de 2007. — A Presidente do Conselho Directivo,
 Helena Matos Silva.

Escola Superior de Enfermagem de Maria Fernanda Resende

Aviso n.º 2568/2007

1 — Nos termos do artigo 28.º do Decreto-Lei n.º 204/98, de 11 de Julho, faz-se público que, por despacho de 22 de Janeiro de 2007 da presidente do conselho directivo da Escola Superior de Enfermagem de Maria Fernanda Resende, se encontra aberto, pelo prazo de 10 dias úteis a contar da data de publicação deste aviso no *Diário da República*, concurso interno geral de acesso com vista ao preenchimento de uma vaga de técnico profissional especialista principal, da carreira de pessoal técnico-profissional, da área funcional de biblioteca e documentação, existente no quadro de pessoal desta Escola, aprovado pela Portaria n.º 472/99, de 29 de Junho.

2 — Garantia de igualdade de tratamento — nos termos do disposto no despacho conjunto n.º 373/2000, declara-se que «em cumprimento

da alínea h) do artigo 9.º da Constituição, a Administração Pública, enquanto entidade empregadora, promove activamente uma política de igualdade de oportunidades entre homens e mulheres no acesso ao emprego e na progressão profissional, providenciando escrupulosamente no sentido de evitar toda e qualquer forma de discriminação».

3 — Prazo de validade — o concurso é válido pelo prazo de seis meses.

4 — Conteúdo funcional — o constante do mapa II e do artigo 4.º do Decreto-Lei n.º 247/91, de 10 de Julho.

5 — Local de trabalho e vencimento — o local de trabalho situa-se em Lisboa, na Avenida do Brasil, 53-B, sendo o vencimento o correspondente ao escalão e índice fixados nos termos do Decreto-Lei n.º 404-A/98, de 18 de Dezembro, com as alterações introduzidas pela Lei n.º 44/99, de 11 de Junho, e as condições de trabalho e regalias sociais as genericamente vigentes para os funcionários da administração central.

6 — Condições de candidatura — ser técnico profissional especialista com pelo menos três anos de serviço na categoria classificados de *Muito bom* ou cinco anos classificados de *Bom*, ou estar ao abrigo do artigo 15.º, n.º 4, da Lei n.º 10/2004, de 22 de Março, e do artigo 1.º da Lei n.º 15/2006, de 26 de Abril, conjugado com o artigo 29.º do Decreto-Lei n.º 204/98, de 11 de Julho.

7 — No presente concurso será utilizada a avaliação curricular como método de selecção, com carácter eliminatório.

7.1 — Este método poderá ser complementado com entrevista profissional de selecção, se o júri assim o deliberar.

7.2 — Aplicação do método de selecção — na avaliação curricular, expressa de 0 a 20 valores, serão ponderadas:

- Habilitação académica de base;
- Experiência e qualificação profissionais;
- Formação profissional específica;
- Classificação de serviço.

7.3 — Os critérios de apreciação e ponderação da avaliação curricular e da entrevista profissional de selecção, bem como o sistema

(TOJ, 2007a)

D.1.b Activity Plan | Acting, Dram., S&W Design, and Prod. Mgmt. (2008/09)

D.1.b.1 1st Year

		PLANO DE ACTIVIDADES PARA O ANO LECTIVO 2008/2009 (curriculares e complementares) Curso de Teatro: Actores Responsável Prof. Álvaro Correia	
		INTERPRETAÇÃO	VOZ
		CORPO	
1º ano Responsável pelo ano: Prof ^a . Maria João Vicente			
<p>Férias e Interrupções lectivas: Natal – 22 Dezembro a 3 Janeiro Início aulas – 5 Janeiro Semana exames 9 a 13 Fevereiro Semana de reuniões – 16 a 20 Fevereiro Férias semestre – 16 a 28 Fevereiro Início 2º semestre – 2 Março Férias da Páscoa 6 a 18 Abril Início aulas – 20 Abril Época de exames – 13 a 17 Julho Final 2º semestre – 17 Julho</p>	<p>Início das aulas: 1º ano – 29 Setembro 2º e 3º anos – 22 Setembro</p>	<p>Jornadas Pedagógicas: Março 2009 – 1 semana na altura das Comemorações do Dia Mundial do Teatro</p>	
	<p>1º Semestre: 1 - Descoberta do Teatro 2 –Experiência do Teatro a partir de fontes greco-latinas</p> <p>Modo de funcionamento: Oficina Comum: todas as opções – 3 turmas 12 horas semanais – tarde em articulação com o Instituto Português de Museus e outros Museus</p> <p>Salas 107, 108, 112</p>	<p>Professor responsável pela "Oficina Comum" – Maria João Vicente Professores: M^a João Vicente; António Lagarto; Armando N. Rosa; Miguel Cruz Bruno Bravo; Marta Cordeiro; Sérgio Loureiro; Ana Pais; Conceição Mendes. Pedro Matos; José Espada; José Valentim Lemos; Marisa Falcon</p>	<p>Prof^a Elsa Braga Música e Espaço Acústico: António Neves da Silva</p>
		1º semestre: 29 Setembro a 6 Fevereiro Apresentação: 4, 5, 6 Fevereiro	
<p>2º Semestre: Tema: Romantismos Goethe; Schiller; Kleist</p> <p>Modo de funcionamento: Inclui articulação com alunos de Dramaturgia (4 horas) 12 horas semanais – tarde 2 turmas</p> <p>Salas 112 e 116</p>	<p>Professores: Maria Duarte Pedro Matos</p> <p>Apoio dramaturgício – Ana Pais e José Valentim Lemos</p>	<p>Prof^a. Elsa Braga Música e Espaço Acústico: António Neves da Silva e Domingos Morais</p>	<p>Prof. Howard Sonenklar</p>
		2º semestre: 2 Março a 17 Julho Apresentação: sala 112 ou 116	
		1º grupo: 6, 7, 8 Julho	2º grupo: 6, 7, 8 Julho

D.1.b.2 2nd Year

		INTERPRETAÇÃO	VOZ	CORPO
2º ano Responsável pelo ano: Prof. Francisco Salgado				
<p>1º Semestre: Teatro Clássico (Séculos XVI – XVII)</p> <p>Temas: Gil Vicente e William Shakespeare</p> <p>Modo de funcionamento: Inclui articulação com alunos de Dramaturgia (4 horas) 12 horas semanais – manhã 2 turmas</p> <p>Salas 107 e 108</p>	<p>Professores: Francisco Salgado Álvaro Correia</p> <p>Apoio dramaturgício – Rui Pina Coelho e Ana Pais</p>	<p>Prof^a Maria Repas</p> <p>Música e Espaço Acústico: António Neves da Silva e Domingos Morais</p>	<p>Prof. Jean-Paul Bucchieri</p>	
		1º semestre: 22 Setembro a 6 Fevereiro Apresentação: aula aberta 2, 3, 4 Fevereiro		
<p>2º Semestre: Teatro Clássico (Séculos XVI –XVII)</p> <p>Tema: Gil Vicente e William Shakespeare</p> <p>Modo de funcionamento: Inclui articulação com alunos de Dramaturgia (4 horas), Design de Cena e Produção 12 horas semanais – manhã</p> <p>Salas 107 / 108</p>	<p>Professores: Francisco Salgado Álvaro Correia</p> <p>Apoio dramaturgício: Rui Pina Coelho e Ana Pais</p> <p>Design de Cena: Sérgio Loureiro e Graça Rodrigues</p> <p>Coordenação de Produção: Miguel Cruz e Marisa Falcón</p>	<p>Prof^a Maria Repas</p> <p>Música: António Neves da Silva Espaço Acústico: Domingos Morais</p>	<p>Prof. Jean-Paul Bucchieri</p>	
		2º semestre: 2 Março a 17 Julho Apresentação: 2 grupos Grande Auditório 2, 3, 4 9, 10, 11 Julho		

D.1.b.3 3rd Year

	INTERPRETAÇÃO	VOZ	CORPO
3º ano Responsável pelo ano: Profª Maria Repas			
<p><u>1º Semestre</u> <u>Oficina Teatral</u></p> <p style="text-align: right;"><u>1º Módulo</u></p> <p>Modo de funcionamento: 2 turmas 16 horas semanais – manhã</p> <p>Sala: 116</p>	<p>Professor: João Brites</p> <p>Apoio dramaturgico: Rui Pina Coelho</p>	<p>Profª Sara Belo</p>	<p>Prof. Luca Aprea</p>
<p><u>Oficina de Performance</u></p> <p style="text-align: right;"><u>2º Módulo</u></p> <p>Modo de funcionamento: 16 horas semanais – manhã</p> <p>Sala: 112</p>	<p>Actores: Sílvia Real</p> <p>Apoio dramaturgico: Ana Pais</p>		
<p><u>2º Semestre:</u> <u>Oficina de Criação</u></p> <p>Opção 1 – Cinema – Departamento Cinema ESTC – Televisão – Universidade Lusófona</p> <p>Opção 2 – Teatro – Teatro Maria Matos</p> <p>Opção 3 – Teatro – Teatro Nacional D. Maria II</p> <p>Modo de funcionamento: 16 horas semanais</p>	<p><u>Opção 1:</u> Professor responsável: Luís Fonseca Apoio dramaturgico: Maria Mendes Apoio design de cena: Marta Cordeiro Apoio produção: Marisa Falcón</p> <p><u>Opção 2:</u> Professora responsável : Cristina Carvalho Apoio dramaturgico: Armando N. Rosa Apoio design de cena: António Lagarto Apoio produção: Miguel Cruz</p> <p><u>Opção 3:</u> Professor responsável: Francisco Camacho Apoio dramaturgico: David Antunes Apoio design de cena: José Espada Apoio produção: Conceição Mendes</p>	<p>Profª Sara Belo</p> <p>Música: Domingos Morais</p>	<p>Prof. Luca Aprea</p>

(HSTF-PIL, 2008a)

D.1.c Activity Plan | Acting, Dram., S&W Design, and Prod. Mgmt. (2009/10)

D.1.c.1 1st Year

PLANO DE ACTIVIDADES PARA O ANO LECTIVO 2009/2010 (curriculares e complementares) LICENCIATURA em Teatro: Actores Responsável Prof. Álvaro Correia						
	INTERPRETAÇÃO	VOZ	CORPO			
Férias e Interrupções lectivas: Natal - 21 Dezembro a 2 Janeiro Início aulas - 4 Janeiro Semana exames - 1 a 5 Fevereiro Semana de reuniões - 8 a 12 Fevereiro Férias semestre - 8 a 19 Fevereiro Início 2º semestre - 22 Fevereiro Férias da Páscoa - 27 Março a 10 Abril Início aulas - 12 Abril Época de exames - 5 a 9 Julho Final 2º semestre - 9 Julho Semana de reuniões - 12 a 16 Julho				Início das aulas: 1º ano - 28 Setembro 2º e 3º anos - 21 Setembro		
1º ano Responsável pelo ano: Profª. Maria João Vicente						
1º Semestre: 1 - Descoberta do Teatro 2 - Experiência do Teatro a partir de fontes greco-latinas Modo de funcionamento: Oficina Comum: todas as opções - 2 turmas 12 horas semanais - tarde em articulação com o Instituto Português de Museus e outros Museus Salas 107, 108	Professor responsável pela "Oficina Comum" - Maria João Vicente Professores: Mª João Vicente; António Lagarto; Armando N. Rosa; Miguel Cruz Pedro Matos; José Espada; José Valentim Lemos; Marisa Falcón	Elsa Braga Música e Espaço Acústico: António Neves da Silva	Howard Sonenklar 1º semestre: 28 Setembro a 5 Fevereiro Apresentação: 21, 22, 23 Janeiro			
2º Semestre: Tema: Tchekov Modo de funcionamento: Inclui articulação com alunos de Dramaturgia (4 horas) 12 horas semanais - tarde 2 turmas Salas 112 e 116	Professores: Maria João Vicente Pedro Matos Apoio dramaturgico - Ana Pais e José Valentim Lemos	Elsa Braga Música e Espaço Acústico: António Neves da Silva e Domingos Morais	Howard Sonenklar 2º semestre: 22 Fevereiro a 9 Julho Apresentação: 21, 22 e 23 Junho			

D.1.c.2 2nd Year

	INTERPRETAÇÃO	VOZ	CORPO
2º ano Responsável pelo ano: Prof. Francisco Salgado			
1º Semestre: Teatro Clássico (Séculos XVI - XVII) Temas: Gil Vicente e William Shakespeare Modo de funcionamento: Inclui articulação com alunos de Dramaturgia 12 horas semanais - manhã 2 turmas Salas 107 e 108	Professores: Francisco Salgado Álvaro Correia Apoio dramaturgico - Rui Pina Coelho e Ana Pais	Sara Belo Música e Espaço Acústico: António Neves da Silva e Domingos Morais	Jean-Paul Bucchieri 1º semestre: 21 Setembro a 5 Fevereiro Apresentação: aula aberta 18, 19 e 20 Janeiro
2º Semestre: Teatro Clássico (Séculos XVI - XVII) Tema: Gil Vicente e William Shakespeare Modo de funcionamento: Inclui articulação com alunos de Dramaturgia, Design de Cena e Produção 12 horas semanais - manhã Salas 107 e 108	Professores: Francisco Salgado Álvaro Correia Apoio dramaturgico: Rui Pina Coelho e Ana Pais Design de Cena: Sérgio Loureiro e Graça Rodrigues Coordenação de Produção: Miguel Cruz e Marisa Falcón	Sara Belo Música: António Neves da Silva Espaço Acústico: Domingos Morais	Jean-Paul Bucchieri 2º semestre: 22 Fevereiro a 9 Julho Apresentação: 2 grupos Grande Auditório 24, 25 e 26 Junho 28, 29 e 30 Junho

D.1.c.3 3rd Year

	INTERPRETAÇÃO	VOZ	CORPO
3º ano Responsável pelo ano: Profª Maria Repas			
<u>1º Semestre</u> <u>Oficina Teatral</u> <u>1º Módulo</u> Modo de funcionamento: 2 turmas 16 horas semanais - manhã Sala: 116	Professor: João Brites Apoio dramaturgico: Rui Pina Coelho	Maria Repas	Luca Aprea
<u>Oficina de Performance</u> <u>2º Módulo</u> Modo de funcionamento: 16 horas semanais - manhã Sala: 112	Actores: Sílvia Real Apoio dramaturgico: Ana Pais	1ª parte do 1º Módulo: 21 Setembro a 21 Novembro Apresentação: 18, 19, 20 Novembro - aula aberta 2ª parte do 1º Módulo: 23 Novembro a 5 Fevereiro Apresentação: 27, 28 e 29 Janeiro - aula aberta	
<u>2º Semestre:</u> <u>Oficina de Criação</u> Opção 1 - Cinema - Departamento Cinema ESTC Opção 2 - Teatro - Teatro Maria Matos Opção 3 - Teatro - Teatro Nacional D. Maria II Modo de funcionamento: 16 horas semanais	Opção 1: Professor responsável: Luís Fonseca Apoio dramaturgico: Maria Mendes Apoio design de cena: Marta Cordeiro Apoio produção: Marisa Falcón Opção 2: Professor responsável : Armando N. Rosa Apoio design de cena: António Lagarto Apoio produção: Miguel Cruz Opção 3: Professor responsável: Apoio dramaturgico: David Antunes Apoio design de cena: José Espada Apoio produção: Conceição Mendes	Maria Repas Música: Domingos Morais e António Neves da Silva	Luca Aprea 2º Semestre: 22 Fevereiro a 9 Julho Apresentações : Opção 1 - Junho Opção 2 - Junho Opção 3 - Junho

(2009a)

D.1.d Activity Plan | Acting, Dram., S&W Design, and Prod. Mgmt. (2010/11)

D.1.d.1 1st Year

		INTERPRETAÇÃO	VOZ	CORPO
		1º ano		
<p>Férias e Interrupções lectivas: Natal - 19 Dezembro a 2 Janeiro Início aulas - 3 Janeiro Semana exames - 7 a 11 Fevereiro Semana de reuniões - 14 a 18 Fevereiro Férias semestre - 14 a 27 Fevereiro Final 1º semestre - 12 Fevereiro Início 2º semestre - 28 Fevereiro Férias da Páscoa - 17 Abril a 1 Maio Início aulas - 2 Maio Época de exames - 11 a 15 Julho Final 2º semestre - 16 Julho Semana de reuniões - 18 a 22 Julho</p>	<p>INÍCIO DAS AULAS: 1º ano - 27 Setembro 2º e 3º anos - 27 Setembro</p>		<p>PLANO DE ACTIVIDADES PARA O ANO LECTIVO 2010/2011 (curriculares e complementares) LICENCIATURA em Teatro</p>	
	<p>1º Semestre: 1 - Descoberta do Teatro 2 - Experiência do Teatro a partir de fontes greco-latinas</p> <p>Modo de funcionamento: Oficina Comum: todas as opções - 3 turmas 12 horas semanais - tarde Apresentação Prática Produção de Documentação Teórica em articulação com o Instituto Português de Museus e outros Museus</p> <p>Salas 107, 108, 112</p>	<p>Professor responsável pela "Oficina Comum" - Maria João Vicente Professores: Mª João Vicente; António Lagarto; Armando N. Rosa; Marisa Falcón</p> <p>Pedro Matos; José Espada; José Valentim Lemos; Conceição Mendes</p> <p>Bruno Bravo; Sérgio Loureiro; Maria Mendes Miguel Cruz</p>	<p>Elsa Braga Música e Espaço Acústico: António Neves da Silva</p>	<p>Howard Sonenklar</p>
		<p>1º semestre: 27 Setembro a 12 Fevereiro Apresentação: Última semana Janeiro</p>		
<p>2º Semestre: Tema: Tchekov</p> <p>Modo de funcionamento: 12 horas semanais - tarde, 3 turmas Apresentação Prática Produção de Documentação Teórica</p> <p>Salas 112, 116, 108</p>	<p>Professores: Maria João Vicente Pedro Matos </p> <p>Apoio dramaturgico - Ana Pais, José Valentim Lemos, David Antunes</p>	<p>Elsa Braga Música e Espaço Acústico: António Neves da Silva e Domingos Morais</p>	<p>Howard Sonenklar</p>	
		<p>2º semestre: 28 Fevereiro a 16 Julho Apresentação: 15, 16 e 17 Junho</p>		

D.1.d.2 2nd Year

		INTERPRETAÇÃO	VOZ	CORPO
		2º ano		
<p>1º Semestre: Teatro Clássico (Séculos XVI - XVII)</p> <p>Temas: Gil Vicente e William Shakespeare</p> <p>Modo de funcionamento: Inclui articulação com alunos de Dramaturgia 12 horas semanais - manhã; 2 turmas Apresentação Prática Produção de Documentação Teórica</p> <p>Salas 107 e 108</p>	<p>Professores: Francisco Salgado Álvaro Correia</p> <p>Apoio dramaturgico - Rui Pina Coelho e Ana Pais</p>	<p>Maria Repas Música e Espaço Acústico: António Neves da Silva e Domingos Morais</p>	<p>Jean-Paul Bucchieri</p>	
		<p>1º semestre: 27 Setembro a 12 Fevereiro Apresentação: aula aberta 2, 3, 4 Fevereiro</p>		
<p>2º Semestre: Teatro Clássico (Séculos XVI - XVII)</p> <p>Temas: Gil Vicente e William Shakespeare</p> <p>Modo de funcionamento: Inclui articulação com alunos de Dramaturgia, Design de Cena e Produção 12 horas semanais - manhã Apresentação Prática Produção de Documentação Teórica</p> <p>Salas 107 e 108</p>	<p>Professores: Francisco Salgado Álvaro Correia</p> <p>Apoio dramaturgico: Rui Pina Coelho e Ana Pais</p> <p>Design de Cena: Sérgio Loureiro e Graça Rodrigues</p> <p>Coordenação de Produção: Miguel Cruz e Marisa Falcón</p>	<p>Maria Repas Música: António Neves da Silva Espaço Acústico: Domingos Morais</p>	<p>Jean-Paul Bucchieri</p>	
		<p>2º semestre: 28 Fevereiro a 16 Julho Apresentação: 2 grupos Grande Auditório e Peq Auditório 21, 22 e 23 Junho 28, 29 e 30 Junho</p>		

D.1.d.3 3rd Year

	INTERPRETAÇÃO	VOZ	CORPO
3º ano			
<u>1º Semestre</u> <u>Oficina Teatral</u> <u>1º Módulo</u> Modo de funcionamento: 2 turmas 16 horas semanais - manhã Sala: 116	Professor: João Brites Apoio dramaturgico: Rui Pina Coelho	Sara Belo	Luca Aprea
<u>Oficina de Performance</u> <u>2º Módulo</u> Modo de funcionamento: 16 horas semanais - manhã Sala: 112	Professor: Sílvia Real Apoio dramaturgico: Ana Pais	1ª parte: 27 Setembro a 12 Novembro Apresentação: 10, 11, 12 Novembro - aula aberta 2ª parte: 15 Novembro a 7 Janeiro Apresentação: 5, 6, 7 Janeiro - aula aberta 3ª parte: 10 Janeiro a 11 Fevereiro Apresentação: 9, 10 e 11 Fevereiro - aula aberta	
<u>Oficina de Texto</u> <u>3º Módulo</u> Modo de funcionamento: 16 horas semanais - manhã Sala:	Professor: Maria Duarte	Sara Belo	Luca Aprea

<u>2º Semestre:</u> <u>Oficina de Criação</u> Opção 1 - Cinema - Departamento Cinema ESTC Opção 2 - Teatro - Teatro da Trindade Opção 3 - Teatro - Teatro Nacional D. Maria II Modo de funcionamento: 16 horas semanais Apresentação Prática Produção de Documentação Teórica	<u>Opção 1:</u> Professor responsável: Luís Fonseca Apoio dramaturgico: Maria Mendes Apoio design de cena: Marta Cordeiro Apoio produção: Marisa Falcón <u>Opção 2:</u> Professor responsável : Apoio dramaturgico: Armando N. Rosa Apoio design de cena: António Lagarto Apoio produção: Miguel Cruz <u>Opção 3:</u> Professor responsável: Apoio dramaturgico: David Antunes Apoio design de cena: José Espada Apoio produção: Conceição Mendes	Sara Belo Música: Domingos Morais e António Neves da Silva	Luca Aprea 2º Semestre: 22 Fevereiro a 9 Julho Apresentações: Opção 1 - Junho/Julho Opção 2 - Junho/Julho Opção 3 - Junho/Julho
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(2010a)

D.1.e Timetables | Acting (2008-11)

D.1.e.1 1st Year (2008/09)

D.1.e.1.a 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Music and Acoustic Space I Room 313	Voice I Room 313	Voice I Room 313	Art History I João Mota Auditorium	Voice I Room 313
30-Minute Break					
11:30 am 01:30 pm	Theater History I Room 310	Movement I Room 311A	Movement I Room 311A	Theater Art Theory I João Mota Auditorium	Movement I Room 311A
60-Minute Break					
02:30 pm 04:30 pm	General Workshop Rooms 107, 108, 112		General Workshop Rooms 107, 108, 112	Research Methodology Room 310	General Workshop Rooms 107, 108, 112
04:30 pm 06:30 pm					

(2008b)

D.1.e.1.b 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Voice II Room 313	Dramatic Literature I Room 310	Voice II Room 313	Art History II João Mota Auditorium	Voice II Room 313
30-Minute Break					
11:30 am 01:30 pm	Movement II Room 112		Movement II Room 112	Theater Art Theory II João Mota Auditorium	Movement II Room 112
60-Minute Break					
02:30 pm 04:30 pm	Acting I Rooms 107, 116	Music and Acoustic Space II Room 313	Acting I Rooms 107, 116	Acting I Rooms 107, 116	
04:30 pm 06:30 pm					

(2008c)

D.1.e.2 2nd Year (2009/10)

D.1.e.2.a 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting II Rooms 108, 107	Acting II Rooms 108, 107	Voice III Room 311A	Acting II Rooms 108, 107	Voice III Room 107
11:30 am 01:30 pm			30 Minutes		Movement III Room 107
60-Minute Break					
02:30 pm 04:30 pm	Movement III Room 311A	Dramatic Literature II Room 313	Theater Art Theory III João Mota Auditorium	Music and Acoustic Space III Room 311A	
04:30 pm 06:30 pm	Voice III Room 313	Art History III Room 310			

(2009b)

D.1.e.2.b 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting III Rooms 107, 108	Acting III Rooms 107, 108	Movement IV Room 108	Movement IV Room 108	Acting III Rooms 107, 108
11:30 am 01:30 pm			30 Minutes		
60-Minute Break					
02:30 pm 04:30 pm	Voice IV Room 313	Dramatic Literature III Room 309		Music and Acoustic Space III Room 311A	Theater Art Theory IV Room 310
04:30 pm 06:30 pm	Movement IV João Mota Auditorium	Theater History II Room 309			

(2009c)

D.1.e.3 3rd Year (2010/11)

D.1.e.3.a 1st Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting IV	Acting IV	Acting IV	Voice V Room 313	Acting IV
	Rooms 116, 112, João Mota Auditorium	Rooms 116, 112, João Mota Auditorium	Rooms 116, 112, João Mota Auditorium	30 Minutes	Rooms 116, 112, João Mota Auditorium
11:30 am 01:30 pm				Movement V Room 112	
60-Minute Break					
02:30 pm 04:30 pm	Movement V João Mota Auditorium	Topics of Contemporary Art Room 309			
04:30 pm 06:30 pm	Voice V João Mota Auditorium				

(2010b)

D.1.e.3.b 2nd Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am		Movement VI Room 112		Movement VI Room 112	
		30 Minutes			
11:30 am 01:30 pm		Voice VI Room 311A	Contemporary Dramatic Writings João Mota Auditorium	Voice VI Room 311A	
60-Minute Break					
02:30 pm 04:30 pm	Acting V*	Acting V*	Acting V*	Acting V*	Acting V*
04:30 pm 07:00 pm					

*Up to 16 hours a week.

(2010c)

D.1.f Sample Syllabus | Dramaturgy I & II (2009/10)

ESCOLA SUPERIOR DE TEATRO E CINEMA DEPARTAMENTO DE TEATRO

LICENCIATURA EM TEATRO

Ramo: Dramaturgia

Unidade Curricular: Dramaturgia I

M1- Grécia e Roma

Ano: 1.º

Semestre: 1.º

Ano Lectivo: 2009-2010

Horas por semana: 4

Nº Total de Horas: 60

Créditos ECTS: 10

Professores:

David Antunes - Módulo 1

Maria Sequeira Mendes - Módulo 2

MÓDULO 1

Objectivos

Criar e interrogar o Teatro, através de uma pesquisa avançada e interdisciplinar.

Construir uma genealogia do teatro como espaço de cruzamento de textos e épocas.

Formar uma cultura teatral, a partir do conhecimento especializado de conceitos e textos que configuram o pensamento clássico grego e latino.

Conhecer noções elementares do funcionamento da língua grega e da língua latina, com consequências relevantes no domínio de uma história da língua e das ideias.

Programa

Grécia

Ao longo do programa serão dadas noções elementares de transliteração dos caracteres gregos para o alfabeto latino e será prestada uma grande atenção à etimologia enquanto possibilidade conceptual e argumentativa.

Aula 1, 2

Programa

A concepção do homem em Homero e a fé nos deuses Olímpicos.

Conceitos: *soma, melea, psyche, thymos, melea, arete, etc.*

Leituras:

Homero, *Ilíada* (Cantos i)

Homero, *Odisséia* (Canto ix)

Ficha de leitura 1 (entrega - aula 4)

Aulas 2, 3

A arte grega

Leitura: Iris Murdoch, «Arte e Eros» in *Acasto*

Aula 4

Imitação, saber, argumentação/retórica

Conceitos: *mimesis, sophia, sophos, sophistes, logos, phronesis*

Leituras:

Platão, *República* (514a-518b, 532b-d, 395d, livro X); *Íon*;

Aristóteles, *Poética* (excertos);

Aula 5

Identidade pessoal, identidade social e cidadania

Conceitos: *kosmos, arche, politheia, barbaros, xenos, polis*

Leituras: Ésquilo, *Persas*;

Aula 6

Religião: deuses, práticas religiosas e cultos

Conceitos: *hiera, enthousiasmos, oreibasia, sparagmos, omophagia*

Leituras: Eurípides, *Hipólito*;

Bacantes.

Iris Murdoch, «Acima dos deuses», in *Acasto*

Aula 7

Mito e realidade na tragédia grega

Leituras: (referências anteriores)

Ésquilo, *Suplicantes*.

Trabalho escrito 1 (max. 3 pp.; entrega aula 14)

Aula 8

Ética: acção, movimento, virtudes e vícios

léxico e conceitos: *aidos, akolasia, akrasia, amartema, aporia, arete, atuchema, autarcheia, gnome, daimon, diagoge, dialectikos, enkrateia, energeia, eksis, epithumia, episteme, eudaimonia, theriotes, thymos, kinesis, megalopsychia, methodos, philia, phronesis, physis, sophia, sygnome, synesis, sophrosyne, time, tyche, etc.*

Leituras: Aristóteles, *De Motu Animalium* (excertos); *Ética a Nicómaco* (excertos); *Retórica*. Eurípides, *Medeia*

Aula 9

O teatro e a poética

léxico e conceitos: *Aischylos, agon, alogon, anagnorisis, anankaion, choregos, choros, didaskalia(i), Dionysos, dithyrambos, drama, dramatopoiesas, dran, dynamis, ekkyklema, eleos, epeisodion, epiparodos, ethe, ethos, Euripides, exodos, eisodoi, hypothesis, katharsis kommos, kophera, metaphora, mythos, orchestra, opsis, pathos, peripetheia, phallika, phobos, poietike, praxis, prosopa, parodos, prologos, schemata, skene, Sophokles, stasimon, theologeion, telos, theos apo mechanes (mechane), etc.*

Leituras: (referências anteriores); Aristóteles, *Poética* (excertos).

Aula 10

Sistematização.

Glossário.

Roma

Aula 11, 12, 13

Leitura: Virgílio, *Eneida*, Cantos I, II, IV, VI, VIII

Apresentações dos alunos de cada canto.

O canto VI da *Eneida*: as ideias filosóficas morais e políticas dos romanos

Fides, Pietas, Gloria, Honor, Dignitas, Gravitas, Mos maiorum, Auctoritas, Clementia,

Concordia, Libertas, Res Publica, Otium cum dignitate, LaborVirtus, Sapientia, Humanitas.

trabalho escrito 2 (max.: 3pp.)

Aula 14

Ovídeo, *Metamorfoses*, Livro I

Aula 15

Prova escrita

Bibliografia

Além dos textos referidos anteriormente, na descrição das aulas, consideram-se igualmente relevantes para o cumprimento dos objectivos dos Módulos 1 e 2 de Dramaturgia I os seguintes textos.

Grécia

Além da bibliografia anteriormente referida, consideram-se essenciais os seguintes textos e obras:

BURKERT, Walter (1977) *Religião Grega na Época Clássica e Arcaica*, trad. M. J. Simões Loureiro, Lisboa: FCG, 1993.

MURDOCH, Íris (1986) *Acasto – Dois Diálogos Platónicos*, Lisboa: Cotovia, 1990.

PEREIRA, Maria Helena da Rocha (2003) *Estudos de História da Cultura Clássica - Cultura Grega, Vol.I*, Lisboa: FCG, 9ª ed.

_____ (2003) *Hélade - Antologia da Cultura Grega*, Porto: Asa, 8ª ed.

SNELL, Bruno (1975) *A Descoberta do Espírito*, Lisboa: Edições 70, 1992, [caps. I, II, VI]

VASQUES, Eugénia (2003) *O Que É Teatro?*, Lisboa: Quimera

WILLIAMS, Bernard, 1993, *Shame And Necessity*, Berkeley, Los Angeles, London: University of California Press.

Roma

MONTANELLI, Indro (1997) *História de Roma – Da Fundação à Queda do Império*, trad. Margarida Periquito, Lisboa: Ed. 70, 2002.

PEREIRA, Maria Helena da Rocha (2002) *Estudos de História da Cultura Clássica - Cultura Romana, Vol.II*, Lisboa: FCG, 3ª ed.

REID, T. R. (1997) «The power and the glory of the roman empire», *National Geographic*, vol. 192: 1, 2-41.

Materiais de apoio

Materiais audio-visuais e bibliografia diversificada.

Actividades Curriculares

Actividades extracurriculares

Método de Avaliação

Assiduidade e participação, 1 ficha de leitura, 2 trabalhos escritos, 1 prova escrita.

Método de ensino e aprendizagem

Aulas expositivas. Debate. Apresentação oral de trabalhos referentes a pontos do programa.

Professor(es)

David Antunes

Período de atendimento aos alunos

A determinar.

MÓDULO 2

Objectivos

Pretende-se que a disciplina de Dramaturgia I funcione como uma introdução à leitura e interpretação de textos. Para este efeito, serão discutidos nas aulas obras e ensaios de autores diferentes, seleccionados pela forma como problematizam questões fundamentais para o estudo da literatura e do teatro.

Todos estes textos têm algo em comum: reflectem sobre o que acontece a determinadas pessoas quando se apaixonam. «Desgraças amorosas» poderia ser o outro nome deste seminário, que se iniciará ao som do lamento da *Madame Butterfly* e terminará com as lágrimas de Petra von Kant. Pretende-se que os alunos aprendam a pensar pela sua própria cabeça, a partir dos textos escolhidos. Para que isto seja possível ser-lhes-á pedido que elaborem 8 curtos ensaios.

Programa

Aula 1

Aula teórica: Introdução ao conteúdo da disciplina. Apresentação da bibliografia, descrição da avaliação a ser realizada.

Aula 2 e 3

Aula teórica: Stanley Cavell, «The Avoidance of Love» [ensaio sobre *King Lear*].

Aula 3, 4 e 5

Aula teórica: Edward Albee, *Lolita*.

Aula 6 e 7

Aula teórica: Oscar Wilde, *De Profundis*.

Aula 8 e 9

Aula teórica: David Mamet, *Oleanna*.

Aula 10 e 11

Aula teórica: Eugene O' Neill, *Desejo Sob os Ulmeiros*.

Aula 12

Aula teórica: Cocteau, *Voz Humana*.

Aula 13 e 14

Aula teórica: Iris Murdoch, *Acasto*.

Aula 14 e 15

Aula teórica: Sam Shepard, *Loucos por Amor*.

Aula 16

Aula teórica: Fassbinder, «Lágrimas de Petra von Kant».

Aula 16: Conclusão.

Bibliografia

COSSERY, Albert, *Os Mandriões do Vale Fertil*, Lisboa, Antígona, s.d.

GRAY, Simon, *Butley*, Norfolk, Fakenham Press, 1979.

JAMES, Henry, *Fera na Selva*, Lisboa, Assírio & Alvim, 1989.

MAMET, David, *Oleanna*, London, Methuen Drama, 2004.

MELVILLE, Herman, *Bartleby*, Lisboa, Assírio & Alvim, trad. Gil Carvalho, 1988.

SHAW, Bernard, *Pigmaleão*, London, Penguin Books, 2000.

WILDE, Oscar, *The Importance of Being Earnest*, London, Penguin Books, 2001.

Materiais de apoio

A sala de aula deve ter um computador, um *data-show* e um quadro.

Actividades curriculares

Aulas de exposição e debates orientados. Produção e apresentação de materiais variados a partir das obras estudadas.

Actividades extracurriculares

Investigação (a definir no percurso e mediante o processo).

Método de Avaliação

A avaliação compreende os seguintes critérios:

- Assiduidade de participação.
- Aquisição de conhecimentos.
- Evolução.
- Reflexão escrita.

Existe a possibilidade de avaliação em regime de tutoria (consultar o regulamento do Departamento de Teatro).

Método de ensino e aprendizagem

Aulas teórico-práticas;

Fichas de acompanhamento das aulas;

Trabalhos práticos orientados.

No caso de as disciplinas serem compostas por módulos diversos, a classificação final é determinada a partir da média ponderada entre as classificações dos módulos. A obtenção dos ECTS implica a obtenção de classificação final positiva.

Existe a possibilidade de avaliação em regime de tutoria.

Professor(es)

Maria Sequeira Mendes

Período de atendimento aos alunos

Terça-feira: das 14.30 às 16.30

ESCOLA SUPERIOR DE TEATRO E CINEMA
DEPARTAMENTO DE TEATRO

LICENCIATURA EM TEATRO
Ramo: Dramaturgia

Horas por semana: 12
Créditos ECTS: 21

Unidade Curricular: Dramaturgia II

Ano: 1.º
Semestre: 2.º
Ano Lectivo: 2009-10

Professores :
David Antunes - Módulo 3 e 5
Armando Nascimento Rosa - Módulo 4
Rui Pina Coelho - Módulo 6
Ana Pais e José Valentim Lemos - Integração

MÓDULO 3

Epopéias bíblicas

Objectivos

Este módulo destina-se à leitura minuciosa e ao estudo de uma série de textos bíblicos, pertencentes ao Antigo Testamento, segundo uma perspectiva dialogante entre culturas fundadoras da sociedade ocidental. Utilizam-se por isso instrumentos conceptuais, provenientes essencialmente do contexto da chamada cultura clássica, para proceder à leitura de textos fundadores da cultura judaico-cristã. O conceito operativo quer das estratégias de leitura, quer da selecção dos textos é o conceito de 'Epopéia'.

Pretende-se estabelecer uma clara relação com os conteúdos do Módulo 1 de Dramaturgia I.

Programa

1

Introdução

Leitura e comentário de «A cicatriz de Ulisses» de E. Auerbach.

O estilo da narrativa bíblica e o estilo da narrativa homérica.

O estilo bíblico documentado por uma das histórias bíblicas mais citadas:

O sacrifício de Isaac: Gn 21-22. A 'epopeia' da consciência individual vs. a ordem divina.

A questão da separação dos estilos e da mimese.

Exemplos: *Génesis*;

Antes do dilúvio.

Caim e Abel

Excertos: Gn 4-9.

Depois do dilúvio;

A missão de povoar o mundo: Abraão.

José.

Excertos: Gn 11-21; Gn 37-45:21

2

Êxodo, Ex 1-14

A epopeia dos judeus: o Povo de Javé

A escravatura, a emergência do líder político e espiritual;

A aliança com Deus, a viagem;

A traição, o castigo divino;

A regeneração e a fundação.

A epopeia bíblica e a epopeia clássica. Para que servem as epopeias?

3

I Samuel, I Sam. 15-19

David e Golias

O herói judaico e o herói grego.

A moral judaico-cristã e a ética homérica.

4

Livro de Job, Job 1-13

Significados do Livro de Job.

A provação, a heroicidade e a fé.

Job, herói ou anti-herói.

A estrutura e o estilo do *Livro de Job*.

Os interlocutores de Job e a retórica.

Bibliografia

AA. VV., *Bíblia Sagrada*, ed. Dos Missionários Capuchinhos, Lisboa: Difusora Bíblica, 1992.
AUERBACH, Erich, 1946, «A cicatriz de Ulisses», in *Mimésis – La Représentation De La Réalité Dans La Littérature Occidentale*, trad. Cornélius Heim, Paris: Gallimard, 1968, pp 11-34.

Materiais de apoio

Projector, power point, material audiovisual.

Actividades extracurriculares

Método de Avaliação

1 ficha de Leitura;

1 trabalho final (Max. 10)

1 prova escrita.

Método de ensino e aprendizagem

Aulas expositivas e debate.

Professor(es)

David Antunes

Atendimento dos alunos

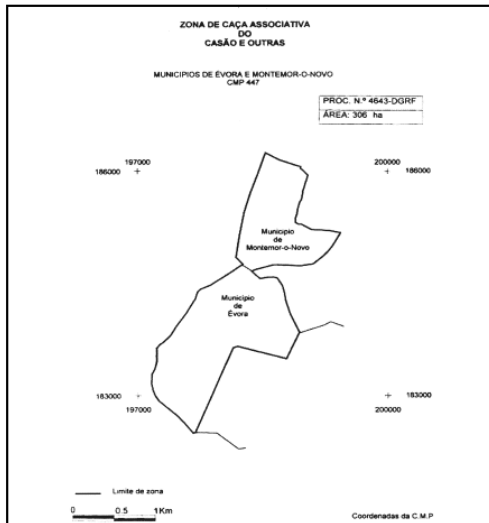
Segunda-feira, 12.30-13.30

(2009d)

4374

2.º A zona de caça concessionada pela presente portaria produz efeitos relativamente a terceiros com a instalação da respectiva sinalização.

O Ministro da Agricultura, do Desenvolvimento Rural e das Pescas, *Jaime de Jesus Lopes Silva*, em 21 de Junho de 2007.



Portaria n.º 775/2007
de 9 de Julho

Pela Portaria n.º 1357/2001, de 5 de Dezembro, foi criada a zona de caça municipal de Palma (processo n.º 2723-DGRF), situada nos municípios de Fronteira e Monforte, com a área de 1543,6550 ha, e transferida a sua gestão para o Clube de Caça e Pesca Estrela d'Alva.

Veio agora aquele Clube solicitar a extinção desta zona de caça requerendo ao mesmo tempo a concessão de uma zona de caça associativa que englobasse aqueles terrenos.

Assim:

Com fundamento no disposto na alínea *a*) do artigo 22.º e na alínea *a*) do artigo 40.º do Decreto-Lei n.º 202/2004, de 18 de Agosto, com as alterações introduzidas pelo Decreto-Lei n.º 201/2005, de 24 de Novembro, e ouvidos os Conselhos Cinegéticos Municipais de Fronteira e Monforte:

Manda o Governo, pelo Ministro da Agricultura, do Desenvolvimento Rural e das Pescas, o seguinte:

1.º É extinta a zona de caça municipal de Palma (processo n.º 2723-DGRF).

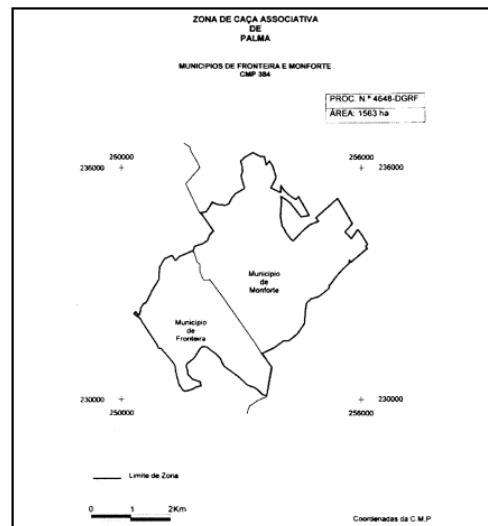
2.º Pela presente portaria é concessionada, pelo período de 12 anos, renováveis automaticamente por um único e igual período, ao Clube de Caça e Pesca Estrela d'Alva, com o número de pessoa colectiva 504768107 e com sede na Rua de D. João de Almeida, lote 29, 2200-280 Abrantes, a zona de caça associativa de Palma (processo n.º 4648-DGRF), englobando vários prédios rústicos sítos na freguesia de Vaiafonte, município de Monforte, com a área de 960 ha, e nas freguesias de Cabeço de Vide e São Saturnino, município de Fronteira, com a área de 603 ha, o que perfaz a área total

Diário da República, 1.ª série — N.º 130 — 9 de Julho de 2007

de 1563 ha, conforme a planta anexa à presente portaria e que dela faz parte integrante.

3.º A zona de caça concessionada pela presente portaria produz efeitos, relativamente a terceiros, com a instalação da respectiva sinalização.

O Ministro da Agricultura, do Desenvolvimento Rural e das Pescas, *Jaime de Jesus Lopes Silva*, em 21 de Junho de 2007.



MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR

Portaria n.º 776/2007
de 9 de Julho

Sob proposta do Instituto Politécnico de Lisboa e da sua Escola Superior de Teatro e Cinema;

Considerando o disposto no Decreto-Lei n.º 296-A/98, de 25 de Setembro, alterado pelos Decretos-Leis n.ºs 99/99, de 30 de Março, 26/2003, de 7 de Fevereiro, 76/2004, de 27 de Março, 158/2004, de 30 de Junho, 147-A/2006, de 31 de Julho, 40/2007, de 20 de Fevereiro, e 45/2007, de 23 de Fevereiro;

Ouvida a Comissão Nacional de Acesso ao Ensino Superior:

Manda o Governo, pelo Ministro da Ciência, Tecnologia e Ensino Superior, o seguinte:

1.º

Aprovação

É aprovado o Regulamento do Concurso Local para a Matrícula e Inscrição no Ciclo de Estudos Conducente ao Grau de Licenciado em Teatro, ramos de Actores, de Design de Cena, de Dramaturgia e de Produção, ministrado pela Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa, cujo texto se publica em anexo a esta portaria.

(TOJ, 2007b)

Artigo 21.º

Reclamações

1 — Do resultado final podem os candidatos apresentar reclamação fundamentada, dirigida ao reitor, no prazo de 15 dias úteis a contar da data de afixação das listas a que se refere o artigo 20.º

2 — A reclamação é entregue em mão no local onde o reclamante apresentou a candidatura ou enviada pelo correio, em carta registada.

3 — São liminamente rejeitadas as reclamações não fundamentadas, bem como as que não hajam sido entregues no prazo e no local devidos, nos termos dos números anteriores.

4 — A tramitação procedimental e a decisão da reclamação obedecem ao regime definido pelo Código do Procedimento Administrativo.

Artigo 22.º

Matrícula e inscrição

1 — Os candidatos colocados têm o direito de proceder à matrícula e inscrição no curso, no prazo fixado nos termos do artigo 25.º

2 — A colocação apenas tem efeito para o ano lectivo a que se refere, pelo que o direito à matrícula e inscrição caduca com o seu não exercício dentro do prazo fixado.

Artigo 23.º

Exclusão de candidatos

1 — Há lugar a exclusão do concurso, a todo o tempo, dos candidatos que:

- a) Prestem falsas declarações;
- b) Actuem no decurso das provas de maneira fraudulenta que implique o desvirtuamento dos objectivos daquelas.

2 — A decisão a que se refere o número anterior é da competência do reitor e deve ser fundamentada.

Artigo 24.º

Comunicação à Direcção-Geral do Ensino Superior

Findo o prazo de matrícula e inscrição, a Universidade envia à Direcção-Geral do Ensino Superior uma lista onde constem todos os candidatos que procederam à mesma, com indicação do nome e número do bilhete de identidade ou do cartão de cidadão.

Artigo 25.º

Prazos

Os prazos em que devem ser praticados os actos previstos no presente Regulamento são fixados pelo reitor, devendo ser tornados públicos através de aviso afixado na Universidade de Évora e publicados no sítio da Internet da Universidade de Évora, em www.uevora.pt.

Portaria n.º 853/2010

de 6 de Setembro

A requerimento do Instituto Politécnico de Lisboa e da sua Escola Superior de Teatro e Cinema;

Collhido o parecer favorável da Comissão Nacional de Acesso ao Ensino Superior;

Ao abrigo do disposto nos n.ºs 3 e 4 do artigo 27.º do Decreto-Lei n.º 296-A/98, de 25 de Setembro, alterado pelos Decretos-Leis n.ºs 99/99, de 30 de Março, 26/2003, de 7 de Fevereiro, 76/2004, de 27 de Março, 158/2004, de 30 de Junho, 147-A/2006, de 31 de Julho, 40/2007, de 20 de Fevereiro, 45/2007, de 23 de Fevereiro, e 90/2008, de 30 de Maio, e rectificado pela Declaração de Rectificação n.º 32-C/2008, de 16 de Junho:

Manda o Governo, pelo Ministro da Ciência, Tecnologia e Ensino Superior, o seguinte:

Artigo 1.º

Aprovação das alterações ao Regulamento

O Regulamento do Concurso Local para a Candidatura à Matrícula e Inscrição no Ciclo de Estudos Conducente ao Grau de Licenciado em Teatro, Ministrado pela Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa, passa a ter a redacção constante do anexo à presente portaria.

Artigo 2.º

Texto

O texto referido no artigo anterior considera-se, para todos os efeitos legais, como fazendo parte integrante da presente portaria.

Artigo 3.º

Alterações

Todas as alterações ao Regulamento são nele incorporadas através de nova redacção dos seus artigos ou de aditamento de novos artigos.

Artigo 4.º

Aplicação

O Regulamento anexo à presente portaria aplica-se a partir da candidatura à matrícula e inscrição no ano lectivo de 2010-2011, inclusive.

Artigo 5.º

Disposição revogatória

É revogada a Portaria n.º 776/2007, de 9 de Julho.

Artigo 6.º

Entrada em vigor

A presente portaria entra em vigor no dia imediato ao da sua publicação.

O Ministro da Ciência, Tecnologia e Ensino Superior, *José Mariano Rebelo Pires Gago*, em 20 de Agosto de 2010.

ANEXO

REGULAMENTO DO CONCURSO LOCAL PARA A CANDIDATURA À MATRÍCULA E INSCRIÇÃO NO CICLO DE ESTUDOS CONDUCENTE AO GRAU DE LICENCIADO EM TEATRO, MINISTRADO PELA ESCOLA SUPERIOR DE TEATRO E CINEMA DO INSTITUTO POLITÉCNICO DE LISBOA.

Artigo 1.º

Objecto e âmbito

O presente Regulamento disciplina os concursos locais para a matrícula e inscrição no ciclo de estudos conducente

ao grau de licenciado em Teatro, nos ramos de Actores, de Design de Cena e de Produção, ministrado pela Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa, adiante designada Escola.

Artigo 2.º

Avaliação da capacidade para a frequência

- 1 — A avaliação de capacidade para a frequência do ramo de Actores faz-se em duas fases: pré-selecção e selecção.
- 2 — A avaliação de capacidade para a frequência do ramo de Design de Cena faz-se numa única fase de selecção.
- 3 — A avaliação de capacidade para a frequência do ramo de Produção faz-se numa única fase de selecção.

Artigo 3.º

Fase de pré-selecção do ramo de Actores

- 1 — A fase de pré-selecção do ramo de Actores é constituída por um conjunto de provas práticas incidindo nas áreas genéricas de corpo, voz, imaginação e improvisação e ainda por uma prova de entrevista e cultura geral.
- 2 — A prova de corpo (*Pc*) tem por objectivo avaliar as capacidades de propriocepção (recepção das sensações internas do movimento), de adaptação do tempo individual aos estímulos exteriores, de integrar e distribuir os estímulos exteriores no corpo, de ductilidade para as mudanças tónicas e dinâmicas, de articulação local e amplitude do movimento, de orientação (interacção entre espaço individual e espaço global) e de exprimir organicamente as informações exteriores. Os exercícios propostos abordam a dimensão sensível, motora e expressiva do movimento.
- 3 — Na prova de voz (*Pv*) os candidatos são avaliados nos seguintes domínios: imitação de pequenos vocalizes em diversas tessituras, avaliando-se a capacidade de ouvir e reproduzir os sons, sentido rítmico, amplitude e domínio de respiração, diversidade na intensidade e projecção de voz, através de frases ou pequenos textos, grau de clareza da dicção e interpretação da canção escolhida.
- 4 — Na prova de imaginação e improvisação (*Pii*) os candidatos devem manifestar capacidade de responder a propostas de jogo teatral susceptíveis de revelar imaginação e criatividade, relacionamento com os outros, com o espaço e com os objectos, transformação dos dados do real em matéria artística teatral, relação com a palavra e criação de personagens e tipos sociais. Esta prova inclui ainda um monólogo de natureza teatral com exibição de comportamentos da personagem, devidamente preparado, com a duração mínima de três minutos e de escolha pessoal do candidato.
- 5 — Na prova de entrevista e cultura geral (*Pecg*) os candidatos são avaliados pelos seguintes parâmetros: cultura geral, capacidade de raciocínio e atenção, qualidades de observação e sensibilidade para o facto teatral.
- 6 — A classificação final da fase de pré-selecção (*CFPS*) é atribuída na escala de 0 a 20 e é resultante do cálculo, arredondado às unidades, considerando como unidade a fracção não inferior a cinco décimas, da seguinte expressão:

$$CFPS = Pc \times 0,2 + Pv \times 0,2 + Pii \times 0,4 + Pecg \times 0,2$$

em que:

CFPS = classificação final da fase de pré-selecção;
Pc = classificação da prova de corpo;

Pv = classificação da prova de voz;
Pii = classificação da prova de imaginação e improvisação;

Pecg = classificação da prova entrevista e cultura geral.

- 7 — Transitam para a fase de selecção os primeiros 75 candidatos que na fase de pré-selecção obtenham uma classificação igual ou superior a 10 valores, os quais serão ordenados por ordem decrescente de classificação.

Artigo 4.º

Fase de selecção do ramo de Actores

- 1 — A fase de selecção do ramo de Actores tem como objectivo um mais intenso relacionamento dos candidatos com a Escola, permitindo uma maior capacidade de observação das suas aptidões detectadas na fase anterior.
- 2 — A fase de selecção procura ainda verificar as qualidades de disciplina, de assiduidade e prontidão de resposta às solicitações do trabalho profissional, bem como à capacidade de trabalho em grupo.
- 3 — A fase de selecção do ramo de Actores é composta por provas de corpo, voz e interpretação teatral, diálogo e monólogo, prevendo-se um ponto de vista dramaturgico e um esboço de encenação.
- 4 — A prova de teoria é constituída por uma prova de cultura geral que inclui a análise do currículo do candidato e das suas motivações artísticas e profissionais que o levam a escolher este ramo.
- 5 — A prova de diálogo é constituída por uma cena obrigatória de uma peça indicada anualmente pela Escola. Os candidatos devem preparar as cenas, sabendo os textos de cor e criando as personagens.
- 6 — A prova de monólogo é uma prova de teatro com interpretação de personagem, preparado e não improvisado. Esta prova tem a duração mínima de três minutos e é de escolha pessoal.
- 7 — A classificação final da fase de selecção (*CFS*) é atribuída na escala de 0 a 20 e é resultante do cálculo, arredondado às unidades, considerando como unidade a fracção não inferior a cinco décimas da seguinte expressão:

$$CFS = C \times 0,125 + V \times 0,125 + ID \times 0,3 + IM \times 0,325 + T \times 0,125$$

em que:

CFS = classificação final da selecção;
C = classificação da prova de corpo;
V = classificação da prova de voz;
ID = classificação da prova de interpretação teatral referente ao diálogo;
IM = classificação da prova de interpretação teatral referente ao monólogo;
T = classificação da prova de teoria.

Artigo 5.º

Fase de selecção do ramo de Design de Cena

- 1 — A fase de selecção do ramo de Design de Cena é constituída por uma prova prática de desenho de representação (*PDr*) e apresentação de portfólio (*Ap*) e por uma prova de cultura geral (*Pcg*) que inclui também a análise do currículo e das motivações artísticas e profissionais que levam o candidato a escolher este curso.

D.1.i Timetables | Acting (2014/15)

D.1.i.1 1st Year

D.1.i.1.a 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Music and Acoustic Space I Room 313	Voice I Room 313	Voice I Room 313	Art History I João Mota Auditorium	Voice I Room 313
30-Minute Break					
11:30 am 01:30 pm	Theater History I Room 310	Movement I Room 311A	Movement I Room 311A	Research Methodology João Mota Auditorium	Movement I Room 311A
60-Minute Break					
02:30 pm 04:30 pm	General Workshop João Mota Auditorium	Theater Art Theory I João Mota Auditorium	General Workshop João Mota Auditorium	Thursday Blast!	General Workshop João Mota Auditorium
04:30 pm 06:30 pm					

(HSTF-PIL, 2014a)

D.1.i.1.b 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting I Room 112	Voice II Room 311A	Movement II Room 112	Voice II Room 311A	Movement II Room 112
11:30 am 01:30 pm		30-Minute Break			Acting I Room 112
60-Minute Break					
02:30 pm 04:30 pm	Movement II Room 112	Art History II João Mota Auditorium	Music and Acoustic Space II Room 313	Thursday Blast!	Theater Art Theory II João Mota Auditorium
04:30 pm 06:30 pm	Voice II Room 311A	Dramatic Literature I João Mota Auditorium			

(2014b)

D.1.i.2 2nd Year

D.1.i.2.a 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting II Room 107	Voice III Room 108	Movement III Room 107	Voice III Room 108	Movement III Room 107
		30-Minute Break			
11:30 am 01:30 pm		Acting II Room 107	Acting II Room 107	Acting II Room 107	Acting II Room 107
60-Minute Break					
02:30 pm 04:30 pm	Voice III Room 311A	Art History III Room 310	Dramatic Literature II Room 310	Thursday Blast!	
04:30 pm 06:30 pm	Movement III Room 112	Theater Art Theory III João Mota Auditorium	Music and Acoustic Space III Room 313		

(2014c)

D.1.i.2.b 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting III Room 107	Voice IV Room 108	Movement IV Room 107	Voice IV Room 108	Movement IV Room 107
		30-Minute Break			
11:30 am 01:30 pm		Acting III Room 107	Acting III Room 107	Acting III Room 107	Acting III Room 107
60-Minute Break					
02:30 pm 04:30 pm	Voice IV Room 313	Theater Art Theory IV Room 310	Dramatic Literature III Room 310	Thursday Blast!	
04:30 pm 06:30 pm	Movement IV Room 107	Theater History II Room 310	Music and Acoustic Space IV Room 313		

(2014d)

D.1.i.3 3rd Year

D.1.i.3.a 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting IV	Acting IV	Acting IV	Voice V	Acting IV
	Rooms 116, 112 and João Mota Auditorium	Rooms 116, 112 and João Mota Auditorium	Rooms 116, 112 and João Mota Auditorium	Room 311A	Rooms 116, 112 and João Mota Auditorium
11:30 am 01:30 pm				30 Minutes	
				Movement V	
				Grand Auditorium	
60-Minute Break					
02:30 pm 04:30 pm		Movement V			Topics of Contemp. Art
		Room 107			Room 310
04:30 pm 06:30 pm		Voice V		Thursday Blast!	
		Room 311A			

(2014e)

D.1.i.3.b 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Movement VI João Mota Auditorium	Contemp. Dramatic Writings Room 310	Movement VI João Mota Auditorium		
30-Minute Break					
11:30 am 01:30 pm	Voice VI Room 313	Final Report Room 310	Voice VI Room 313		
60-Minute Break					
02:30 pm 04:30 pm	Acting V Rooms 107, 108 and João Mota Auditorium	Acting V Rooms 107, 108 and 112	Acting V Rooms 107, 108 and 112	Thursday Blast!	Acting V Rooms 107, 108 and 112
04:30 pm 07:00 pm					

(2014f)



FICHA DA UNIDADE CURRICULAR

1. DESIGNAÇÃO DA UNIDADE CURRICULAR (100 CARACTERES)

Oficina Comum , 1º ano, 1º semestre – Ramos: Actores, Design de Cena e Produção

2. DOCENTE RESPONSÁVEL E RESPECTIVA CARGA LETIVA NA UNIDADE CURRICULAR (PREENCHER O NOME COMPLETO) (1000 CARACTERES)

Maria João Areal Rothes Marques Vicente – 12 horas lectivas semanais

3. OUTROS DOCENTES E RESPECTIVAS CARGAS LETIVAS NA UNIDADE CURRICULAR (PREENCHER O NOME COMPLETO) (1000 CARACTERES)

Sérgio Seguro Loureiro – 4 horas lectivas semanais; Fernando Miguel Cruz – 4 horas lectivas semanais

4. OBJETIVOS DE APRENDIZAGEM (CONHECIMENTOS, APTIDÕES E COMPETÊNCIAS A DESENVOLVER PELOS ESTUDANTES) (1000 CARACTERES)

Esta U.C. tem como ponto de partida as noções de sensibilização cultural, ética da profissão, jogo e criatividade através do cruzamento dos vários ramos leccionadas no Curso de Teatro.

- Compreender a criação teatral como meio de manifestação cultural e civilizacional.
- Entender o teatro como um todo composto por várias linguagens.
- Experimentar a criação teatral como forma de arte que pressupõe estéticas e técnicas diversificadas.
- Testemunhar, através da prática, que o teatro implica um trabalho de natureza colectiva e é um fenómeno de comunicação.
- Aprender conceitos operativos e técnicos fundamentais.
- Desenvolver a capacidade de relacionar os conceitos e técnicas apreendidos.
- Ser capaz de relacionar actividades e práticas de diferentes áreas (divergências e paralelismos).
- Desenvolver capacidades de trabalho criativo e técnico em equipa.
- Estar apto a encontrar soluções criativas e inovadoras para os exercícios propostos.

5. CONTEÚDOS PROGRAMÁTICOS (1000 CARACTERES)

1. Integração e dinâmica de grupo
2. Desenvolvimento e exploração das capacidades expressivas e intelectuais
3. Estimulação da imaginação
4. Criação e Improvisação
5. Análise das especificidades dos espaços cénicos: o palco à italiana, a caixa preta, os espaços alternativos



“Designação da Unidade Curricular”

6. Compreensão da relação de interdependência entre a personagem (o sujeito) e o cenário (contexto)
7. Percepção das diferentes funções e competências associadas ao espectáculo teatral
8. Influência da contextualização sociológica e dos espaços teatrais nos modos de produção
9. Introdução a técnicas de montagem do espectáculo teatral

6. DEMONSTRAÇÃO DA COERÊNCIA DOS CONTEÚDOS PROGRAMÁTICOS COM OS OBJETIVOS DA UNIDADE CURRICULAR (1000 CARACTERES)

Estes conteúdos respondem aos objectivos e são o ponto de partida para o estabelecimento de um conjunto de referências comum, o que permitirá um bom cumprimento dos mesmos. Pretende-se que neste momento pedagógico os alunos possam adquirir conhecimentos técnicos e artísticos que lhes permitam abordar o trabalho subsequente de uma forma mais sólida e eficaz. Neste momento os alunos experimentarão também o trabalho prático de natureza colectiva que será discutido e analisado numa “aula aberta”.

7. METODOLOGIAS DE ENSINO (AVALIAÇÃO INCLuíDA) (1000 CARACTERES)

Metodologias:

- Exposição oral dos conteúdos principais: conceitos e vocabulário.
- Realização de exercícios práticos de integração, dinâmica de grupo, corpo, voz, relacionamento com o espaço, desenvolvimento rítmico, jogo, improvisação, composição, construção plástica, manuseamento de objectos e construção de cenas teatrais.
- Leitura, análise e discussão de textos académicos e outros relativos aos diferentes pontos do programa.
- Visionamento de espectáculos, filmes ou outras obras de arte que provoquem discussões sobre os conteúdos abordados.
- Realização de trabalho prático.

Avaliação:

- Assiduidade e participação nas sessões de trabalho (25%)
- Cumprimento das actividades propostas a realizar fora da aula (20%)
- Evolução na aprendizagem (25%)
- Qualidade da participação e preparação do exercício público (30%)

8. DEMONSTRAÇÃO DA COERÊNCIA DAS METODOLOGIAS DE ENSINO COM OS OBJETIVOS DE APRENDIZAGEM DA UNIDADE CURRICULAR (3000 CARACTERES)

Os alunos desta licenciatura deverão desenvolver competências que lhes permitam, por um lado analisar as práticas artísticas e de produção cultural da contemporaneidade, relacionando-as com a história, com a política e sociedade actuais e com as projecções



“Designação da Unidade Curricular”

no futuro, por outro experimentar a criação artística. Assim, é prioritário estabelecer um património referencial organizado e comum, para que todo o trabalho de análise, debate e criação possa ser devidamente fundamentado e consequente.

O trabalho prático, através do conjunto de exercícios propostos, permite que os alunos possam aprender fazendo, implicando o corpo e o trabalho em conjunto na criação artística.

A leitura de textos académicos é fundamental para que o aluno possa compreender as matérias apresentadas, bem como as relações entre os conceitos e as práticas. A análise de outros ensaios críticos e o visionamento de espectáculos, são absolutamente necessários para que o aluno possa comparar diversos pontos de vista sobre os assuntos abordados.

A apresentação pública do trabalho visa testar, não apenas os conhecimentos adquiridos, mas sobretudo a capacidade da sua aplicação concreta, num contexto teatral semelhante ao profissional. Esta apresentação obrigará os alunos a operar uma síntese das matérias leccionadas e escolher um conjunto de ideias e soluções de uma forma criativa, ousada, mas viável na sua aplicação prática. O contacto com o olhar do público é também fundamental para compreender o que é o Teatro.

9. BIBLIOGRAFIA PRINCIPAL (1000 CARACTERES)

BENNETT, Susan, *Theater Audiences – A Theory of Production and Reception*. London: Routledge, 1997.

CALMET, Hector, *Escenografia, Escenotecnia e Iluminacion*. Buenos Aires : Ediciones de La Flor, 2004.

COUNTY, Daniel, *Le Théâtre*. Bordas : Paris, 1992.

ETTEDGUI, Peter, *Production, Design & Art Direction Screencraft*. Switzerland: Roto Vision Book, 2003.

PAIS, Ana, *O Discurso da Cumplicidade: Dramaturgias Contemporâneas*. Lisboa: edições Colibri, 2004.

PAVIS, Patrice, *A Análise dos Espectáculos*, trad. de Sérgio Sálvia Coelho. São Paulo: Perspectiva, 2003.

RANCIÈRE, Jacques, *O Espectador Emancipado*, trad. de José Miranda Justo. Orfeu Negro: Lisboa, 2010.

VASQUES, Eugénia, *O Que É Teatro*. Lisboa: Quimera, 2003.

10. OBSERVAÇÕES

Oficina Comum é uma unidade curricular dividida em dois grupos (A e B), orientados



“Designação da Unidade Curricular”

por um conjunto de professores dos diversos ramos de formação do Curso de Teatro.
Esta ficha corresponde ao trabalho desenvolvido pelo grupo A.

D.1.k Curricula | Acting, S&W Design, and Prod. Mgmt. (2017-Present)

13754

Diário da República, 2.ª série — N.º 127 — 4 de julho de 2017

Foi autorizada, ao abrigo do Despacho n.º 3628/2016, dos Ministros das Finanças e da Ciência, Tecnologia e Ensino Superior, publicado no *Diário da República*, 2.ª série, n.º 50, de 11 de março e nos termos do n.º 6 do artigo 11.º do Decreto-Lei n.º 127/2012, de 21 de junho, republicado pelo Decreto-Lei n.º 99/2015, de 2 de junho e do n.º 1 do artigo 22.º do Decreto-Lei n.º 197/99, de 8 de junho, a, eventual, assunção dos compromissos plurianuais decorrentes da execução do contrato para aquisição, montagem, instalação, parametrização, manutenção e extensão de garantia de bens e serviços para projeto U-Bike — Operação Politécnica de Leiria, até ao montante global estimado de € 401.085,00 (quatrocentos e um mil e oitenta e cinco euros), acrescido de IVA à taxa legal em vigor e cujo valor anual dos encargos orçamentais plurianuais, será repartido, em função dos valores apresentados na proposta adjudicada, nos termos do exposto na alínea b).

A importância fixada para cada ano poderá ser acrescida do saldo apurado no ano que lhe antecedeu.

13 de junho de 2017. — O Presidente, *Nuno André Oliveira Mangas Pereira*.

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INSTITUTO POLITÉCNICO DE LISBOA

Despacho n.º 5887/2017

Ao abrigo do disposto nos artigos 75.º e 76.º do Decreto-Lei n.º 74/2006, de 24 de março, com as alterações que lhe foram introduzidas pelo Decreto-Lei n.º 107/2008, de 25 de junho, pelo Decreto-Lei n.º 230/2009, de 14 de setembro, pelo Decreto-Lei n.º 115/2013, de 7 de agosto, e na sua republicação através do Decreto-Lei n.º 63/2016, de 13 de setembro, e sob proposta da Escola Superior de Teatro e Cinema, aprovada pelo respetivo Conselho Técnico-Científico, o Presidente do Instituto Politécnico de Lisboa aprovou as alterações ao plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro, ministrado na Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa, publicado através do Despacho n.º 2333/2007, de 13 de fevereiro (*Diário da República* n.º 31, 2.ª série).

De acordo com o disposto nos artigos 76.º-B e 80.º do Decreto-Lei n.º 74/2006, de 24 de março, com as alterações que lhe foram introduzidas pelo Decreto-Lei n.º 107/2008, de 25 de junho, pelo Decreto-Lei n.º 230/2009, de 14 de setembro, pelo Decreto-Lei n.º 115/2013, de 7 de agosto, e na sua republicação através do Decreto-Lei n.º 63/2016, de 13 de setembro, as presentes alterações foram registadas na Direção-Geral do Ensino Superior com o n.º R/A-Ef 515/2011/AL01, em 24 de maio de 2017.

Determina o Presidente do Instituto Politécnico de Lisboa que se proceda, em cumprimento do estabelecido na alínea a) do n.º 1 do artigo 76.º-B do referido Decreto-lei, à republicação em anexo, do plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro, ministrado na Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa:

Artigo 1.º

Alteração ao plano de estudos

É alterado o plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro para o plano de estudos constante do anexo, do qual faz parte integrante.

Artigo 2.º

Aplicação

Estas alterações produzem efeitos a partir do ano letivo 2017/2018.

10 de abril de 2017. — O Presidente do Instituto Politécnico de Lisboa, *Prof. Doutor Elmano da Fonseca Margato*.

ANEXO I

- 1 — Estabelecimento de ensino: Instituto Politécnico de Lisboa.
- 2 — Unidade orgânica: Escola Superior de Teatro e Cinema.
- 3 — Grau: Licenciado.
- 4 — Curso: Teatro.
- 5 — Área científica predominante do ciclo de estudos: Interpretação/ Design de Cena/Produção.

6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessários à obtenção do grau: 180 ECTS.

7 — Duração normal do curso: 6 Semestres.

8 — Opção, ramos ou outras formas de organização de percursos alternativos em que o curso se estrutura:

8.1 — Ramo de Atores.

8.2 — Ramo de Design de Cena.

8.3 — Ramo de Produção.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau de licenciado em Teatro:

9.1 — Ramo de Atores:

Área científica	Sigla	Créditos		
		Obrigatórios	Optativos	
Interpretação	I	58	5	
Voz	V	33		
Práticas Teatrais	PT	25		
Corpo	C	21		
Teorias e Estéticas	TE	17		
Histórias	H	12		
Estudos	E	9		
Outras	O	0		
<i>Total</i>		175		(¹) 5

(¹) Número de créditos optativos a reunir pelos estudantes para a obtenção do grau ou diploma.

9.2 — Ramo de Design de Cena:

Área científica	Sigla	Créditos		
		Obrigatórios	Optativos	
Design de Cena	DC	68	5	
Tecnologias	TCN	29		
Teorias e Estéticas	TE	29		
Práticas Teatrais	PT	25		
Histórias	H	12		
Estudos	E	9		
Produção	P	3		
Outras	O	0		
<i>Total</i>		175		(¹) 5

(¹) Número de créditos optativos a reunir pelos estudantes para a obtenção do grau ou diploma.

9.3 — Ramo de Produção:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Produção	P	59	5
Práticas Teatrais	PT	25	
Técnicas Teatrais	TT	24	
Teorias e Estéticas	TE	17	
Economia e Gestão	EG	15	
Histórias	H	12	
Estudos	E	9	
Comunicação	COM	5	
Sociologia	S	5	
Direito	DI	4	
Outras	O	0	
<i>Total</i>		175	(¹) 5

(¹) Número de créditos optativos a reunir pelos estudantes para a obtenção do grau ou diploma.

10 — Plano de estudos:

Instituto Politécnico de Lisboa**Escola Superior de Teatro e Cinema Licenciatura em Teatro**

10.1 — Ramo de Atores:

1.º Ano — 1.º Semestre

QUADRO N.º 1

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Interpretação I	I	S	250	TP: 192	10	Obrigatória.
Corpo I	C	S	100	TP: 96	4	
Voz I	V	S	100	TP: 96	4	
Música e Espaço Acústico I	V	S	75	TP: 32	3	
História do Teatro I	H	S	75	T: 32	3	
História da Arte I	H	S	75	T: 32	3	
Teorias da Arte Teatral I	TE	S	75	T: 32	3	
<i>Total</i>			750		30	

1.º Ano — 2.º Semestre

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Interpretação II	I	S	250	TP: 192	10	Obrigatória.
Corpo II	C	S	100	TP: 96	4	
Voz II	V	S	100	TP: 96	4	
Música e Espaço Acústico II	V	S	75	TP: 32	3	
História do Teatro II	H	S	75	T: 32	3	
História da Arte II	H	S	75	T: 32	3	
Teorias da Arte Teatral II	TE	S	75	T: 32	3	
<i>Total</i>			750		30	

2.º Ano — 3.º Semestre

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Interpretação III	I	S	250	TP: 192	10	Obrigatória.
Corpo III	C	S	100	TP: 96	4	
Voz III	V	S	100	TP: 96	4	
Música e Espaço Acústico III	V	S	75	TP: 32	3	
Estética e Arte Contemporânea	TE	S	75	T: 32	3	
Teorias da Arte Teatral III	TE	S	75	T: 32	3	
Literatura Dramática I	E	S	75	T: 32	3	
<i>Total</i>			750		30	

2.º Ano — 4.º Semestre

QUADRO N.º 4

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Interpretação IV	I	S	275	TP: 192	11	Obrigatória.
Corpo IV	C	S	125	TP: 96	5	
Voz IV	V	S	125	TP: 96	5	
Música e Espaço Acústico IV	V	S	75	TP: 32	3	
Literatura Dramática II	E	S	75	T: 32	3	
Escritas Dramáticas da Contemporaneidade	E	S	75	T: 32	3	
<i>Total</i>			750		30	

3.º Ano — 5.º Semestre

QUADRO N.º 5

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Interpretação V	I	S	425	TP: 256	17	Obrigatória. (a)
Corpo V	C	S	100	TP: 64	4	
Voz V	V	S	100	TP: 64	4	
Opção	S	S	125	T/TP/S/O: 32	5	
<i>Total</i>			750		30	

(a) Unidade Curricular de designação genérica, que compreende todas as Unidades Curriculares que a CTC-Teatro aprove.

3.º Ano — 6.º Semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Projeto de Teatro e Artes Performativas	PT	S	625	TP: 448	25	Obrigatória (b). Obrigatória
Estágio Curricular	PT	S	625	E: 450	25	
Investigação e Relatório	TE	S	125	S:16; OT: 32	5	
<i>Total</i>			750		30	

(b) O estudante opta por uma das Unidades Curriculares mencionadas.

10.2 — Ramo de Design de Cena:

1.º Ano — 1.º Semestre

QUADRO N.º 7

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Design de Cena I	DC	S	250	TP: 192	10	Obrigatória.
Desenho I	DC	S	100	TP: 96	4	
Tecnologia I	TCN	S	100	TP: 96	4	
História do Teatro I	H	S	75	T: 32	3	
História da Arte I	H	S	75	T: 32	3	
Teoria e História do Design de Cena I	TE	S	75	T: 32	3	
Teorias da Arte Teatral I	TE	S	75	T: 32	3	
<i>Total</i>			750		30	

1.º Ano — 2.º Semestre

QUADRO N.º 8

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Design de Cena II	DC	S	250	TP: 160	10	Obrigatória.
Desenho II	DC	S	100	TP: 96	4	
Tecnologia II	TCN	S	100	TP: 96	4	
História do Teatro II	H	S	75	T: 32	3	
História da Arte II	H	S	75	T: 32	3	
Teoria e História do Design de Cena II	TE	S	75	T: 32	3	
Teorias da Arte Teatral II	TE	S	75	T: 32	3	
<i>Total</i>			750		30	

2.º Ano — 3.º Semestre

QUADRO N.º 9

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Design de Cena III	DC	S	250	TP: 160	10	Obrigatória.
Desenho III	DC	S	100	TP: 96	4	
Tecnologia III	TCN	S	100	TP: 96	4	
Teoria e História do Design de Cena III	TE	S	75	T: 32	3	
Teorias da Arte Teatral III	TE	S	75	T: 32	3	
Estética e Arte Contemporânea	TE	S	75	T: 32	3	
Literatura Dramática I	E	S	75	T: 32	3	
<i>Total</i>			750		30	

2.º Ano — 4.º Semestre

QUADRO N.º 10

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Design de Cena IV	DC	S	275	TP: 192	11	Obrigatória.
Tecnologia IV	TCN	S	175	TP: 144	7	
Iniciação à Produção de Cena	P	S	75	TP: 32	3	
Teoria e História do Design de Cena IV	TE	S	75	T: 32	3	
Literatura Dramática II	E	S	75	T: 32	3	
Escritas Dramáticas da Contemporaneidade	E	S	75	T: 32	3	
<i>Total</i>			750		30	

3.º Ano — 5.º Semestre

QUADRO N.º 11

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Design de Cena V	DC	S	375	TP: 224	15	Obrigatória. (a)
Tecnologia V	TCN	S	250	TP: 192	10	
Opção		S	125	T/TP/S/O: 32	5	
<i>Total</i>			750		30	

(a) Unidade Curricular de designação genérica, que compreende todas as Unidades Curriculares que a CTC-Teatro aprove.

3.º Ano — 6.º Semestre

QUADRO N.º 12

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Projeto de Teatro e Artes Performativas	PT	S	625	TP: 448	25	} Obrigatória (b). Obrigatória
Estágio Curricular	PT	S	625	E: 450	25	
Investigação e Relatório	TE	S	125	S: 16; OT: 32	5	
<i>Total</i>			750		30	

(b) O estudante opta por uma das Unidades Curriculares mencionadas.

10.3 — Ramo de Produção:

1.º Ano — 1.º Semestre

QUADRO N.º 13

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Produção	P	S	250	TP: 192	10	} Obrigatória.
Técnicas Teatrais I	TT	S	150	TP: 96	6	
Setor Cultural: Enquadramento e Dinâmicas	EG	S	125	TP: 64	5	
História do Teatro I	H	S	75	T: 32	3	
História da Arte I	H	S	75	T: 32	3	
Teorias da Arte Teatral I	TE	S	75	T: 32	3	
<i>Total</i>			750		30	

1.º Ano — 2.º Semestre

QUADRO N.º 14

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Técnicas Teatrais II	TT	S	150	TP: 96	6	} Obrigatória.
Técnicas de Palco I	TT	S	150	TP: 96	6	
Gestão Cultural	EG	S	125	TP: 64	5	
Direito	DI	S	100	TP: 64	4	
História do Teatro II	H	S	75	T: 32	3	
História da Arte II	H	S	75	T: 32	3	
Teorias da Arte Teatral II	TE	S	75	T: 32	3	
<i>Total</i>			750		30	

2.º Ano — 3.º Semestre

QUADRO N.º 15

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Técnicas de Palco II	TT	S	150	TP: 64	6	} Obrigatória.
Comunicação e Marketing	COM	S	125	TP: 64	5	
Público das Artes	S	S	125	TP: 64	5	
Gestão de Projetos Culturais	EG	S	125	TP: 64	5	
Estética e Arte Contemporânea	TE	S	75	T: 32	3	
Teorias da Arte Teatral II	TE	S	75	T: 32	3	
Literatura Dramática I	E	S	75	T: 32	3	
<i>Total</i>			750		30	

2.º Ano — 4.º Semestre

QUADRO N.º 16

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Prática de Produção	P	S	600	TP: 320	24	Obrigatória.
Literatura Dramática II	E	S	75	T: 32	3	
Escritas Dramáticas da Contemporaneidade	E	S	75	T: 32	3	
<i>Total</i>			750		30	

3.º Ano — 5.º Semestre

QUADRO N.º 17

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Estágio Curricular	P	S	550	E: 512	22	Obrigatória. (a)
Métodos de Produção	P	S	75	TP: 32	3	
Opção		S	125	T/TP/S/O: 32	5	
<i>Total</i>			750		30	

(a) Unidade Curricular de designação genérica, que compreende todas as Unidades Curriculares que a CTC-Teatro aprova.

3.º Ano — 6.º Semestre

QUADRO N.º 18

Unidades curriculares	Área científica	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto		
Projeto de Teatro e Artes Performativas	PT	S	625	TP: 448	25	Obrigatória.
Investigação e Relatório	TE	S	125	S: 16; OT: 32	5	
<i>Total</i>			750		30	

Legenda: E — Estágio; O — Outra; OT — Orientação Tutorial; S — Seminário; T — Ensino Teórico; TP — Ensino Teórico-Prático.

310549249

INSTITUTO POLITÉCNICO DO PORTO

Escola Superior de Educação

Aviso n.º 7482/2017

Abertura de procedimento concursal para preenchimento de um posto de trabalho do mapa de pessoal da Escola Superior de Educação do Instituto Politécnico do Porto Carreira/Categoria de Assistente Técnico.

1 — Nos termos do disposto no artigo 33.º da Lei Geral do Trabalho em Funções Públicas (LTFP) aprovada pela Lei n.º 35/2014, de 20 de junho, e no artigo 19.º da Portaria n.º 83-A/2009 de 22 janeiro, na redação da Portaria n.º 145-A/2011, de 06 de abril, faz-se público que por despacho de 12 de junho de 2017, do Presidente da Escola Superior de Educação do Instituto Politécnico do Porto, se encontra aberto, pelo prazo de 10 dias úteis, a contar da data da publicação do presente aviso no *Diário da República*, procedimento concursal com vista ao preenchimento de um posto de trabalho na categoria/carreira de Assistente Técnico, na modalidade de relação jurídica de emprego público a constituir por contrato de trabalho em funções públicas por tempo determinado para a área de contabilidade.

2 — Legislação aplicável: Lei Geral do Trabalho em Funções Públicas (doravante designada LTFP), aprovada pela Lei n.º 35/2014, de

20 de junho, com a Retificação n.º 37-A/2014, de 19 de agosto, Portaria n.º 83-A/2009 de 22 de janeiro, com as respetivas alterações, Lei n.º 62/2007, de 10 de setembro, Lei n.º 42/2016, de 28 de dezembro e Portaria n.º 1553-C/2008, de 31 de dezembro.

3 — Para os efeitos previstos no artigo 24.º da Lei n.º 80/2013, de 28 de novembro, no artigo 265.º da LTFP e no artigo 4.º da Portaria n.º 48/2014, de 26 de fevereiro, a Direção-Geral da Qualificação dos Trabalhadores em Funções Públicas (INA) emitiu, em 12 de junho de 2017, a declaração de inexistência de trabalhadores em situação de requalificação, com o perfil adequado ao exercício das funções identificadas como necessárias para os postos de trabalho em causa.

4 — Para os efeitos do estipulado no artigo 4.º da Portaria n.º 83-A/2009, na redação em vigor, declara-se não estarem constituídas reservas de recrutamento no próprio organismo, tendo sido efetuada consulta à Direção-Geral da Qualificação dos Trabalhadores em Funções Públicas (INA) enquanto Entidade Centralizada para a Constituição de Reservas de Recrutamento (ECCRC), a qual declarou que, não tendo ainda decorrido qualquer procedimento concursal para constituição de reservas de recrutamento, não existe, em reserva de recrutamento, qualquer candidato com o perfil adequado.

5 — Prazo de validade — nos termos do n.º 1 e n.º 2 do artigo 40.º da Portaria n.º 83-A/2009, na redação atualmente em vigor, poderá ser utilizada a reserva de recrutamento, se no prazo máximo de 18 meses contados da data de homologação da lista de ordenação final, houver necessidade de ocupação de idênticos postos de trabalho.

INSTITUTO POLITÉCNICO DE LISBOA

Declaração de Retificação n.º 660/2017

Por ter sido publicado com inexatidão, no *Diário da República*, 2.ª série, n.º 127, de 4 de julho de 2017, o anexo I ao Despacho n.º 5887/2017, procede-se à seguinte retificação:

No Quadro n.º 15, na informação constante na coluna «Unidades Curriculares», onde se lê «Teorias da Arte Teatral II» deve ler-se «Teorias da Arte Teatral III».

24 de julho de 2017. — O Presidente do Instituto Politécnico de Lisboa, *Professor Doutor Elmano da Fonseca Margato*.

310746995

Despacho n.º 8548/2017

Nos termos do artigo 21.º da Lei n.º 2/2004, de 15 de janeiro, com a nova redação dada pela Lei n.º 64/2011, de 22 de dezembro, e na sequência do procedimento concursal aberto nos termos legalmente estabelecidos, foi nomeada, por despacho do Presidente do Instituto Politécnico de Lisboa de 10.08.2017, Nádya Manuela Ferreira Paixão, para o cargo de Direção de Nível Intermédio Grau 4, para o Gabinete de Qualidade e Acreditação dos Serviços da Presidência IPL, em regime de comissão de serviço, pelo período de três anos, cuja nota curricular se anexa. A presente nomeação acolhe a proposta do júri na ata n.º 3, que conclui que a candidata detém currículo relevante, do qual se destaca a experiência profissional relevante na área, possui excelentes conhecimentos do trabalho a desenvolver, encontra-se orientada para os resultados, possui experiência na gestão de equipas demonstra responsabilidade e compromisso com o serviço, a apresenta uma visão integrada de todo o processo e garantia da qualidade demonstrando poder de decisão e estratégia relativamente ao seu desenvolvimento.

A presente nomeação produz efeitos a partir de 15 de agosto de 2017, conforme o n.º 10 do artigo 21.º da Lei n.º 2/2004, de 15 de janeiro, com a nova redação dada pela Lei n.º 128/2015, de 03 de setembro.

Nota curricular

Habilitações Literárias:

Licenciatura em Jornalismo

Formação Profissional:

Frequência de vários cursos de formação na área (mais de 200 horas de formação).

Experiência Profissional:

Desde 01.09.2016 — Dirigente Intermédio de 4.º Grau do Gabinete de Qualidade e Acreditação do Instituto Politécnico de Lisboa, em regime de substituição;

Coordenação do processo de certificação na sua fase instrutória;

Organização das auditorias interna;

Acompanha as auditorias externas de certificação e de manutenção;

Coordenar a implementação e operacionalização da base de dados dos inquéritos aos alunos;

Participa no processo de avaliação dos cursos ministrados pelas Unidades Orgânicas do IPL;

Coordenação da conceção e planeamento da qualidade no desenvolvimento de novos produtos ou serviços;

Funções consultivas de responsabilidade, iniciativa e autonomia, uma visão global de administração que permita a interligação dos vários quadrantes e domínio de atividade, tendo em vista a preparação da tomada de decisão.

De 01.06.2013 até 31.08.2016 — Técnica Superior no Gabinete de Qualidade e Acreditação, do Instituto Politécnico de Lisboa;

De 07.01.2011 a 31.05.2013 — Técnica Superior no Gabinete de Gestão Académica do Instituto Politécnico de Lisboa

17 de agosto de 2017. — O Administrador do IPL, *António José Carvalho Marques*.

310776098

Despacho n.º 8549/2017

Por despacho do Presidente do Instituto Politécnico de Lisboa de 22.06.2017, em conformidade com o disposto na alínea b) do n.º 1 do artigo 4.º da Lei n.º 35/2014, de 20 de junho, que aprova a Lei Geral do Trabalho em Funções Públicas, torna-se público que na sequência do concurso interno de ingresso para o preenchimento de um posto de trabalho na carreira de especialista de informática, na modalidade de contrato de trabalho em funções públicas por tempo indeterminado, aberto pelo aviso n.º 12771/2016, publicado no *Diário da República*, 2.ª série, n.º 201 de 19 de outubro, foi celebrado contrato de trabalho em funções públicas por tempo indeterminado, na carreira de Especialista de Informática, Grau 1, Nível 2, com Vasile Grigoras com efeitos a 01 de julho de 2017, ficando colocado no índice 480, nos termos do mapa I anexo ao Decreto-Lei n.º 97/2001, de 26 de março, iniciando-se neste dia o estágio com caráter probatório com a duração de 180 dias, conforme disposto no Decreto-Lei n.º 265/88, de 28 de julho e por conjugação com alínea a) do n.º 1 do artigo 10.º, alínea b) do n.º 2 do artigo 8.º do Decreto-Lei n.º 97/2001 de 26 de março e conjugado com o artigo 45.º e seguintes da Lei Geral do Trabalho em Funções Públicas, aprovada pela Lei n.º 35/2014, de 20 de junho.

17 de agosto de 2017. — O Administrador, *António José Carvalho Marques*.

310776008

INSTITUTO POLITÉCNICO DO PORTO

Despacho n.º 8550/2017

Torna-se público que foi registada na Direção-Geral do Ensino Superior com o número de registo R/A-Ef 820/2011/AL01, de 30 de agosto de 2017, a alteração do plano de estudos do ciclo de estudos conducente ao grau de licenciado em Engenharia Informática, publicado pelo Despacho n.º 12308/2010, na 2.ª série do *Diário da República*, n.º 146, de 29 de julho.

Neste seguimento, vem a Presidente do Instituto Politécnico do Porto, nos termos do disposto no Decreto-Lei n.º 63/2016 de 13 de setembro, promover à publicação na 2.ª série do *Diário da República*, da estrutura curricular e plano de estudos, aprovados nos termos do anexo ao presente despacho

6 de setembro de 2017. — A Presidente do Instituto Politécnico do Porto, *Rosário Gambôa*.

ANEXO

- 1 — Estabelecimento de ensino: Instituto Politécnico do Porto
- 2 — Unidade orgânica: Escola Superior de Tecnologia e Gestão
- 3 — Grau ou diploma: Licenciado
- 4 — Ciclo de estudos: Engenharia Informática
- 5 — Área científica predominante: Eletrónica e automação
- 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180
- 7 — Duração normal do ciclo de estudos: 6 semestres
- 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estrutura: Não aplicável
- 9 — Estrutura curricular:

QUADRO N.º 1

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Informática	I CNE O	148	
Ciências Naturais e Exatas		29	3
Outra Área Científica*			
<i>Subtotal</i>		177	3
<i>Total</i>		180	

* Qualquer área da ESTG à exceção de Informática.

D.1.L Timetables | Acting (2019/20)

D.1.L.1 1st Year

D.1.L.1.a 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Voice I Room 313	Music and Acoustic Space I (A) Room 313	Voice I Room 313	Art History I João Mota Auditorium	Voice I Room 313
30-Minute Break					
11:30 am 01:30 pm	Movement I Room 311A	Music and Acoustic Space I (B) Room 313	Movement I Room 311A	Theater Art Theory I João Mota Auditorium	Movement I Room 311A
60-Minute Break					
02:30 pm 04:30 pm	Acting I Rooms 107, 108	Theater History I João Mota Auditorium	Acting I Rooms 107, 108	Thursday Blast!	Acting I Rooms 107, 108
04:30 pm 06:30 pm					

(HSTF-PIL, 2019a)

D.1.L.1.b 2nd Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting II Rooms 107, 112, 116	Movement II Room 112	Acting II Rooms 107, 112, 116	Movement II Room 112	Acting II Rooms 107, 112, 116
11:30 am 01:30 pm		30 Minutes Voice II Room 311A		Voice II Room 311A	
60-Minute Break					
02:30 pm 04:30 pm	Voice II Room 311A	Theater Art Theory II João Mota Auditorium	Music and Acoustic Space II (A) Room 313	Thursday Blast!	Art History II João Mota Auditorium
04:30 pm 06:30 pm	Movement II Room 112	Theater History II João Mota Auditorium	Music and Acoustic Space II (B) Room 313		

(2019b)

D.1.L.2 2nd Year

D.1.L.2.a 1st Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting III	Voice III Room 108	Acting III	Voice III Room 108	Acting III
	Rooms 107, 108, Grand Auditorium	30 Minutes	Rooms 107, 108, Grand Auditorium		Rooms 107, 108, Grand Auditorium
11:30 am 01:30 pm		Movement III Room 107		Voice III Room 107	
60-Minute Break					
02:30 pm 04:30 pm	Voice III Room 311A	Music and Acoustic Space III (A) Room 313	Dramatic Literature I João Mota Auditorium	Thursday Blast!	Music and Acoustic Space III (B) Room 313
04:30 pm 06:30 pm	Movement III Room 112	Theater Art Theory III João Mota Auditorium	Esthetic and Contemporary Art João Mota Auditorium		

(2019c)

D.1.L.2.b 2nd Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting IV Room 108, João Mota and Grand Auditoriums	Voice IV Room 108	Acting IV Room 108, João Mota and Grand Auditoriums	Voice IV Room 108	Acting IV Room 108, João Mota and Grand Auditoriums
11:30 am 01:30 pm		30 Minutes Movement III Room 107		Movement IV Room 107	
60-Minute Break					
02:30 pm 04:30 pm	Voice IV Room 108		Dramatic Literature II João Mota Auditorium	Thursday Blast!	Music and Acoustic Space IV (A) Room 313
04:30 pm 06:30 pm	Movement IV João Mota Auditorium	Music and Acoustic Space IV (B) Room 313			

(2019d)

D.1.L.3 3rd Year

D.1.L.3.a 1st Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting V	Acting V	Acting V	Movement V Room 112	Acting V
	Rooms 112, 116, João Mota Auditorium	Rooms 112, 116, João Mota Auditorium	Rooms 112, 116, João Mota Auditorium	30 Minutes	Rooms 112, 116, João Mota Auditorium
11:30 am 01:30 pm				Voice V Room 313	
60-Minute Break					
02:30 pm 04:30 pm	Movement V João Mota Auditorium			Thursday Blast!	
04:30 pm 06:30 pm	Voice V Room 313				

(2019e)

D.1.L.3.a.1 1st Semester | Optional CUs

Time	Tuesday	Wednesday	Thursday	Friday
02:00 pm 04:00 pm			Studio Project João Mota Auditorium	
02:30 pm 04:30 pm	Movement Room 311A	Theater and Religion Room 308	TV Environment Room 308	Vocal Coaching Techniques Room 311A
				Community Theater Room 309

Remarks

- 1) Each year, the Head of Department submits a variety of optional CUs for the Theater Department's Scientific Board's approval.
- 2) In order to complete the course curriculum, attending one optional CU is mandatory.
- 3) CUs require a minimum of five students to operate; the maximum allowed in each CU is set yearly.
- 4) CU vacancies are filled in enrolment order.
- 5) Each student may enroll in more than one CU, as long as their timetable so allows and there are enough vacancies left to fill; all ECUs are listed in the Diploma Supplement.

(2019f)

D.1.L.3.b 2nd Semester

Classes A/B/C/D					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am					
11:30 am 01:30 pm			Final Report and Research Room 310		
60-Minute Break					
02:30 pm 04:30 pm		Theater and Performing Arts Project (A/B/D)	Theater and Performing Arts Project (A/B/D)	Thursday Blast! (A/B/D)	Theater and Performing Arts Project (A/B/D)
04:30 pm 06:30 pm		Rooms 108, 112, 116	Rooms 108, 112, 116	Theater and Performing Arts Project (C) Room 107	Rooms 108, 112, 116

(2019g)

D.2 HSAD-PILeiria

D.2.a Curriculum (2007-11)

32 540-(102)

Diário da República, 2.ª série — N.º 215 — 8 de Novembro de 2007

5.º Semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (a)		
Comunicações Móveis	TL	Semestral	135	T: 30; TP: 30; PL: 15; OT: 5	5	
Tecnologia de Redes sem Fios	TL	Semestral	162	T: 30; PL: 30; OT: 5	6	
Aplicações para Redes Globais	SI	Semestral	135	T: 15; PL: 60; OT: 5	5	
Comunicações Seguras	RC	Semestral	162	T: 30; TP: 15; PL: 30; OT: 5	6	
Administração de Sistemas e Serviços	RC	Semestral	162	T: 15; PL: 45; OT: 5	6	
Inovação e Empreendedorismo	CC	Semestral	54	TP: 30; OT: 4	2	

(a) De acordo com a codificação constante na alínea e) do n.º 3.4 do Anexo 2 do Despacho n.º 7287-B/2004, de 31 de Março.

6.º Semestre

QUADRO N.º 7

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (a)		
Engenharia de Redes	RC	Semestral	135	TP: 60; OT: 5	5	
Aplicações Distribuídas	SI	Semestral	162	T: 15; PL: 60; OT: 5	6	
Projecto	RC/TL/SI	Semestral	432	TP: 30; OT: 15	16	
Seminário	CC	Semestral	81	S: 30	3	

(a) De acordo com a codificação constante na alínea e) do n.º 3.4 do Anexo 2 do Despacho n.º 7287-B/2004, de 31 de Março.

Despacho n.º 25 545-AI/2007

Sob proposta do Instituto Politécnico de Leiria:
Considerando o disposto no artigo 13.º da Lei n.º 46/86, de 14 de Outubro, alterada pelas Leis n.ºs 115/97, de 19 de Setembro, e 49/2005, de 30 de Agosto;

Considerando o disposto no Decreto-Lei n.º 42/2005, de 22 de Fevereiro;

Considerando o disposto na Lei n.º 54/90, de 5 de Setembro (estatuto e autonomia dos estabelecimentos de ensino superior politécnico), alterada pelas Leis n.ºs 20/92, de 14 de Agosto, e 71/93, de 26 de Novembro;

Considerando o disposto no Decreto-Lei n.º 74/2006, de 24 de Março;

Considerando o disposto na Portaria n.º 601/2003, de 21 de Julho; Considerando que foi devidamente registado na Direcção-Geral do Ensino Superior com o n.º R/B-AD-359/2007;

Publica-se em anexo a estrutura curricular e o plano de estudos do Curso de Licenciatura em Teatro, objecto de adequação no âmbito do Processo de Bolonha, ministrado pela Escola Superior de Artes e Design do Instituto Politécnico de Leiria, aprovado pela Portaria n.º 134/2004, de 9 de Fevereiro, alterada pelo Despacho n.º 3365/2005 (2.ª série), publicado no *Diário da República*, 2.ª série, n.º 32, de 15 de Fevereiro, rectificado pela Rectificação n.º 445/2005, publicado no *Diário da República*, 2.ª série, n.º 55, de 18 de Março.

Artigo 1.º

Plano de estudos

O plano de estudos do Curso de Licenciatura em Teatro passa a ter a composição constante dos anexos ao presente despacho.

Artigo 2.º

Transição

As regras de transição para a nova organização decorrente da adequação ao Processo de Bolonha são as fixadas pelo Regulamento n.º 134/2007, publicado no *Diário da República*, 2.ª série, n.º 121, de 26 de Junho.

Artigo 3.º

Aplicação

O disposto no presente despacho aplica-se a partir do ano lectivo de 2007-2008, inclusive.

9 de Outubro de 2007. — O Presidente, *Luciano Rodrigues de Almeida*.

ANEXO I

Instituto Politécnico de Leiria

Escola Superior de Artes e Design

Curso de Teatro

Grau de Licenciatura

QUADRO N.º 1

Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Teatro	T	69	0-9
Interpretação e Corpo	IC	33	0-3

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Música e Voz	MV	18	0-9
Estudos Performativos	EP	18	0-6
Ciências Sociais e Humanas	CSH	12	
Gestão	G		0-3
Qualquer Área Científica	QAC		0-30
<i>Total</i>		150	30

ANEXO II

Instituto Politécnico de Leiria

Escola Superior de Artes e Design

Curso de Teatro

Grau de Licenciatura

Área científica predominante do curso: Teatro

1.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica (1)	Tipo	Tempo de trabalho (horas)		Créditos	Observ. (3)
			Total	Contacto (2)		
Interpretação I	IC	Semestral	243	TP: 20 + PL: 90 + TC: 20 + OT: 5	9	Obrigatória
Introdução às Artes Musicais	MV	Semestral	162	TP: 15 + PL: 70 + OT: 5	6	Obrigatória
História do Teatro I	CSH	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Análise do Texto Dramático I	EP	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Oficina de Voz I	MV	Semestral	81	PL: 42 + OT: 3	3	Obrigatória
Oficina de Corpo I	IC	Semestral	81	PL: 42 + OT: 3	3	Obrigatória
Introdução ao Espaço Cénico	T	Semestral	81	TP: 42 + OT: 3	3	Obrigatória

2.º Semestre

QUADRO N.º 3

Unidades curriculares	Área científica (1)	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (2)		
Interpretação II	IC	Semestral	324	TP: 30 + PL: 120 + TC: 25 + OT: 5	12	Obrigatória
História do Teatro II	CSH	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Análise do Texto Dramático II	EP	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Oficina de Voz II	MV	Semestral	81	PL: 42 + OT: 3	3	Obrigatória
Oficina de Corpo II	IC	Semestral	81	PL: 42 + OT: 3	3	Obrigatória
Antropologia Teatral	CSH	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Espaço Cénico ou Opção Livre I	T ou QAC	Semestral	81	PL: 42 + OT: 3	3	Opcional (3)

3.º Semestre

QUADRO N.º 4

Unidades curriculares	Área científica (1)	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (2)		
Projecto Teatral I	T	Semestral	324	TP: 30 + PL: 120 + TC: 25 + OT: 5	12	Obrigatória
Artes Musicais ou Opção Livre II	MV ou QAC	Semestral	162	TP: 15 + PL: 70 + OT: 5	6	Opcional (3)
Correntes Teatrais Contemporâneas I	EP	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Dramaturgia	EP	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Oficina de Voz III	MV	Semestral	81	PL: 42 + OT: 3	3	Obrigatória
Oficina de Corpo III	IC	Semestral	81	PL: 42 + OT: 3	3	Obrigatória

4.º Semestre

QUADRO N.º 5

Unidades curriculares	Área científica (1)	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (2)		
Projecto Teatral II	T	Semestral	324	TP: 30 + PL: 120 + TC: 25 + OT: 5	12	Obrigatória
Encenação	T	Semestral	162	TP: 15 + PL: 70 + OT: 5	6	Obrigatória
Correntes Teatrais Contemporâneas II ou Opção Livre III.	EP ou QAC	Semestral	81	TP: 42 + OT: 3	3	Opcional (3)
Dramaturgia Avançada ou Opção Livre IV	EP ou QAC	Semestral	81	TP: 42 + OT: 3	3	Opcional (3)
Oficina de Voz IV	MV	Semestral	81	PL: 42 + OT: 3	3	Obrigatória
Oficina de Corpo IV	IC	Semestral	81	PL: 42 + OT: 3	3	Obrigatória

5.º Semestre

QUADRO N.º 6

Unidades curriculares	Área científica (1)	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (2)		
Projecto Teatral III	T	Semestral	324	TP: 30 + PL: 120 + TC: 25 + OT: 5	12	Obrigatória
Encenação Avançada ou Opção Livre V	T ou QAC	Semestral	162	TP: 15 + PL: 70 + OT: 5	6	Opcional (3)
História do Teatro em Portugal	CSH	Semestral	81	TP: 42 + OT: 3	3	Obrigatória
Oficina de Voz Avançada ou Opção Livre VI	MV ou QAC	Semestral	81	PL: 42 + OT: 3	3	Opcional (3)
Oficina de Corpo Avançada ou Opção Livre VII	IC ou QAC	Semestral	81	PL: 42 + OT: 3	3	Opcional (3)
Marketing e Bens Culturais ou Opção Livre VIII	G ou QAC	Semestral	81	TP: 42 + OT: 3	3	Opcional (3)

6.º Semestre

QUADRO N.º 7

Unidades curriculares	Área científica (1)	Tipo	Tempo de trabalho (horas)		Créditos	Observ.
			Total	Contacto (2)		
Projecto Integrado ou Estágio	T	Semestral	648	TP: 60 + PL: 240 + TC: 50 + OT: 10 ou E: 360	24	Obrigatória
Estudos Teatrais	EP	Semestral	162	TP: 15 + PL: 30 + TC: 30 + OT: 15	6	Obrigatória

(1) Sigla de acordo com o indicado no Quadro 1.

(2) T: ensino teórico; TP: ensino teórico-prático; PL: ensino prático e laboratorial; TC: trabalho de campo; S: seminário; OT: orientação tutorial.

(3) As unidades curriculares indicadas como opcionais, enunciam que o aluno possa optar por uma opção livre à escolha de entre as unidades curriculares existentes em todos os cursos da ESAD, respeitando as regras específicas inerentes à sua escolha, ou frequentar a unidade curricular mencionada na grelha de base do curso. Os créditos finais obtidos, devem ser os mesmos, totalizando 180 créditos. Sendo que são obrigatórios realizar 150 créditos no curso base, e podem ser realizados 30 créditos em unidades curriculares de opção exteriores ao curso.

As unidades curriculares de opção livre devem, genericamente, ser escolhidas pelos alunos de entre as unidades curriculares em funcionamento em todos os cursos da ESAD, disponibilizadas para o efeito, e de entre aquelas que permitam frequência compatível com as unidades curriculares obrigatórias do respectivo curso, num dado semestre. Excepcionalmente, podem ser oferecidas outras unidades curriculares de opção livre, propostas pelo Conselho Científico, com o objectivo de: a) assegurar a actualidade científica das formações; b) por haver manifesto interesse transversal das mesmas relativamente aos cursos da ESAD.

As unidades curriculares de opção condicionada podem ser oferecidas entre as que funcionam em todos os cursos da ESAD — dentro dos condicionalismos fixados por cada plano curricular — ou outras que venham a ser propostas pelo Conselho Científico e que são consideradas fundamentais para definir ou reforçar um determinado perfil dentro das licenciaturas.

Despacho n.º 25 545-AJ/2007

Sob proposta do Instituto Politécnico de Leiria:

Considerando o disposto no artigo 13.º da Lei n.º 46/86, de 14 de Outubro, alterada pelas Leis n.ºs 115/97, de 19 de Setembro, e 49/2005, de 30 de Agosto;

Considerando o disposto no Decreto-Lei n.º 42/2005, de 22 de Fevereiro;

Considerando o disposto na Lei n.º 54/90, de 5 de Setembro (estatuto e autonomia dos estabelecimentos de ensino superior politécnico), alterada pelas Leis n.ºs 20/92, de 14 de Agosto, e 71/93, de 26 de Novembro;

Considerando o disposto no Decreto-Lei n.º 74/2006, de 24 de Março;

Considerando o disposto na Portaria n.º 863-B/2002, de 20 de Julho;

Considerando que foi devidamente registado na Direcção-Geral do Ensino Superior com o n.º R/B-AD-358/2007;

Publica-se em anexo a estrutura curricular e o plano de estudos do Curso de Licenciatura em Som e Imagem, objecto de adequação no âmbito do Processo de Bolonha, ministrado pela Escola Superior de Artes e Design do Instituto Politécnico de Leiria, aprovado pela

Portaria n.º 106/2003, de 27 de Janeiro, rectificado pela Declaração de Rectificação n.º 1-T/2003, publicada no *Diário da República*, 1.ª série B, n.º 50, de 28 de Fevereiro, e pelo Despacho n.º 3361/2005 (2.ª série), publicado no *Diário da República*, 2.ª série, n.º 32, de 15 de Fevereiro, rectificado pela Rectificação n.º 448/2005, publicada no *Diário da República*, 2.ª série, n.º 55, de 18 de Março, e Rectificação n.º 978/2005, publicada no *Diário da República*, 2.ª série, n.º 108, de 6 de Junho.

Artigo 1.º

Plano de estudos

O plano de estudos do Curso de Licenciatura em Som e Imagem passa a ter a composição constante dos anexos ao presente despacho.

Artigo 2.º

Transição

As regras de transição para a nova organização decorrente da adequação ao Processo de Bolonha são as fixadas pelo Regulamento

D.2.b Curriculum (2011-13)

Diário da República, 2.ª série — N.º 150 — 5 de Agosto de 2011

32491

Faltas, férias e Licenças (Decreto -Lei n.º 100/99, de 31 de Março, alterado pela Lei n.º 117/99, de 11 de Agosto, pelo Decreto -Lei n.º 70-A/2000, de 5 de Maio, pelo Decreto -Lei n.º 157/2001, de 11 de Maio e pela Lei n.º 64-A/2008, de 31 de Dezembro);

IV — Ensino Superior/Universidade Técnica de Lisboa

Regime Jurídico das Instituições do Ensino Superior — Lei n.º 62/2007, de 10 de Setembro;

Estatutos da Universidade Técnica de Lisboa (Despacho Normativo n.º 57/2008, de 28 de Outubro, publicado no DR 2.ª série n.º 216, de 6 de Novembro).

V — Legislação Específica

Decreto-Lei n.º 125/99, de 20 de Abril;
Decreto-Lei n.º 312/2007 de 17 de Setembro;
Decreto-Lei n.º 74/2008 de 22 de Abril;
Decreto-Lei n.º 99/2009 de 28 de Abril;
Decreto-Lei n.º 124/99 de Abril
Decreto-Lei n.º 125/99 de 20 de Abril
Decreto-Lei n.º 219/92, 15 de Outubro
Decreto-Lei n.º 106/98 de 24 de Abril
Decreto-Lei n.º 192/95 de 28 de Julho
Despacho 2011/04/23 MCTES;
Despacho 2011/04/24 MCTES;
Lei n.º 40/2004, de 18 de Agosto;
Aviso n.º 17842/2010 — Regulamento de Acesso a Financiamento de Projectos de Investigação Científica e Desenvolvimento Tecnológico — 2010;
Portaria 1008/2004 (2.ª série), de 9 de Setembro;
Resolução do Conselho de Ministros 51/2006, de 5 de Maio — Série I-B n.º 87;
Resolução do Conselho de Ministros 5/96, de 15 de Dezembro;
Resolução do Conselho de Ministros 133/97 de 17 de Julho;
Regulamento de acesso a financiamento de projectos de investigação científica e desenvolvimento tecnológico — 2010 (com alterações em 2011)
Regulamento de Execução do Sistema de Apoio a Entidades do Sistema Científico e Tecnológico Nacional (Regulamento SA-ESCTN);
Regulamento de Fundo de Apoio às Unidades de Investigação;
Regulamento da Formação Avançada e Qualificação de Recursos Humanos 2011;
Regulamento do programa de Financiamento Plurianual de Unidades I&D — Fundação para a Ciência e Tecnologia;
Regulamento dos Concursos para Pontos de Contacto Nacionais;
Normas de Execução Financeira — Fundação para a Ciência e Tecnologia;
Nota Explicativa sobre Elegibilidade de Despesas — Fundação para a Ciência e Tecnologia;
Regulamento para a Obtenção de vistos portugueses por cidadãos estrangeiros altamente qualificados — Fundação para a Ciência e Tecnologia;
7.º Programa-Quadro de Investigação e Desenvolvimento Tecnológico da União Europeia.

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INSTITUTO POLITÉCNICO DE LEIRIA

Despacho n.º 9898/2011

Sob proposta da Escola Superior de Artes e Design das Caldas da Rainha do Instituto Politécnico de Leiria;

Considerando o disposto nos artigos 76.º, 77.º e 80.º do Decreto-Lei n.º 74/2006, de 24 de Março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de Junho, aprovo, nos termos do anexo ao presente despacho, a alteração do plano de estudos do ciclo de estudos conducente ao grau de Licenciado em Teatro da Escola Superior Artes e Design das Caldas da Rainha do Instituto Politécnico de Leiria, aprovado pelo Despacho n.º 25 545-AI/2007, publicado no *Diário da República*, 2.ª série, n.º 215, de 08 de Novembro.

A presente alteração foi objecto de comunicação à Direcção-Geral do Ensino Superior, em 27 de Julho de 2011.

Artigo 1.º

Alteração do plano de estudos

O Instituto Politécnico de Leiria altera o plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro para o plano de estudos constante do anexo a este despacho, do qual faz parte integrante.

Artigo 2.º

Aplicação

A alteração do plano de estudos produz efeitos a partir do ano lectivo 2011-2012.

27 de Julho de 2011. — O Presidente, *Nuno André Oliveira Mangas Pereira*.

ANEXO

1 — Instituição de ensino — Instituto Politécnico de Leiria.
1.1 — Unidade orgânica — Escola Superior de Artes e Design das Caldas da Rainha.
2 — Grau — licenciado.
3 — Especialidade — Teatro
4 — Número de créditos, segundo o sistema europeu de transferência e acumulação de créditos, necessário à obtenção do grau — 180.
5 — Duração normal do ciclo de estudos — 6 semestres.
6 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Teatro	T	69	0-9
Interpretação e Corpo	IC	33	0-3
Música e Voz	MV	18	0-9
Estudos Performativos	EP	18	0-6
Ciências Sociais e Humanas	CSH	12	
Gestão	G		0-3
Qualquer Área Científica	QAC		0-30
<i>Total</i>		150	30 (1)

7 — Plano de estudos:

Instituto Politécnico de Leiria

Escola Superior de Artes e Design das Caldas da Rainha

Curso de Teatro

Grau de Licenciatura

Área científica predominante do curso: Teatro

1.º semestre

QUADRO N.º 1

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
Interpretação I	IC	Semestral	243	TP: 20; PL: 90; TC: 20; OT: 5	9	Obrigatória.
Introdução às Artes Musicais	MV	Semestral	162	TP: 15; PL: 70; OT: 5	6	Obrigatória.

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
História do Teatro I	CSH	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
Oficina de Voz I	MV	Semestral	81	PL: 42; OT: 3	3	Obrigatória.
Oficina de Corpo I	IC	Semestral	81	PL: 42; OT: 3	3	Obrigatória.
Introdução ao Espaço Cénico	T	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
História do Teatro em Portugal	CSH	Semestral	81	TP: 42; OT: 3	3	Obrigatória.

2.º semestre

QUADRO N.º 2

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
Interpretação II	IC	Semestral	324	TP: 30; PL: 120; TC: 25; OT: 5	12	Obrigatória.
História do Teatro II	CSH	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
Análise do Texto Dramático	EP	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
Oficina de Voz II	MV	Semestral	81	PL: 42; OT: 3	3	Obrigatória.
Oficina de Corpo II	IC	Semestral	81	PL: 42; OT: 3	3	Obrigatória.
Antropologia Teatral	CSH	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
Espaço Cénico ou Opção Livre I	T ou QAC	Semestral	81	PL: 42; OT: 3	3	Opcional.

3.º semestre

QUADRO N.º 3

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
Projecto Teatral I	T	Semestral	324	TP: 30; PL: 120; TC: 25; OT: 5	12	Obrigatória.
Artes Musicais ou Opção Livre II	MV ou QAC	Semestral	81	PL: 42; OT: 3	3	Opcional.
Encenação no Teatro da Palavra ou Opção Livre III	MV ou QAC	Semestral	81	PL: 42; OT: 3	3	Opcional.
Correntes Teatrais Contemporâneas I	EP	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
Dramaturgia I	EP	Semestral	81	TP: 42; OT: 3	3	Obrigatória.
Oficina de Voz III	MV	Semestral	81	PL: 42; OT: 3	3	Obrigatória.
Oficina de Corpo III	IC	Semestral	81	PL: 42; OT: 3	3	Obrigatória.

4.º semestre

QUADRO N.º 4

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
Projecto Teatral II	T	Semestral	324	TP: 30; PL: 120; TC: 25; OT: 5	12	Obrigatória.
Encenação ou Opção Livre IV	T ou QAC	Semestral	162	TP: 15; PL: 70; OT: 5	6	Opcional.
Correntes Teatrais Contemporâneas II ou Opção Livre V	EP ou QAC	Semestral	81	TP: 42; OT: 3	3	Opcional.
Dramaturgia II ou Opção Livre VI	EP ou QAC	Semestral	81	TP: 42; OT: 3	3	Opcional.
Oficina de Voz IV	MV	Semestral	81	PL: 42; OT: 3	3	Obrigatória.
Oficina de Corpo IV	IC	Semestral	81	PL: 42; OT: 3	3	Obrigatória.

5.º semestre

QUADRO N.º 5

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
Projecto Teatral III	T	Semestral.	324	TP: 30; PL: 120; TC: 25; OT: 5	12	Obrigatória.
Estudos Teatrais	EP	Semestral.	162	TP: 15; PL: 30; TC: 30; OT: 15	6	Obrigatória.
Oficina de Voz Avançada ou Opção Livre VII	MV ou QAC	Semestral.	81	PL: 42; OT: 3	3	Opcional.
Oficina de Corpo Avançada ou Opção Livre VIII	IC ou QAC	Semestral.	81	PL: 42; OT: 3	3	Opcional.
Marketing e Bens Culturais ou Opção Livre IX	G ou QAC	Semestral.	81	TP: 42; OT: 3	3	Opcional.
História da Performance	EP	Semestral.	81	TP: 42; OT: 3	3	Obrigatória.

6.º semestre

QUADRO N.º 6

Unidades curriculares (1)	Área científica (2)	Tipo (3)	Tempo de trabalho (horas)		Créditos (6)	Observações (7)
			Total (4)	Contacto (5)		
Projecto Integrado ou Estágio.	T	Semestral.	810	TP: 60; PL: 240; TC: 50; OT: 10 ou E: 360	30	Obrigatória.

Notas

(2) Indicando a sigla constante do Quadro n.º 1.

(5) T-Ensino Teórico; TP-Teórico-Prático; PL-Prático e laboratorial; TC-Trabalho de Campo; S-Seminário; E-Estágio; OT-Orientação Tutorial; O-Outra.

(7) As unidades curriculares indicadas como opcionais, enunciam que o aluno possa optar por uma opção livre à escolha de entre as unidades curriculares existentes em todos os cursos da ESAD.CR, respeitando as regras específicas inerentes à sua escolha, ou frequentar a unidade curricular mencionada na grelha de base do curso. Os créditos finais obtidos, devem ser os mesmos, totalizando 180 créditos. Sendo que são obrigatórios realizar 150 créditos no curso base, e podem ser realizados 30 créditos em unidades curriculares de opção exteriores ao curso. As unidades curriculares de opção livre devem, genericamente, ser escolhidas pelos alunos de entre as unidades curriculares em funcionamento em todos os cursos da ESAD.CR, disponibilizadas para o efeito, e de entre aquelas que permitam frequência compatível com as unidades curriculares obrigatórias do respectivo curso, num dado semestre. Excepcionalmente, podem ser oferecidas outras unidades curriculares de opção livre, propostas pelo Conselho Técnico-Científico, com o objectivo de: a) assegurar a actualidade científica das formações; b) por haver manifesto interesse transversal das mesmas relativamente aos cursos da ESAD.CR. As unidades curriculares de opção condicionada podem ser oferecidas entre as que funcionam em todos os cursos da ESAD.CR — dentro dos condicionalismos fixados por cada plano curricular- ou outras que venham a ser propostas pelo Conselho Técnico-Científico e que são consideradas fundamentais para definir ou reforçar um determinado perfil dentro das licenciaturas.

204977405

Despacho n.º 9899/2011

Sob proposta da Escola Superior de Artes e Design das Caldas da Rainha do Instituto Politécnico de Leiria;

Considerando o disposto nos artigos 76.º, 77.º e 80.º do Decreto-Lei n.º 74/2006, de 24 de Março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de Junho, aprovo, nos termos do anexo ao presente despacho, a alteração do plano de estudos do ciclo de estudos conducente ao grau de mestre em Teatro da Escola Superior Artes e Design das Caldas da Rainha do Instituto Politécnico de Leiria, aprovado pelo Despacho n.º 6468/2009, publicado no *Diário da República*, 2.ª série, n.º 40, de 26 de Fevereiro.

A presente alteração foi objecto de comunicação à Direcção-Geral do Ensino Superior, em 27 de Julho de 2011.

Artigo 1.º

Alteração do plano de estudos

O Instituto Politécnico de Leiria altera o plano de estudos do ciclo de estudos conducente ao grau de mestrado em Teatro para o plano de estudos constante do anexo a este despacho, do qual faz parte integrante.

Artigo 2.º

Aplicação

A alteração do plano de estudos produz efeitos a partir do ano lectivo 2011-2012.

27 de Julho de 2011. — O Presidente, *Nuno André Oliveira Mangas Pereira*.

ANEXO

- 1 — Instituição de ensino — Instituto Politécnico de Leiria.
- 1.1 — Unidade orgânica — Escola Superior de Artes e Design das Caldas da Rainha.
- 2 — Grau — Mestrado.
- 3 — Especialidade — Teatro.
- 3.1 — Áreas de Especialização:
 - 3.1.1 — Encenação;
 - 3.1.2 — Interpretação;
 - 3.1.3 — Estudos Teatrais.
- 4 — Número de créditos, segundo o sistema europeu de transferência e acumulação de créditos, necessário à obtenção do grau — 120.
- 5 — Duração normal do ciclo de estudos — 4 semestres.
- 6 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau:
 - 6.1 — Área de especialização em Encenação:

QUADRO N.º 1

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Teatro	T	21	} 81
Interpretação e Corpo	IC	18	
Música e Voz	MV		
Estudos Performativos	EP		
Ciências Sociais e Humanas	CSH		39
<i>Total</i>			

(2011a)

D.2.c Curriculum (2013-18)

Diário da República, 2.ª série — N.º 124 — 1 de julho de 2013

20725

6.º semestre

QUADRON.º 6

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto (2)		
Gestão dos Recursos Marinhos	AMB	Semestral	162	T:30; TP:26; OT:4	6	Obrigatória.
Patologia	CTM	Semestral	162	T:30; PL:26; OT:4	6	Obrigatória.
Tecnologia de Produção Aquática	CTM	Semestral	162	T:30; PL:26; OT:4	6	Obrigatória.
Projeto em Aquicultura e Pescas	CTM	Semestral	324	PL:80; OT:8	12	Obrigatória.

Notas

(1) Sigla de acordo com o indicado no ponto 6.

(2) T: ensino teórico; TP: ensino teórico-prático; PL: ensino prático e laboratorial; OT: orientação tutorial.

207054941

Despacho n.º 8546/2013

Sob proposta da Escola Superior de Artes e Design do Instituto Politécnico de Leiria;

Considerando o disposto nos artigos 76.º e 77.º do Decreto-Lei n.º 74/2006, de 24 de março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de junho, aprovo nos termos do anexo ao presente despacho, a alteração do plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro, da Escola Superior de Artes e Design do Instituto Politécnico de Leiria, aprovado pelo despacho n.º 25545-AI/2007, publicado no *Diário da República*, 2.ª série, n.º 215, de 8 de novembro e alterado pelo despacho n.º 9898/2011, publicado no *Diário da República*, 2.ª série, n.º 150, de 5 de agosto.

Desta alteração foi dado conhecimento à Direção-Geral do Ensino Superior em 18 de junho de 2013.

Artigo 1.º

Alteração do plano de estudos

O Instituto Politécnico de Leiria altera o plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro para o plano de estudos constante ao anexo a este despacho, do qual faz parte integrante.

Artigo 2.º

Aplicação

A alteração do plano de estudos produz efeitos a partir do ano letivo 2013-2014.

18 de junho de 2013. — O Presidente, *Nuno André Oliveira Mangas Pereira*.

ANEXO

1 — Instituição de ensino — Instituto Politécnico de Leiria.

1.1 — Unidade orgânica — Escola Superior de Artes e Design.

2 — Grau — Licenciado.

3 — Curso — Teatro.

4 — Número de créditos, segundo o sistema europeu de transferência e acumulação de créditos, necessário à obtenção do grau — 180.

5 — Duração normal do ciclo de estudos — 6 semestres.

6 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Teatro	T	69	0-9
Interpretação e Corpo	IC	33	0-3
Música e Voz	MV	18	0-9
Estudos Performativos	EP	18	0-6
Ciências Sociais e Humanas	CSH	12	
Gestão	G		0-3
Qualquer Área Científica	QAC		0-30
<i>Total</i>		150	30

7 — Plano de estudos:

Instituto Politécnico de Leiria

Escola Superior de Artes e Design

Curso de Teatro

Grau de Licenciado

Área Científica predominante: Teatro

1.º semestre

QUADRON.º 1

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações (3)
			Total	Contacto (2)		
Interpretação I	IC	Semestral	243	TP: 90	9	Obrigatória.
Oficina de Corpo I	IC	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Voz I	MV	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Música I	MV	Semestral	81	TP: 45	3	Obrigatória.
Análise do Texto Dramático	EP	Semestral	81	TP: 45	3	Obrigatória.

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações (3)
			Total	Contacto (2)		
História do Teatro I	CSH	Semestral	81	TP: 45	3	Obrigatória.
Cenografia	T	Semestral	81	TP: 45	3	Obrigatória.
Gestão e Produção Teatral ou Opção Livre I	G ou QAC	Semestral	81	TP: 45	3	Opcional.

Notas

- (1) Sigla de acordo com o indicado no ponto 6.
(2) TP: ensino teórico-prático.

2.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações (3)
			Total	Contacto (2)		
Interpretação II	IC	Semestral	324	TP: 120	12	Obrigatória.
Oficina de Corpo II	IC	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Voz II	MV	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Música II	MV	Semestral	81	TP: 45	3	Obrigatória.
História do Teatro II	CSH	Semestral	81	TP: 45	3	Obrigatória.
Análise de Espetáculos	CSH	Semestral	81	TP: 45	3	Obrigatória.
Design de Luz e de Som para Teatro ou Opção Livre II	T ou QAC	Semestral	81	TP: 45	3	Opcional.

Notas

- (1) Sigla de acordo com o indicado no ponto 6.
(2) TP: ensino teórico-prático.

3.º semestre

QUADRO N.º 3

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações (3)
			Total	Contacto (2)		
Projeto Teatral I	T	Semestral	324	TP: 120	12	Obrigatória.
Oficina de Corpo III	IC	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Voz III	MV	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Música III ou Opção Livre III	MV ou QAC	Semestral	81	TP: 45	3	Opcional.
Encenação no Teatro da Palavra ou Opção Livre IV	MV ou QAC	Semestral	81	TP: 45	3	Opcional.
História do Teatro em Portugal	CSH	Semestral	81	TP: 45	3	Obrigatória.
Dramaturgia I	EP	Semestral	81	TP: 45	3	Obrigatória.

Notas

- (1) Sigla de acordo com o indicado no ponto 6.
(2) TP: ensino teórico-prático.

4.º semestre

QUADRO N.º 4

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações (3)
			Total	Contacto (2)		
Projeto Teatral II	T	Semestral	324	TP: 120	12	Obrigatória.
Encenação ou Opção Livre V	T ou QAC	Semestral	162	TP: 90	6	Opcional.
Oficina de Corpo IV	IC	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Voz IV	MV	Semestral	81	TP: 45	3	Obrigatória.
Teatro Contemporâneo e Performance I	EP	Semestral	81	TP: 45	3	Obrigatória.
Dramaturgia II ou Opção Livre VI	EP ou QAC	Semestral	81	TP: 45	3	Opcional.

Notas

- (1) Sigla de acordo com o indicado no ponto 6.
(2) TP: ensino teórico-prático.

5.º semestre

QUADRO N.º 5

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações (3)
			Total	Contacto (2)		
Projeto Teatral III	T	Semestral	324	TP: 120	12	Obrigatória.
Estudos Teatrais	EP	Semestral	162	TP: 60	6	Obrigatória.
Representação para a Câmara	EP	Semestral	81	TP: 45	3	Obrigatória.
Oficina de Corpo Avançada ou Opção Livre VII	IC ou QAC	Semestral	81	TP: 45	3	Opcional.
Oficina de Voz Avançada ou Opção Livre VIII	MV ou QAC	Semestral	81	TP: 45	3	Opcional.
Teatro Contemporâneo e Performance II ou Opção Livre IX	EP ou QAC	Semestral	81	TP: 45	3	Opcional.

Notas

- (1) Sigla de acordo com o indicado no ponto 6.
(2) TP: ensino teórico-prático.

6.º semestre

QUADRO N.º 6

Unidades curriculares	Área científica (1)	Tipo	Horas de trabalho		Créditos	Observações
			Total	Contacto (2)		
Projeto Autónomo ou Estágio	T	Semestral	810	TP: 75 ou E: 330	30	Obrigatória a).

Notas

- (1) Sigla de acordo com o indicado no ponto 6.
(2) TP: ensino teórico-prático; E: estágio.

(3) As unidades curriculares indicadas como opcionais enunciam que o aluno possa optar por uma opção livre à escolha de entre as unidades curriculares existentes em todos os cursos da ESAD.CR, respeitando as regras específicas inerentes à sua escolha, ou frequentar a unidade curricular mencionada na grelha de base do curso. Os créditos finais obtidos devem ser os mesmos, totalizando 180 créditos, é obrigatório realizar 150 créditos no curso base, e podem ser realizados 30 créditos em unidades curriculares de opção exteriores ao curso. As unidades curriculares de opção livre devem, genericamente, ser escolhidas pelos alunos de entre as unidades curriculares em funcionamento em todos os cursos da ESAD.CR, disponibilizadas para o efeito, e de entre aquelas que permitam frequência compatível com as unidades curriculares obrigatórias do respetivo curso, num dado semestre. Exceionalmente, podem ser oferecidas outras unidades curriculares de opção livre, propostas pelo Conselho Técnico-Científico, com o objetivo de: a) assegurar a atualidade científica das formações, e b) assegurar o interesse da transversalidade de matérias na formação oferecida pelos diversos cursos da ESAD.CR.

a) Na unidade curricular de Projeto Autónomo o estudante desenvolve um projeto artístico na escola sendo acompanhado por docente(s) da escola. A unidade curricular de Estágio ocorre em instituições culturais/artísticas externas. Os estudantes deverão escolher uma das opções.

207056601

Despacho n.º 8547/2013

Sob proposta da Escola Superior de Artes e Design do Instituto Politécnico de Leiria;

Considerando o disposto nos artigos 76.º e 77.º do Decreto-Lei n.º 74/2006, de 24 de março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de junho, aprovo nos termos do anexo ao presente Despacho, a alteração do plano de estudos do ciclo de estudos conducente ao grau de licenciado em Som e Imagem, da Escola Superior de Artes e Design do Instituto Politécnico de Leiria, aprovado pelo Despacho n.º 25545-AJ/2007, publicado no Diário de República, 2.ª série, n.º 215, de 08 de novembro.

Desta alteração foi dado conhecimento à Direção — Geral do Ensino Superior em 18 de junho de 2013.

Artigo 1.º

Alteração do plano de estudos

O Instituto Politécnico de Leiria altera o plano de estudos do ciclo de estudos conducente ao grau de licenciado em Som e Imagem para o plano de estudos constante no anexo a este despacho, do qual faz parte integrante.

Artigo 2.º

Aplicação

A alteração do plano de estudos produz efeitos a partir do ano letivo 2013-2014.

18 de junho de 2013. — O Presidente, *Nuno André Oliveira Mangas Pereira*.

ANEXO

- 1 — Instituição de ensino — Instituto Politécnico de Leiria.
- 1.1 — Unidade orgânica — Escola Superior de Artes e Design.
- 2 — Grau — Licenciado.
- 3 — Curso — Som e Imagem.
- 4 — Número de créditos, segundo o sistema europeu de transferência e acumulação de créditos, necessário à obtenção do grau — 180.
- 5 — Duração normal do ciclo de estudos — 6 semestres.
- 6 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau:
 - 6.1 — Ramo Som/Opção Projeto Final

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Som	SOM	69	
Cinema e Vídeo	CV	6	
Multimédia	MUL	12	
Desenho	DES	6	
Ciências Sociais e Humanas	CSH	33	
Música e Voz	MV	9	
Informática	INF	6	
Fotografia	FOT	6	
Gestão	G	3	

(2013)

D.2.d Curriculum (2018-Present)

Diário da República, 2.ª série — N.º 145 — 30 de julho de 2018

20539

3 — O montante fixado em cada ano é acrescido do saldo apurado ao ano que o antecede.

22 de dezembro de 2015. — O Reitor, *António Manuel da Cruz*, 311515821

INSTITUTO POLITÉCNICO DO CÁVADO E DO AVE

Despacho (extrato) n.º 7237/2018

Por despacho de 04 de maio de 2018, a Presidente do Instituto Politécnico do Cávado e do Ave no uso de competência própria, ao abrigo do Despacho n.º 6165/2017 (2.ª série), *Diário da República* de 13 de julho, autoriza a celebração do contrato de trabalho em funções públicas a termo resolutivo certo, com os docentes:

Ana Maria Abreu Moura, na categoria de Assistente Convocado, a 20 %, pelo prazo de 3 meses, com efeitos a 07 de maio de 2018 e termo a 06 de agosto de 2018, não renovável, para a Escola Superior de Gestão, auferindo a remuneração correspondente ao escalão 1 índice 100 da tabela do pessoal docente do ensino superior politécnico;

António Jaime Carvalho Esteves, na categoria de Assistente Convocado, a 20 %, pelo prazo de 3 meses, com efeitos a 04 de maio de 2018 e termo a 18 de agosto de 2018, não renovável, para a Escola Superior de Gestão, auferindo a remuneração correspondente ao escalão 1 índice 140 da tabela do pessoal docente do ensino superior politécnico;

Teresa do Carmo Salgueiro Costa, na categoria de Assistente Convocado, a 40 %, pelo prazo de 3 meses, com efeitos a 19 de maio de 2018 e termo a 18 de agosto de 2018, não renovável, para a Escola Superior de Gestão, auferindo a remuneração correspondente ao escalão 1 índice 100 da tabela do pessoal docente do ensino superior politécnico (Isento de fiscalização prévia do Tribunal de Contas).

4 de maio de 2018. — A Presidente do IPCA, *Maria José da Silva Fernandes*, 311493725

INSTITUTO POLITÉCNICO DE LEIRIA

Despacho n.º 7238/2018

Sob proposta da Escola Superior de Artes e Design do Instituto Politécnico de Leiria;

Considerando o disposto nos artigos 75.º e seguintes do Decreto-Lei n.º 74/2006, de 24 de março, na redação dada pelo Decreto-Lei n.º 63/2016, de 13 de setembro, aprovo nos termos do anexo ao presente Despacho, a alteração do plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro da Escola Superior de Artes e Design do Instituto Politécnico de Leiria, aprovado pelo Despacho n.º 25545-AI/2007, publicado no *Diário da República*, 2.ª série, n.º 215, de 8 de novembro, alterado pelo Despacho n.º 9898/2011, publicado no *Diário da República*, 2.ª série, n.º 150, de 5 de agosto e pelo Despacho n.º 8546/2013, publicado no *Diário da República*, 2.ª série, n.º 124, de 1 de julho.

Esta alteração foi registada na Direção-Geral do Ensino Superior em 27 de junho de 2018 com o número R/A- Ef 433/2011/AL01.

Artigo 1.º

Alteração do plano de estudos

O Instituto Politécnico de Leiria altera o plano de estudos do ciclo de estudos conducente ao grau de licenciado em Teatro para o plano de estudos constante ao anexo a este despacho, do qual faz parte integrante.

Artigo 2.º

Aplicação

A alteração produz efeitos a partir do ano letivo 2018-2019.

4 de julho de 2018. — O Presidente, *Rui Filipe Pinto Pedrosa*.

ANEXO

- 1 — Estabelecimento de ensino: Instituto Politécnico de Leiria.
- 2 — Unidade orgânica: Escola superior de Arte e Design.
- 3 — Grau ou diploma: Licenciado.
- 4 — Ciclo de estudos: Teatro.
- 5 — Área científica predominante: Teatro.
- 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.
- 7 — Duração normal do ciclo de estudos: 3 Anos.
- 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estrutura: Não aplicável.
- 9 — Estrutura curricular:

QUADRO N.º 1

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Teatro	T	69	9
Interpretação e Corpo	IC	33	
Música e Voz	MV	18	
Estudos Performativos	EP	18	
Ciências Sociais e Humanas	CSH	12	
Gestão	G		3
Qualquer Área Científica (engloba todas as optativas de todas as áreas científicas)	QAC		30
<i>Subtotal</i>		150	30
<i>Total</i>		180	

10 — Observações:

11 — Plano de estudos:

Instituto Politécnico de Leiria — Escola Superior de Artes e Design

Ciclo de estudos em Teatro

Grau de licenciado

1.º Ano

QUADRO N.º 2

Unidade curricular	Área científica (1)	Organização do ano curricular	Horas de trabalho								Créditos	Observações	
			Total	Contacto (2)									
				T	TP	PL	TC	S	E	OT			O
Interpretação I	IC	1.º semestre	243	90								9	
Oficina de Corpo I	IC	1.º semestre	81	45								3	
Oficina de Voz I	MV	1.º semestre	81	45								3	
Oficina de Música I	MV	1.º semestre	81	45								3	
Análise do Texto Dramático	EP	1.º semestre	81	45								3	
História do Teatro I	CSH	1.º semestre	81	45								3	

Unidade curricular	Área científica (1)	Organização do ano curricular	Horas de trabalho								Créditos	Observações	
			Total	Contacto (2)									
				T	TP	PL	TC	S	E	OT			O
Cenografia	T	1.º semestre ...	81		45							3	Opcional.
Design de Luz e de Som para Teatro ou Opção Livre I *	T ou QAC	1.º semestre ...	81		45							3	
Interpretação II	IC	2.º semestre ...	324		120							12	
Oficina de Corpo II	IC	2.º semestre ...	81		45							3	
Oficina de Voz II	MV	2.º semestre ...	81		45							3	
Oficina de Música II	MV	2.º semestre ...	81		45							3	
História do Teatro II	CSH	2.º semestre ...	81		45							3	
Análise de Espetáculos	CSH	2.º semestre ...	81		45							3	
Gestão e Produção Teatral ou Opção Livre II *	G ou QAC	2.º semestre ...	81		45							3	

2.º Ano

QUADRO N.º 3

Unidade curricular	Área científica (1)	Organização do ano curricular	Horas de trabalho								Créditos	Observações	
			Total	Contacto (2)									
				T	TP	PL	TC	S	E	OT			O
Projeto Teatral I	T	1.º semestre ...	324		120							12	Opcional.
Oficina de Corpo III	IC	1.º semestre ...	81		45							3	
Oficina de Voz III	MV	1.º semestre ...	81		45							3	
Oficina de Música III ou Opção Livre III *	MV ou QAC	1.º semestre ...	81		45							3	
Encenação no Teatro da Palavra ou Opção Livre IV *	MV ou QAC	1.º semestre ...	81		45							3	
História do Teatro em Portugal	CSH	1.º semestre ...	81		45							3	
Dramaturgia I	EP	1.º semestre ...	81		45							3	
Projeto Teatral II	T	2.º semestre ...	324		120							12	
Encenação ou Opção Livre V *	T ou QAC	2.º semestre ...	162		90							6	
Oficina de Corpo IV	IC	2.º semestre ...	81		45							3	
Oficina de Voz IV	MV	2.º semestre ...	81		45							3	
Teatro Contemporâneo e Performance I	EP	2.º semestre ...	81		45							3	
Dramaturgia II ou Opção Livre VI *	EP ou QAC	2.º semestre ...	81		45							3	

3.º Ano

QUADRO N.º 4

Unidade curricular	Área científica (1)	Organização do ano curricular	Horas de trabalho								Créditos	Observações	
			Total	Contacto (2)									
				T	TP	PL	TC	S	E	OT			O
Projeto Teatral III	T	1.º semestre ...	324		120							12	Opcional.
Estudos Teatrais	EP	1.º semestre ...	162		60							6	
Representação para a Câmara	EP	1.º semestre ...	81		45							3	
Oficina de Corpo Avançada ou Opção Livre VII *	IC ou QAC	1.º semestre ...	81		45							3	
Oficina de Voz Avançada ou Opção Livre VIII *	MV ou QAC	1.º semestre ...	81		45							3	
Teatro Contemporâneo e Performance II ou Opção Livre IX *	EP ou QAC	1.º semestre ...	81		45							3	
Projeto Autónomo ou Estágio	T	2.º semestre ...	810		75				330			30	

* O aluno poderá optar pela unidade curricular indicada ou por uma unidade curricular de opção livre (QAC).

Notas:

- (1) Sigla de acordo com o indicado no ponto 9.
 (2) TP: ensino teórico-prático; E: estágio.

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D.3 HSMPA-PIP

D.3.a Curricula | Acting and Prod. & Design [Set Design, Stage Mgmt. & Prod., Costume Design, and Lighting & Sound Design] (2007-11)

31 616-(8)

Diário da República, 2.ª série — N.º 210 — 31 de Outubro de 2007

2.º ano

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Educação Social	CS	Semestral	160	T: 60	6	
Curriculo Formal e Informal em Educação Social	CS e CED	Semestral	160	TP: 40	5	
Comunicação Educacional e Multimédia	AVM	Semestral	130	T: 40; TP: 40	5	
Psicossociologia do Desenvolvimento e da Aprendizagem	CS	Semestral	150	T: 50; TP: 20	6	
Economia, Economia Social e Cooperativismo	CS	Semestral	60	T: 40	2	
Sociologia da Educação e Educação Intercultural	CS	Semestral	130	T: 40	5	
Psicossociologia das Organizações	CS	Semestral	130	T: 50	5	
Sistemas Familiares e Comunitários	CS	Semestral	130	T: 40	5	
Processos de Comunicação e Educação	CCO	Semestral	130	TP: 60	5	
Animação Educativa e Comunitária I	CED	Semestral	160	TP: 60	6	
Metodologias de Acção Educativa	CED	Semestral	100	T: 30; TP: 20	4	
Iniciação à Prática Profissional	ENS	Semestral	150	E: 60	6	

3.º ano

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Animação Educativa e Comunitária II	CED	Anual	170	TP: 70	7	
Intervenção Psicológica em Grupos	CS	Anual	180	TP: 90	7	
Prática Profissional e Projecto Socioprofissional	ENS	Anual	300	E: 260	12	
Ética e Deontologia Profissional	HUM	Semestral	90	T: 60	4	
Psicologia Social e Comunitária	CS	Semestral	100	T: 40	4	
Ensino Especial em Contexto Educativo	ENS	Semestral	90	T: 20; TP: 40	3	
Epistemologia e Sistema das Ciências	HUM	Semestral	90	T: 60	3	
Pedagogias de Reinserção Social	CED	Semestral	170	TP: 60	7	
A Humanidade e o Futuro: Paradigmas Ecológico, Ético, Poético e Direitos do Homem	HUM	Semestral	60	T: 30	2	
Educação Comparada	CED e Out	Semestral	150	T: 40	6	
Análise Social de Políticas Educativas	CED e Out	Semestral	130	T: 30	5	

Direcção-Geral do Ensino Superior

Despacho n.º 25 131-D/2007

O Decreto-Lei n.º 74/2006, de 24 de Março, prevê que os estabelecimentos de ensino superior promovam, até ao final do ano lectivo de 2008-2009, a adequação dos cursos que se encontram a ministrar e dos graus que estão autorizados a conferir à nova organização decorrente do Processo de Bolonha;

Considerando que a entrada em funcionamento de tais adequações está sujeita a registo efectuado pelo Director-Geral do Ensino Superior; Instruídos e analisados os pedidos nos termos dos artigos 63.º e 64.º do Decreto-Lei n.º 74/2006, de 24 de Março;

Ao abrigo do n.º 2 do artigo 62.º daquele diploma; Determino:

1 — São registadas as adequações dos cursos e dos graus identificadas na coluna «Curso objecto de adequação» do anexo a este despacho, ministrados pelos estabelecimentos indicados, aos ciclos de estudos caracterizados na coluna «Ciclo de estudos».

2 — Na coluna «Curso objecto de adequação», os graus são identificados com as letras B (bacharel), L (licenciado) B+L (bacharel e licenciado), M (mestre) e D (doutor).

3 — Na coluna «Ciclo de estudos», os graus são identificados com as letras L (para o 1.º ciclo de estudos conducente ao grau de licenciado), M (para o 2.º ciclo de estudos conducente ao grau de mestre) e D (para o 3.º ciclo de estudos conducente ao grau de doutor).

4 — Na coluna «Duração» é indicada a duração em semestres dos ciclos de estudos adequados.

5 — Os ciclos de estudos cuja adequação tenha sido registada nos termos do n.º 1 podem iniciar o seu funcionamento a partir do ano lectivo de 2007-2008.

6 — O órgão legal e estatutariamente competente deve promover a publicação da estrutura curricular e do plano de estudos dos ciclos de estudos adequados, nomeadamente no *Diário da República*, 2.ª série.

8 de Maio de 2007. — O Director-Geral, António Morão Dias.

ANEXO

Instituto Politécnico do Porto

Escola Superior de Música e das Artes do Espectáculo do Porto

Ciclo de estudos				Grau	Duração	N.º de ECTS	Curso objecto de adequação		N.º de registo
Ciclo	Denominação	Percurso alternativo					Denominação	Grau	
		Variantes	Ramos						
1.º	Música	Canto Composição Jazz Música Antiga Produção e Tecnologias da Música		L	6	180	Canto Composição Instrumento – Área de Cordas (Opções: Violino, Viola, Violoncelo, Contrabaixo) Área de Corda Dedilhada (Opção: Guitarra) Área de Percussão Área de Teclas (Opções: Piano, Piano de Acompanhamento) Área de Sopros (Opções: Clarinete, Fagote, Flauta, Oboé, Saxofone, Trombone, Trompete, Trompa, Tuba) Jazz Música Antiga Produção e Tecnologias da Música	B+L B+L B+L B+L B+L	R/B – AD – 959/2007
		----- Instrumento	Cordas (Violino, Viola, Violoncelo, Contrabaixo, Guitarra) Percussão Piano e Teclas Sopros (Flauta, Oboé, Clarinete, Fagote, Saxofone, Trompa, Trompete, Trombone, Tuba)						
1.º	Teatro	Interpretação Produção e Design	Direção de Cena Cenografia Figurino Luz e Som	L	6	180	Teatro – Opção de Interpretação, ramo de Estudos Teatrais; Opção de Técnica e Produção Teatral – Design de Luz e Som, ramo de Design e Produção Teatral – Luz e Som; Opção de Técnica e Produção Teatral – Direcção de Cena e Produção Teatral, ramo de Design e Produção Teatral – Direcção de Cena e Produção Teatral; Opção de Técnica e Produção Teatral – Design de Cenografia, ramo de Design e Produção Teatral – Design de Cenografia; Opção de Técnica e Produção Teatral – Design de Figurino, ramo de Design e Produção Teatral – Design de Figurino	B+L	R/B – AD – 960/2007

(2007d)

D.3.b Curricula | Acting and Prod. & Design [Set Design, Stage Mgmt. & Prod., Costume Design, and Lighting & Sound Design] (2011-17)

38288

Diário da República, 2.ª série — N.º 184 — 23 de Setembro de 2011

INSTITUTO POLITÉCNICO DE COIMBRA

Declaração de rectificação n.º 1440/2011

Tendo saído com inexecução o despacho n.º 12052/2001 no *Diário da República*, 2.ª série, n.º 177, de 14 de Setembro de 2011, referente à contratação de Paula Cristina Anastácio Isidoro Neves, da Escola Superior de Tecnologia da Saúde de Coimbra, deste Instituto Politécnico, rectifica-se que onde se lê «1.ª posição remuneratória, nível 1» deve ler-se «1.ª posição remuneratória, nível 5».

14 de Setembro de 2011. — O Presidente, Rui Jorge da Silva Antunes, 205130178

INSTITUTO POLITÉCNICO DA GUARDA

Despacho n.º 12775/2011

Por meu despacho de 30 de Junho de 2011
Para efeitos do disposto na alínea b), do n.º 1, do artigo 37.º da Lei n.º 12-A/2008, de 27 de Fevereiro, torna-se público que, na sequência de procedimento concursal para provimento na categoria de assistente técnico, carreira de assistente técnico, se procedeu à outorga de contrato de trabalho em funções públicas por tempo indeterminado, com período experimental de 120 dias, a partir de 1 de Julho de 2011, com os seguintes trabalhadores: Yolanda Mónia Cláudio Henriques da Silva, Maria de Lurdes Sanches Bernardo Sequeira Mendes, Sandra Marisa Almeida, Liliana Amarelô Páscoa Gonçalves, Diamantino José Max Duarte, Fernanda de Jesus Janeiro Serra Massa, Maria Ivone da Silva Pereira, João Manuel Pinto Loureiro e Gina Maria Pinto de Brito.

15 de Setembro de 2011. — O Presidente do IPG, Prof. Doutor Constantino Mendes Rei, 205130542

INSTITUTO POLITÉCNICO DO PORTO

Despacho n.º 12776/2011

Sob proposta da Escola Superior de Música, Artes e Espectáculo, aprovada pela Senhora Presidente do Politécnico do Porto e comunicada à Direcção-Geral do Ensino Superior em 13 de Setembro de 2011, determina a Presidente deste Instituto que se proceda à publicação da alteração do plano de estudos da Licenciatura em Teatro.

Considerando que:

Importa garantir alguma flexibilidade das formações existentes em consonância com uma adequada gestão da mudança, numa filosofia de melhoria contínua e análise crítica dos percursos e perfis formativos;

Através do despacho n.º 25131-D/2007, publicado no *Diário da República*, n.º 210, de 31 de Outubro, do Director-Geral do Ensino Superior, foi autorizado o funcionamento do ciclo de estudos de estudos do Curso de Licenciatura em Teatro, registado com a referência: R/B-AD-960/2007;

O disposto no Decreto-Lei n.º 74/2006, de 24 de Março, com as alterações que lhe foram introduzidas pelos Decreto-Lei n.º 107/2008, de 25 de Junho, prevê, nos seus artigos 75.º e 76.º, que a aprovação das alterações de planos de estudos e de outros elementos caracterizadores de um ciclo de estudos, que não modifiquem os seus objectivos, cabe aos órgãos legal e estatutariamente competentes dos estabelecimentos de ensino superior;

De acordo com o artigo 77.º do referido decreto-lei, a entrada em funcionamento de tais alterações está sujeita a comunicação prévia à Direcção-Geral do Ensino Superior e a publicação na 2.ª série do *Diário da República*;

Ao abrigo do mesmo decreto-lei, e sob proposta da Escola Superior de Música, Artes e Espectáculo, aprovada pelo respectivo conselho técnico-científico, a Presidente do Instituto Politécnico do Porto aprovou as alterações do plano de estudos da Licenciatura em Teatro constantes dos anexos deste despacho;

Nos termos do artigo 80.º do referido decreto-lei, o Instituto Politécnico do Porto comunicou as referidas alterações à Direcção-Geral do Ensino Superior, 13 de Setembro de 2011;

Determina a Presidente do Instituto Politécnico do Porto que se proceda, em cumprimento do estabelecido no Decreto-Lei n.º 74/2006, com as alterações que lhe foram introduzidas pelo Decreto-Lei n.º 107/2008, de 25 de Junho, a publicação em anexo, das estruturas curriculares e dos planos de estudos da Licenciatura em Teatro nas suas múltiplas

Variantes e Ramos, ministrada pela Escola Superior de Música, Artes e Espectáculo, com as respectivas alterações.

14 de Setembro de 2011. — A Presidente, Rosário Gambôa.

Licenciatura em Teatro, variante Interpretação

Alterações:

1 — Alteração da denominação do ciclo de estudos que não modifique o objecto do mesmo:

1.1 — Denominação anterior:

1.2 — Nova denominação:

2 — Alteração das áreas científicas do curso (a alteração de áreas científicas predominantes não é abrangida por este procedimento):

2.1 — Áreas científicas suprimidas:

2.2 — Áreas científicas acrescentadas:

3 — Alteração das unidades curriculares:

1 — Número total de unidades curriculares antes da alteração — 46;

2 — Número de unidades curriculares novas introduzidas — 0;

3 — Número de unidades curriculares suprimidas — 0;

4 — Número total de unidades curriculares depois da alteração — 46;

5 — Número de unidades curriculares cujo número de horas de contacto foi alterado — 20;

6 — Número de unidades curriculares cujo número de créditos foi alterado (se aplicável) — 0;

7 — Número de unidades curriculares deslocadas entre anos ou semestres — 0;

8 — Número de unidades curriculares cuja denominação foi alterada — 0.

4 — Alteração das horas de contacto:

Número total de horas de contacto antes da alteração — 3054,3;

Número total de horas de contacto depois da alteração — 2874.

* Não estão contabilizadas as horas de contacto das unidades curriculares de Seminário e de Opção.

5 — Nota sumária sobre as razões da introdução da alteração:

A alteração neste plano de estudos reporta à afectação das horas de contacto nas diferentes Unidades Curriculares, em coerência com idênticas alterações adoptadas para todas as Áreas do Curso de Teatro.

Estrutura curricular:

1 — Estabelecimento de ensino: Instituto Politécnico do Porto.

2 — Unidade orgânica: Escola Superior de Música, Artes e Espectáculo.

3 — Curso: Teatro, variante Interpretação.

4 — Grau ou diploma: Licenciatura, ISCED — nível 5.

5 — Área científica predominante do curso: Prática artística teatral.

6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.

7 — Duração normal do curso: 3 anos curriculares.

8 — Opções, ramos ou outras formas de organização de percursos alternativos em que o curso se estruture: Não aplicável.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Prática Artística Teatral	PAT	125,5	
Estudos Teatrais	ET	33,5	
Estúdios Sócio-Culturais	ESC	7	
Tecnologias	T	1,5	
<i>Total</i>		167,5	12,5

(*) Número de créditos das áreas científicas optativas necessários para a obtenção do grau ou diploma.

10 — Observações:

As unidades curriculares designadas no plano de estudos como opcionais serão escolhidas pelo estudante em função da oferta apresentada pelas diferentes áreas científicas do universo da escola.

Plano de estudos:

Instituto Politécnico do Porto

Escola Superior de Música, Artes e Espectáculo

Curso de: Teatro, variante Interpretação

Licenciatura, ISCED — nível 5

Área científica predominante: Prática Artística Teatral

QUADRON.º 1

1.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Introdução aos Estudos Teatrais	ET	Semestral	104	T-52	4	CH
Arte e Cultura Contemporâneas	ESC	Semestral	104	T-52	4	CH
Tecnologias da Informação e Comunicação	T	Semestral	39	TP-30	1,5	CH
Introdução à Interpretação	PAT	Semestral	338	TP-237	13	CH
Oficina de Teatro	PAT	Semestral	130	TP-91	5	CH
Seminários I	ET	Semestral	65		2,5	
História do Teatro — Séc. XIX ao Séc. XXI	ET	Semestral	78	T-39	3	CH
Reportório Dramático Português	ET	Semestral	78	T-39	3	CH
Voz e Música I	PAT	Semestral	117	TP-82	4,5	CH
Movimento I	PAT	Semestral	104	TP-73	4	CH
Interpretação e Projecto I	PAT	Semestral	156	TP-109	6	CH
Produção I	PAT	Semestral	182	TP-115; PL-35; OT-4	7	CH
Opcionais I	*	Semestral	39		1,5	
Seminários II	*	Semestral	26		1	

* Área científica a determinar.

QUADRON.º 2

2.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Do Rito à Antiguidade Clássica	ET	Semestral	78	T-39	3	CH
Análise Dramatúrgica	ET	Semestral	78	T-39	3	CH
Voz e Música II	PAT	Semestral	117	TP-82	4,5	CH
Movimento II	PAT	Semestral	104	TP-73	4	CH
Interpretação e Projecto II	PAT	Semestral	156	TP-109	6	CH
Produção II	PAT	Semestral	182	TP-115; PL-35; OT-4	7	CH
Opcionais II	*	Semestral	39		1,5	
Seminários III	*	Semestral	26		1	
História do Teatro — Da Idade Média ao Renascimento	ET	Semestral	78	T-39	3	CH
Reportório Dramático Ocidental I	ET	Semestral	78	T-39	3	CH
Voz e Música III	PAT	Semestral	117	TP-82	4,5	CH
Movimento III	PAT	Semestral	104	TP-73	4	CH
Interpretação e Projecto III	PAT	Semestral	156	TP-109	6	CH
Produção III	PAT	Semestral	182	PL-80	7	CH
Opcionais III	*	Semestral	39		1,5	
Seminários IV	*	Semestral	26		1	

* Área científica a determinar.

QUADRO N.º 3

3.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Séc. XVII ao Séc. XVIII . . .	ET	Semestral	78	T-39	3	CH
História da Arte	ESC	Semestral	78	T-39	3	CH
Voz e Música IV	PAT	Semestral	117	TP-82	4,5	CH
Movimento IV	PAT	Semestral	104	TP-73	4	CH
Interpretação e Projecto IV	PAT	Semestral	156	TP-109	6	CH
Produção IV	PAT	Semestral	182	TP-115; PL-35; OT-4	7	CH
Opcionais IV	*	Semestral	39		1,5	
Seminários V	*	Semestral	26		1	
Reportório Dramático Ocidental II	ET	Semestral	78	T-39	3	CH
Estética e Teoria Teatral	ET	Semestral	78	T-39	3	CH
Voz e Música V	PAT	Semestral	117	TP-82	4,5	CH
Movimento V	PAT	Semestral	104	TP-73	4	CH
Interpretação e Projecto V	PAT	Semestral	156	TP-109	6	CH
Produção V	PAT	Semestral	182	TP-115; PL-35; OT-4	7	CH
Opcionais V	*	Semestral	39		1,5	
Seminários VI	*	Semestral	26		1	

* Área científica a determinar.

Se se tratar de uma unidade curricular que foi objecto do processo de alteração, indicar a alteração de acordo com o seguinte código:

N — nova; D — deslocada de ano ou semestre; DEN — denominação alterada; CH — alteração das horas de contacto; CR — alteração do número de créditos.

Licenciatura em Teatro, Variante Produção e Design, Ramo Cenografia

Alterações:

1 — Alteração da denominação do ciclo de estudos que não modifique objecto do mesmo:

1.1 — Denominação anterior:

1.2 — Nova denominação:

2 — Alteração das áreas científicas do curso (a alteração de áreas científicas predominantes não é abrangida por este procedimento):

2.1 — Áreas científicas suprimidas:

2.2 — Áreas científicas acrescentadas:

3 — Alteração das unidades curriculares:

1 — Número total de unidades curriculares antes da alteração — 61;

2 — Número de unidades curriculares novas introduzidas — 2;

3 — Número de unidades curriculares suprimidas — 5;

4 — Número total de unidades curriculares depois da alteração — 58;

5 — Número de unidades curriculares cujo número de horas de contacto foi alterado — 18;

6 — Número de unidades curriculares cujo número de créditos foi alterado — 12;

7 — Número de unidades curriculares deslocadas entre anos ou semestres — 3;

8 — Número de unidades curriculares cuja denominação foi alterada — 3.

4 — Alteração das horas de contacto:

Número total de horas de contacto antes da alteração — 3046,3;

Número total de horas de contacto depois da alteração — 2877.

* Não estão contabilizadas as horas de contacto das unidades curriculares de Seminário e de Opção.

5 — Nota sumária sobre as razões da introdução da alteração:

A alteração de Plano de Estudos proposta tem como objectivo principal melhorar a eficiência do Curso, para tal propomos a fusão de algumas Unidades Curriculares e a criação de outras, procurando ajustar o Currículo após um período de adaptação ao modelo de Bolonha. Nesta reestruturação fomos sensíveis às questões de interdisciplinaridade ao nível das formações de base, alterando algumas unidades curriculares com o propósito de cruzar saberes entre os diferentes ramos da variante Produção e Design, conseguindo para

além disso uma melhor eficiência na afectação de recursos humanos e materiais.

Estrutura curricular:

1 — Estabelecimento de ensino: Instituto Politécnico do Porto.

2 — Unidade orgânica: Escola Superior de Música, Artes e Espectáculo.

3 — Curso: Curso de Teatro, variante Produção e Design, ramo Cenografia.

4 — Grau ou diploma: Licenciatura; ISCED — nível 5.

5 — Área científica predominante do curso: Prática Artística Teatral.

6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.

7 — Duração normal do curso: 3 anos curriculares.

8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o curso se estruture (se aplicável): Não aplicável.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Prática Artística Teatral	PAT	106,5	
Estudos Teatrais	ET	37	
Estudos Sócio-Culturais	ESC	13	
Tecnologias	T	8,5	
<i>Total</i>		165	(¹) 15

(¹) Número de créditos das áreas científicas optativas, necessários para a obtenção do grau ou diploma.

10 — Observações:

As unidades curriculares designadas no plano de estudos como opcionais serão escolhidas pelo estudante em função da oferta apresentada pelas diferentes áreas científicas do universo da Escola.

Plano de estudos:

Instituto Politécnico do Porto
Escola Superior de Música, Artes e Espectáculo
Curso de Teatro, variante Produção e Design, ramo Cenografia
Licenciatura; ISCED — nível 5
Área científica predominante: Prática Artística Teatral

QUADRON.º 1

1.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Introdução aos Estudos Teatrais	ET	Semestral	104	T: 52	4	CH
Arte e Cultura Contemporâneas	ESC	Semestral	104	T: 52	4	CH
Tecnologias da Informação e Comunicação	T	Semestral	39	TP: 30	1,5	DEN, CH
Introdução Cenografia	ET	Semestral	78	TP: 55	3	CH
Introdução Figurino	ET	Semestral	78	TP: 55	3	CH
Desenho I	PAT	Semestral	91	TP: 64	3,5	CH, CR, TH
Adereços I	PAT	Semestral	91	TP: 64	3,5	DEN, CH, CR, TH
Oficina de Teatro	PAT	Semestral	130	TP: 91	5	CH
Seminários I	*	Semestral	65		2,5	
História do Teatro — Século XIX ao Século XXI	ET	Semestral	78	T: 39	3	CH
Repertório Dramático Português	ET	Semestral	78	T: 39	3	CH
História dos Espaços Cénicos	ESC	Semestral	39	T: 15; TP: 5	1,5	CH
Metodologias de Pesquisa	ESC	Semestral	39	TP: 20	1,5	N
Projecto e Design I	PAT	Semestral	65	TP: 45	2,5	CH
Oficina de Cenografia I	PAT	Semestral	130	TP: 91	5	CH, CR, TH
Desenho II	PAT	Semestral	78	TP: 55	3	CH
Segurança no Trabalho	T	Semestral	26	TP: 23	1	D, TH
Produção I	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais I	*	Semestral	39		1,5	
Seminários II	*	Semestral	26		1	

QUADRON.º 2

2.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Do Rito à Antiguidade Clássica	ET	Semestral	78	T: 39	3	CH
Análise Dramatúrgica	ET	Semestral	78	T: 39	3	CH
Design de Cenografia I	PAT	Semestral	91	TP: 64	3,5	CH, CR, TH
Oficina de Cenografia II	PAT	Semestral	104	TP: 73	4	CH
Desenho III	PAT	Semestral	91	TP: 64	3,5	CH, CR, TH
História da Cenografia I	ESC	Semestral	39	T: 15; PL: 5	1,5	CH
Maquinaria de Cena	T	Semestral	52	TP: 47	2	CH
Produção II	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais II	*	Semestral	39		1,5	
Seminários III	*	Semestral	26		1	
História do Teatro — Da Idade Média ao Renascimento	ET	Semestral	78	T: 39	3	CH
Repertório Dramático Ocidental I	ET	Semestral	78	T: 39	3	CH
Projecto e Design II	PAT	Semestral	65	TP: 45	2,5	CH, CR, TH
Oficina de Cenografia III	PAT	Semestral	104	TP: 73	4	CH
Desenho Assistido por Computador	PAT	Semestral	78	TP: 55	3	CH
História da Cenografia II	ESC	Semestral	39	T: 15; PL: 5	1,5	CH
Teoria e prática da cor	PAT	Semestral	91	TP: 64	3,5	D, DEN, CH, CR, TH
Produção III	PAT	Semestral	182	PL: 80	7	CH
Opcionais III	*	Semestral	39		1,5	
Seminários IV	*	Semestral	26		1	

QUADRO N.º 3

3.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Séc. XVII ao Séc. XVIII . . .	ET	Semestral	78	T: 39	3	CH
História da Arte	ESC	Semestral	78	T: 39	3	CH
Design de Cenografia II	PAT	Semestral	91	TP: 64	3,5	CH, CR, TH
Oficina de Cenografia IV	PAT	Semestral	156	TP: 109	6	CH, CR, TH
Adereços II	PAT	Semestral	91	TP: 64	3,5	D, DEN, CH, CR, TH
Fotografia	T	Semestral	39	TP: 35	1,5	CH
Produção IV	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais IV	*	Semestral	39		1,5	
Seminários V	*	Semestral	26		1	
Repertório Dramático Ocidental II	ET	Semestral	78	T: 39	3	CH
Estética e Teoria Teatral	ET	Semestral	78	T: 39	3	CH
Projecto e Design III	PAT	Semestral	65	TP: 45	2,5	CH, CR, TH
Desenho de Projecto	PAT	Semestral	78	TP: 55	3	N
Oficina de Cenografia V	PAT	Semestral	169	TP: 118	6,5	CH, CR, TH
Cinema e TV	T	Semestral	65	TP: 59	2,5	CH
Produção V	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais V	*	Semestral	39		1,5	
Seminários VI	*	Semestral	26		1	

* Área Científica a determinar.

Se se tratar de uma unidade curricular que foi objecto do processo de alteração, indicar a alteração de acordo com o seguinte código:

N — nova; D — deslocada de ano ou semestre; DEN — denominação alterada; CH — alteração das horas de contacto, CR — alteração do número de créditos. TH — alteração das horas totais.

Licenciatura em Teatro, Variante Produção e Design, Ramo Direcção de Cena e Produção

Alterações:

1 — Alteração da denominação do ciclo de estudos que não modifique o objecto do mesmo:

1.1 — Denominação anterior: Licenciatura em Teatro, Variante Produção e Design, Ramo Direcção de Cena.

1.2 — Nova denominação: Licenciatura em Teatro, Variante Produção e Design, Ramo Direcção de Cena e Produção.

2 — Alteração das áreas científicas do curso (a alteração de áreas científicas predominantes não é abrangida por este procedimento):

2.1 — Áreas científicas suprimidas:

2.2 — Áreas científicas acrescentadas:

3 — Alteração das unidades curriculares:

1 — Número total de unidades curriculares antes da alteração — 62;

2 — Número de unidades curriculares novas introduzidas — 0;

3 — Número de unidades curriculares suprimidas — 0;

4 — Número total de unidades curriculares depois da alteração — 62;

5 — Número de unidades curriculares cujo número de horas de contacto foi alterado — 43;

6 — Número de unidades curriculares cujo número de créditos foi alterado (se aplicável) — 4;

7 — Número de unidades curriculares deslocadas entre anos ou semestres — 0;

8 — Número de unidades curriculares cuja denominação foi alterada — 3.

4 — Alteração das horas de contacto:

Número total de horas de contacto antes da alteração — 2932,1;

Número total de horas de contacto depois da alteração — 2919,5 *.

* Não estão contabilizadas as horas de contacto das unidades curriculares de Seminário e de Opção.

5 — Nota sumária sobre as razões da introdução da alteração:

As alterações efectuadas no Plano de Estudos do Curso de Teatro Variante Produção e Design, ramo Direcção de Cena, resultam num maior equilíbrio na atribuição das horas em cada Unidade Curricular. Procedeu-se a uma correcção no valor total de créditos das áreas científicas obrigatórias que anteriormente e por erro eram de 166, pelo facto de se ter atribuído indevidamente a Seminário III a área científica Estudos Sócio-Culturais, quando este deveria integrar os créditos das

Opcionais. Esta área científica passou então a corresponder a 18,5 (dezoito créditos e meio).

No restante, o Plano de Estudos manteve as suas características principais por se encontrarem adequadas.

Estrutura curricular:

1 — Estabelecimento de ensino: Instituto Politécnico do Porto.

2 — Unidade orgânica: Escola Superior de Música, Artes e Espectáculo.

3 — Curso: Teatro, variante Produção e Design, ramo Direcção de Cena e Produção.

4 — Grau ou diploma: Licenciatura; ISCED — nível 5.

5 — Área científica predominante do curso: Prática Artística Teatral.

6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.

7 — Duração normal do curso: 3 anos curriculares.

8 — Opções, ramos ou outras formas de organização de percursos alternativos em que o curso se estruture: Não aplicável.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Prática Artística Teatral	PAT	90,5	
Estudos Teatrais	ET	44	
Estudos Musicais	EM	2,5	
Estudos Sócio-Culturais	ESC	18,5	
Tecnologias	T	9,5	
<i>Total</i>		165	15

(¹) Número de créditos das áreas científicas optativas necessários para a obtenção do grau ou diploma.

10 — Observações:

As unidades curriculares designadas no plano de estudos como opcionais serão escolhidas pelo estudante em função da oferta apresentada pelas diferentes áreas científicas do universo da escola.

Instituto Politécnico do Porto

Escola Superior de Música, Artes e Espectáculo

Curso de Teatro, variante Produção e Design, ramo Direcção de Cena e Produção

Licenciatura; ISCED — nível 5

Área científica predominante: Prática Artística Teatral

QUADRON.º 1

1.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Introdução aos Estudos Teatrais	ET	Semestral	104	T:52	4	CH
Arte e Cultura Contemporâneas	ESC	Semestral	104	T:52	4	CH
Tecnologias da Informação e Comunicação	T	Semestral	39	TP: 30	1,5	DEN, CH
Introdução à Direcção de Cena e Produção Teatral	ET	Semestral	234	T:55; TP:60; PL:10; S: 30	9	CH
Introdução à Luminotecnia e à Sonoplastia	ET	Semestral	104	TP:75; PL:8	4	
Oficina de Teatro	PAT	Semestral	130	TP:91	5	CH
Seminários I	*	Semestral	65		2,5	
História do Teatro — Século XIX ao Século XXI	ET	Semestral	78	T:39	3	CH
Repertório Dramático Português	ET	Semestral	78	T:39	3	CH
Projecto e Design I	PAT	Semestral	65	TP:45	2,5	CH
Tecnologias de Informação e Comunicação Avançadas	T	Semestral	52	TP:28; PL:4	2	CH
Técnicas de Direcção de Cena I	PAT	Semestral	78	TP:35; PL:15	3	CH
Desenho II	PAT	Semestral	78	TP:55	3	CH
História do Traje	ESC	Semestral	39	T:20	1,5	DEN, CH
História dos Espaços Cénicos	ESC	Semestral	39	T:15; TP:5	1,5	CH
Segurança no Trabalho	T	Semestral	26	TP:23	1	CH
Produção I	PAT	Semestral	182	TP: 115; PL: 35; OT:4	7	CH
Opcionais I	*	Semestral	39		1,5	
Seminários II	*	Semestral	26		1	

QUADRON.º 2

2.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Do Rito à Antiguidade Clássica	ET	Semestral	78	T:39	3	CH
Análise Dramatúrgica	ET	Semestral	78	T:39	3	CH
Meios de Produção Teatral	PAT	Semestral	78	T:5; TP:40	3	CH
Planeamento e Gestão de Projecto	PAT	Semestral	78	TP:31; PL:22	3	CH
Técnicas de Direcção de Cena II	PAT	Semestral	65	T:10; TP:20; PL:11,5	2,5	CH
Oficina de Direcção de Cena I	PAT	Semestral	104	TP:26; PL:40; E:25	4	CH
Maquinaria de Cena	T	Semestral	52	TP:47	2	CH
Produção II	PAT	Semestral	182	TP: 115; PL: 35; OT:4	7	CH
Opcionais II	*	Semestral	39		1,5	
Seminários III	*	Semestral	26		1	
História do Teatro — Da Idade Média ao Renascimento	ET	Semestral	78	T:39	3	CH
Repertório Dramático Ocidental I	ET	Semestral	78	T:39	3	CH
Projecto e Design II	PAT	Semestral	65	TP:45	2,5	CR, CH, TH
Desenho Assistido por Computador	T	Semestral	78	TP:55	3	CH
Gestão de Recursos Humanos e Materiais	ESC	Semestral	52	T:12; TP:23	2	
Técnicas de Direcção de Cena III	PAT	Semestral	52	TP:36	2	CR, CH, TH
Oficina de Direcção de Cena II	PAT	Semestral	130	TP:50; PL:40	5	CH
Produção III	PAT	Semestral	182	PL:80	7	CH
Opcionais III	*	Semestral	39		1,5	
Seminários IV	*	Semestral	26		1	

QUADRO N.º 3

3.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Séc. XVII ao Séc. XVIII . . .	ET	Semestral	78	T:39	3	CH
História da Arte	ESC	Semestral	78	T:39	3	CH
Introdução à Contabilidade	ESC	Semestral	39	T:7; TP:20	1,5	
Introdução ao Marketing, Relações Públicas e Publicidade	ESC	Semestral	39	TP:27	1,5	
Legislação das Artes do Espectáculo	ESC	Semestral	52	T:19; TP:16; PL:4	2	
Assistência de Encenação I	PAT	Semestral	52	TP:42	2	CH
Direcção de Palco	PAT	Semestral	52	TP:45	2	CH
Música e Repertório Musical	EM	Semestral	65	TP:50	2,5	CH
Oficina de Direcção de Cena e Produção I	PAT	Semestral	78	PL: 68	3	CH
Produção IV	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais IV	*	Semestral	39		1,5	
Seminários V	*	Semestral	26		1	
Repertório Dramático Ocidental II	ET	Semestral	78	T:39	3	CH
Estética e Teoria Teatral	ET	Semestral	78	T:39	3	CH
Projecto e Design III	PAT	Semestral	65	TP:45	2,5	CH, CR, TH
Contabilidade	ESC	Semestral	39	T:11; TP:16	1,5	
Produção e Divulgação	PAT	Semestral	39	T:5; TP:22	1,5	
Assistência de Encenação II	PAT	Semestral	52	TP:5; PL: 42	2	CH
Elaboração de Projectos	PAT	Semestral	91	TP:64	3,5	CH
Oficina de Direcção de Cena e Produção II	PAT	Semestral	91	TP:27; PL:52	3,5	CH, CR, TH
Produção V	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais V	*	Semestral	39		1,5	
Seminários VI	*	Semestral	26		1	

* Área científica a determinar.

Se se tratar de uma unidade curricular que foi objecto do processo de alteração, indicar a alteração de acordo com o seguinte código:

N — nova; D — deslocada de ano ou semestre; DEN — denominação alterada; CH — alteração das horas de contacto; CR — alteração do número de créditos; TH — alteração das horas totais.

Licenciatura em Teatro, Variante Produção e Design, Ramo Figurino

Alterações:

1 — Alteração da denominação do ciclo de estudos que não modifique o objecto do mesmo:

1.1 — Denominação anterior:

1.2 — Nova denominação:

2 — Alteração das áreas científicas do curso (a alteração de áreas científicas predominantes não é abrangida por este procedimento):

2.1 — Áreas científicas suprimidas:

2.2 — Áreas científicas acrescentadas:

3 — Alteração das unidades curriculares:

1 — Número total de unidades curriculares antes da alteração — 56;

2 — Número de unidades curriculares novas introduzidas — 3;

3 — Número de unidades curriculares suprimidas — 3;

4 — Número total de unidades curriculares depois da alteração — 55;

5 — Número de unidades curriculares cujo número de horas de contacto foi alterado — 40;

6 — Número de unidades curriculares cujo número de créditos foi alterado — 10;

7 — Número de unidades curriculares deslocadas entre anos ou semestres — 2;

8 — Número de unidades curriculares cuja denominação foi alterada — 1.

4 — Alteração das horas de contacto:

Número total de horas de contacto antes da alteração — 3030,3;

Número total de horas de contacto depois da alteração — 2810.

* Não estão contabilizadas as horas de contacto das unidades curriculares de Seminário e de Opção

5 — Nota sumária sobre as razões da introdução da alteração:

As alterações efectuadas neste ajuste curricular, ao mesmo tempo que optimizam competências na sua especificidade e reduzem alguma carga curricular, diminuindo horas de contacto, mantêm também o cruzamento dos saberes operativos da variante de Produção e Design.

Estrutura curricular:

1 — Estabelecimento de ensino: Instituto Politécnico do Porto.

2 — Unidade orgânica: Escola Superior de Música, Artes e Espectáculo.

3 — Curso: Curso de Teatro, variante Produção e Design, ramo Figurino.

4 — Grau ou diploma: Licenciatura; ISCED — nível 5.

5 — Área científica predominante do curso: Prática Artística Teatral.

6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.

7 — Duração normal do curso: 3 anos curriculares.

8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o curso se estruture (se aplicável): Não aplicável.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Prática Artística Teatral	PAT	111	
Estudos Teatrais	ET	40	
Estudos Socio-culturais	ESC	12,5	
Tecnologias	T	1,5	
<i>Total</i>		165	(¹) 15

(¹) Número de créditos das áreas científicas optativas, necessários para a obtenção do grau ou diploma.

10 — Observações:

As unidades curriculares designadas no plano de estudos como opcionais serão escolhidas pelo estudante em função da oferta apresentada pelas diferentes áreas científicas do universo da Escola.

Plano de estudos:

Instituto Politécnico do Porto**Escola Superior de Música, Artes e Espectáculo**

Curso de Teatro, variante Produção e Design, ramo Figurino

Licenciatura; ISCED — nível 5

Área científica predominante: Prática Artística Teatral

QUADRON.º 1

1.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Introdução aos Estudos Teatrais	ET	Semestral	104	T: 52	4	CH
Arte e Cultura Contemporâneas	ESC	Semestral	104	T: 52	4	CH
Tecnologias da Informação e Comunicação	T	Semestral	39	TP: 30	1,5	DEN, CH
Introdução Cenografia	ET	Semestral	78	TP: 55	3	CH
Introdução Figurino	ET	Semestral	78	TP: 55	3	CH
Desenho I	PAT	Semestral	91	TP: 64	3,5	CH, CR, TH
Adereços I	PAT	Semestral	91	TP: 64	3,5	DEN, CH, CR, TH
Oficina de Teatro	PAT	Semestral	130	TP: 91	5	CH
Seminários I	*	Semestral	65		2,5	
História do Teatro — Séc. XIX ao Séc. XXI	ET	Semestral	78	T: 39	3	CH
Reportório Dramático Português	ET	Semestral	78	T: 39	3	CH
Desenho de Figurino I	PAT	Semestral	65	TP: 45	2,5	D, CH, CR, TH
Projecto e Design I	PAT	Semestral	65	TP: 45	2,5	CH
História do Traje I	ESC	Semestral	39	T: 20	1,5	DEN
Oficina de Figurino I	PAT	Semestral	104	TP: 73	4	CH, CR, TH
Desenho II	PAT	Semestral	78	TP: 55	3	CH
Segurança no Trabalho	PAT	Semestral	26	TP: 23	1	N
Produção I	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais I	*	Semestral	39		1,5	
Seminários II	*	Semestral	26		1	

QUADRON.º 2

2.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Do Rito à Antiguidade Clássica	ET	Semestral	78	T: 39	3	CH
Análise Dramatúrgica	ET	Semestral	78	T: 39	3	CH
Design de Figurino I	PAT	Semestral	78	TP: 55	3	CH
Oficina de Figurino II	PAT	Semestral	182	TP: 127	7	CH
Desenho de Figurino II	PAT	Semestral	78	TP: 55	3	D, CH
História do Traje II	ESC	Semestral	39	T: 20	1,5	
Produção II	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais II	*	Semestral	39		1,5	
Seminários III	*	Semestral	26		1	
História do Teatro — Da Idade Média ao Renascimento	ET	Semestral	78	T: 39	3	CH
Reportório Dramático Ocidental I	ET	Semestral	78	T: 39	3	CH
Projecto e Design II	PAT	Semestral	65	TP: 45	2,5	CH, CR, TH
Oficina de Figurino III	PAT	Semestral	208	TP: 137	8	CH, CR, TH
História da Traje III	ESC	Semestral	78	T: 39	2,5	N
Indumentária Cénica I	ET	Semestral	39	T: 20	1,5	CH
Produção III	PAT	Semestral	182	PL: 80	7	CH
Opcionais III	*	Semestral	39		1,5	
Seminários IV	*	Semestral	26		1	

QUADRO N.º 3

3.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Século XVII ao Século XVIII	ET	Semestral	78	T: 39	3	CH
História da Arte	ESC	Semestral	78	T: 39	3	CH
Design de Figurino II	PAT	Semestral	78	TP: 55	3	CH
Oficina de Figurino IV	PAT	Semestral	169	TP: 109	6,5	CR, CH, TH
Adeços II	PAT	Semestral	91	TP: 64	3,5	N
Indumentária Cénica II	ET	Semestral	39	T: 20	1,5	CH
Produção IV	PAT	Semestral	182	TP:115; PL:35; OT: 4	7	CH
Opcionais IV	*	Semestral	39		1,5	
Seminários V	*	Semestral	26		1	
Repertório Dramático Ocidental II	ET	Semestral	78	T: 39	3	CH
Estética e Teoria Teatral	ET	Semestral	78	T: 39	3	CH
Projecto e Design III	PAT	Semestral	65	TP: 45	2,5	CH, CR, TH
Adeços de Guarda-Roupa	PAT	Semestral	78	TP: 55	3	DEN, CH
Oficina de Figurino V	PAT	Semestral	169	TP: 109	6,5	CH, CR, TH
Técnicas do Figurino Teatral	PAT	Semestral	65	TP: 45	2,5	CH, CR, TH
Produção V	PAT	Semestral	182	TP:115; PL:35; OT:4	7	CH
Opcionais V	*	Semestral	39		1,5	
Seminários VI	*	Semestral	26		1	

* Área científica a determinar.

Se se tratar de uma unidade curricular que foi objecto do processo de alteração, indicar a alteração de acordo com o seguinte código:

N — nova; D — deslocada de ano ou semestre; DEN — denominação alterada; CH — alteração das horas de contacto; TH — alteração das horas totais; CR — alteração do número de créditos.

Licenciatura em Teatro, Variante Produção e Design, Ramo Luz e Som

Alterações:

1 — Alteração da denominação do ciclo de estudos que não modifique o objecto do mesmo:

1.1 — Denominação anterior:

1.2 — Nova denominação:

2 — Alteração das áreas científicas do curso (a alteração de áreas científicas predominantes não é abrangida por este procedimento):

2.1 — Áreas científicas suprimidas: -

2.2 — Áreas científicas acrescentadas: -

3 — Alteração das unidades curriculares:

1 — Número total de unidades curriculares antes da alteração — 63;

2 — Número de unidades curriculares novas introduzidas — 6;

3 — Número de unidades curriculares suprimidas — 3;

4 — Número total de unidades curriculares depois da alteração — 66;

5 — Número de unidades curriculares cujo número de horas de contacto foi alterado — 48;

6 — Número de unidades curriculares cujo número de créditos foi alterado (se aplicável) — 14;

7 — Número de unidades curriculares deslocadas entre anos ou semestres — 5;

8 — Número de unidades curriculares cuja denominação foi alterada — 10.

4 — Alteração das horas de contacto:

Número total de horas de contacto antes da alteração — 2917,8;

Número total de horas de contacto depois da alteração — 2906.

* Não estão contabilizadas as horas de contacto das unidades curriculares de Seminário e de Opção

5 — Nota sumária sobre as razões da introdução da alteração:

As alterações efectuadas ao plano de estudos reflectem a avaliação de um primeiro ciclo de estudos no Modelo de Bolonha. Procedemos a correcções tendo em vista melhorias de carácter científico e pedagógico e acrescentamos novas competências de modo a permitir uma maior aproximação do perfil dos licenciados às aspirações destes e às necessidades do mercado de trabalho.

Ao constatar que a maioria dos diplomados tem encontrado colocação profissional na área da Iluminação Cénica, verifica-se a necessidade de um reforço da carga horária na referida especialidade. Nesta perspectiva, o Curso passa a integrar a componente de Som como uma formação *minor*, num *major* em Iluminação.

Estrutura curricular:

1 — Estabelecimento de ensino: Instituto Politécnico do Porto.

2 — Unidade orgânica: Escola Superior de Música, Artes e Espectáculo.

3 — Curso: Teatro, variante Produção e Design, ramo Luz e Som.

4 — Grau ou diploma: Licenciatura, ISCED — nível 5.

5 — Área científica predominante do curso: Prática Artística Teatral.

6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.

7 — Duração normal do curso: 3 anos curriculares.

8 — Opções, ramos ou outras formas de organização de percursos alternativos em que o curso se estruture: Não aplicável.

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Prática Artística Teatral	PAT	108	
Estudos Teatrais	ET	39,5	
Estudos Musicais	EM	2,5	
Estudos Sócio-culturais	ESC	8,5	
Tecnologias	T	6,5	
<i>Total</i>		165	(¹) 15

(¹) Número de créditos das áreas científicas optativas necessários para a obtenção do grau ou diploma.

10 — Observações:

As unidades curriculares designadas no plano de estudos como opcionais serão escolhidas pelo estudante em função da oferta apresentada pelas diferentes áreas científicas do universo da escola.

Plano de estudos:

Instituto Politécnico do Porto

Escola Superior de Música, Artes e Espectáculo

Curso de Teatro, variante Produção e Design, ramo Luz e Som

Licenciatura; ISCED — nível 5

Área científica predominante: Prática Artística Teatral

QUADRON.º 1

1.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Introdução aos Estudos Teatrais	ET	Semestral	104	T: 52	4	CH
Arte e Cultura Contemporâneas	ESC	Semestral	104	T: 52	4	CH
Tecnologias da Informação e Comunicação	T	Semestral	39	TP: 30	1,5	DEN, CH
Introdução às Técnicas de Sonorização e Iluminação	ET	Semestral	195	TP: 136	7,5	CR, CH, TH
Desenho I	PAT	Semestral	91	TP: 64	3,5	CR, CH, TH
Física Básica	T	Semestral	52	TP: 36	2	CH
Oficina de Teatro	PAT	Semestral	130	TP: 91	5	CH
Seminários I	*	Semestral	65		2,5	
História do Teatro — Século XIX ao Século XXI	ET	Semestral	78	T: 39	3	CH
Repertório Dramático Português	ET	Semestral	78	T: 39	3	CH
Projecto e Design I	PAT	Semestral	65	TP: 45	2,5	CH
Sonorização de Cena	PAT	Semestral	52	TP: 36	2	CR, CH, TH
Iluminação de Cena	PAT	Semestral	78	TP: 55	3	CR, CH, TH
Desenho II	PAT	Semestral	78	TP: 55	3	CH
Física Aplicada	T	Semestral	78	TP: 60	3	CH
Segurança no Trabalho	PAT	Semestral	26	TP: 23	1	CH
Produção I	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais I	*	Semestral	39		1,5	
Seminários II	*	Semestral	26		1	

QUADRON.º 2

2.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Do Rito à Antiguidade Clássica	ET	Semestral	78	T: 39	3	CH
Análise Dramatúrgica	ET	Semestral	78	T: 39	3	CH
Design de Luz I	PAT	Semestral	39	TP: 30	1,5	D, CR, CH, TH
Design de Som I	PAT	Semestral	39	TP: 30	1,5	D, CR, CH, TH
Informática Aplicada — Luz	PAT	Semestral	39	TP: 30	1,5	DEN, CH
Informática Aplicada — Som	PAT	Semestral	26	TP: 18	1	DEN, CR, CH, TH
Tecnologia de Som I	PAT	Semestral	78	TP: 55	3	CR, CH, TH
Tecnologia de Luz I	PAT	Semestral	104	TP: 75	4	CR, CH, TH
Maquinaria de Cena	PAT	Semestral	52	TP: 47	2	D, DEN, CR, CH, TH
Produção II	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais II	*	Semestral	39		1,5	
Seminários III	*	Semestral	26		1	
História do Teatro — Da Idade Média ao Renascimento	ET	Semestral	78	T: 39	3	CH
Repertório Dramático Ocidental I	ET	Semestral	78	T: 39	3	CH
Projecto e Design II	PAT	Semestral	65	TP: 45	2,5	CR, CH, TH
Desenho Assistido por Computador	PAT	Semestral	78	TP: 55	3	CH
Design de Luz II	PAT	Semestral	39	TP: 30	1,5	D, CH
Design de Som II	PAT	Semestral	39	TP: 30	1,5	D, CH
Tecnologia de Som II	PAT	Semestral	65	TP: 45	2,5	CR, CH, TH
Tecnologia de Luz II	PAT	Semestral	91	TP: 64	3,5	CR, CH
Produção III	PAT	Semestral	182	PL: 80	7	
Opcionais III	*	Semestral	39		1,5	
Seminários IV	*	Semestral	26		1	

QUADRON.º 3

3.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
História do Teatro — Séc. XVII ao Séc. XVIII . . .	ET	Semestral	78	T: 39	3	CH
História da Arte	ESC	Semestral	78	T: 39	3	CH
Sistemas Digitais e Automação — Luz	PAT	Semestral	78	TP: 55	3	DEN, CR, CH, TH
Sistemas Digitais e Automação — Som	PAT	Semestral	52	TP: 38	2	DEN, CH
Prática Oficial — Luz I	PAT	Semestral	52	TP: 38	2	DEN, CH
Prática Oficial — Som I	PAT	Semestral	52	TP: 38	2	DEN, CH
Design de Luz III	PAT	Semestral	39	TP: 30	1,5	N
Design de Som III	PAT	Semestral	39	TP: 30	1,5	N
Música e Reportório Musical	EM	Semestral	65	TP: 50	2,5	CH
Produção IV	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais IV	*	Semestral	39		1,5	
Seminários V	*	Semestral	26		1	
Reportório Dramático Ocidental II	ET	Semestral	78	T: 39	3	CH
Estética e Teoria Teatral	ET	Semestral	78	T: 39	3	CH
Projecto e Design III	PAT	Semestral	65	TP: 45	2,5	CR, CH, TH
Prática Oficial — Luz II	PAT	Semestral	91	TP: 64	3,5	DEN, CH
Prática Oficial — Som II	PAT	Semestral	91	TP: 64	3,5	DEN, CH
Investigação e Projecto	ESC	Semestral	39	T: 18	1,5	N
Ética e Deontologia	ET	Semestral	26	T: 13	1	N
Imagem Digital	PAT	Semestral	26	TP: 18	1	N
Práticas Profissionais	PAT	Semestral	39	TP: 30	1,5	N
Produção V	PAT	Semestral	182	TP: 115; PL: 35; OT: 4	7	CH
Opcionais V	*	Semestral	39		1,5	
Seminários VI	*	Semestral	26		1	

* Área científica a determinar.

205128526

Despacho n.º 12777/2011

Na sequência da decisão favorável de acreditação prévia do ciclo de estudos conducente ao grau de mestre em Gestão e Desenvolvimento de Recursos Humanos leccionado na Escola Superior de Estudos Industriais e de Gestão, pela Agência de Avaliação e Acreditação do Ensino Superior e do registo, com a Ref. R/A-Cr 131/2011, na Direcção-Geral do Ensino Superior, vem a Presidente do Instituto Politécnico do Porto, nos termos do disposto nos n.ºs 3, e 4, do artigo 73.º do Decreto-Lei n.º 74/2006 de 24 de Março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de Julho, promover a publicação na 2.ª série do *Diário da República*, da estrutura curricular e plano de estudos, aprovados nos termos do anexo ao presente despacho.

14 de Setembro de 2011. — A Presidente do Instituto Politécnico do Porto, *Rosário Gambôa*.

ANEXO

Estrutura curricular

- 1 — Estabelecimento de ensino: Instituto Politécnico do Porto
 2 — Unidade orgânica: Escola Superior de Estudos Industriais e de Gestão
 3 — Curso: Gestão e Desenvolvimento de Recursos Humanos

- 4 — Grau ou diploma: Mestrado; ISCED — nível 5
 5 — Área científica predominante do curso: Recursos Humanos
 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 120
 7 — Duração normal do curso: 2 anos curriculares
 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o curso se estrutura: não aplicável
 9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Recursos Humanos	RH	112	
Economia e gestão	EG	4	
Línguas e Direito	LD	4	
<i>Total</i>		120	

10 — Observações:

Plano de estudos

Instituto Politécnico do Porto

Escola Superior de Estudos Industriais e de Gestão

Mestrado em Gestão e Desenvolvimento de Recursos Humanos; ISCED — nível 5

Área científica predominante: Recursos Humanos

QUADRON.º 1

1.º ano curricular

Unidades curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Gestão estratégica de Recursos Humanos	RH	Semestral	150	TP 32; P 16	6	
Processos de Gestão de Recursos Humanos	RH	Semestral	150	TP 32; P 16	6	

(2011b)

D.3.c Curricula | Acting, Set Design, Stage Mgmt. & Prod., Costume Design, and Lighting & Sound Design (2017-Present)

8144

Diário da República, 2.ª série — N.º 83 — 28 de abril de 2017

lão 1 — índice 185, em regime de Tempo Integral, com efeitos a partir de 18 de agosto de 2016.

Doutor Hugo Filipe Félix Antunes da Silva para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Tempo Integral, com efeitos a partir de 18 de agosto de 2016.

Doutora Patricia Alexandra Miranda David Barata para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Tempo Integral, com efeitos a partir de 18 de agosto de 2016.

Doutor Nuno Alexandre Soares Domingues para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Tempo Integral, com efeitos a partir de 18 de agosto de 2016.

Doutora Ana Sofia Martins da Eira Dias para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Dedicção Exclusiva, com efeitos a partir de 18 de agosto de 2016.

Doutora Ana Rita Faria Conceição de Sousa Gíão para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Dedicção Exclusiva, com efeitos a partir de 18 de agosto de 2016.

Doutor Pedro Miguel Soares Raposo para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Dedicção Exclusiva, com efeitos a partir de 18 de agosto de 2016.

Doutor José Valério Nascimento Palmeira para exercer as funções de Assistente, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 140, em regime de Dedicção Exclusiva, com efeitos a partir de 18 de agosto de 2016.

Doutor Sérgio Jorge Pereira da Costa para exercer as funções de Assistente, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 100, em regime de Dedicção Exclusiva, com efeitos a partir de 18 de agosto de 2016.

Doutor André Ribeiro Lourenço para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Tempo Integral, com efeitos a partir de 18 de agosto de 2016.

Doutor José Manuel de Campos Lages Garcia Simão para exercer as funções de Professor Adjunto, da carreira de pessoal docente do Ensino Superior Politécnico, sendo remunerada pelo escalão 1 — índice 185, em regime de Dedicção Exclusiva, com efeitos a partir de 18 de agosto de 2016.

10 de março de 2017. — O Presidente do Instituto Superior de Engenharia de Lisboa, *Professor Coordenador Doutor Jorge Alberto Mendes de Sousa*.

310407182

Despacho (extrato) n.º 3663/2017

Por despacho do Presidente do Instituto Politécnico de Lisboa, foi autorizado o contrato de trabalho em funções públicas a termo resolutivo certo, com os docentes do Instituto Superior de Engenharia de Lisboa abaixo indicados:

Ricardo José Fontes Portal, com a categoria de Professor Adjunto Convitado, sendo remunerado pelo escalão 1 — índice 185, em regime de tempo integral, por um ano com início em 01.09.2016.

Cecília Ribeiro da Cruz Calado, com a categoria de Professor Adjunto Convitado, sendo remunerado pelo escalão 1 — índice 185, em regime de dedicação exclusiva, por um ano com início em 01.09.2016.

Ivan Rodolfo Pereira Garcia de Galvão, com a categoria de Professor Adjunto Convitado, sendo remunerado pelo escalão 1 — índice 185, em regime de dedicação exclusiva, por um ano com início em 01.09.2016.

10 de março de 2017. — O Presidente do Instituto Superior de Engenharia de Lisboa, *Professor Coordenador Doutor Jorge Alberto Mendes de Sousa*.

310407158

INSTITUTO POLITÉCNICO DO PORTO

Despacho n.º 3664/2017

Torna-se público que foi registada na Direção-Geral do Ensino Superior com o número de registo R/A-Ef 789/2011/AL01, de 23 de fevereiro de 2017, a alteração do plano de estudos do ciclo de estudos conducente ao grau de Licenciatura em Teatro, publicado pelo Despacho n.º 12776/2011, publicado na 2.ª série do *Diário da República*, n.º 184, em 23 de setembro.

Neste seguimento, vem a Presidente do Instituto Politécnico do Porto, nos termos do disposto no Decreto-Lei n.º 63/2016 de 13 de setembro, promover à publicação na 2.ª série do *Diário da República*, da estrutura curricular e plano de estudos, aprovados nos termos do anexo ao presente despacho.

29 de março de 2017. — A Presidente do Instituto Politécnico do Porto, *Rosário Gambôa*.

ANEXO

- 1 — Estabelecimento de ensino: Instituto Politécnico do Porto.
- 2 — Unidade orgânica: Escola Superior de Música e Artes do Espetáculo.
- 3 — Grau ou diploma: Licenciado.
- 4 — Ciclo de estudos: Teatro.
- 5 — Área científica predominante: Prática artística teatral.
- 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180.
- 7 — Duração normal do ciclo de estudos: 3 Anos.
- 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estrutura: Variantes: Interpretação; Cenografia; Direção de Cena e Produção; Figurino; Luz e Som.
- 9 — Estrutura curricular:

QUADRO N.º 1

Variante Interpretação

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Prática Artística Teatral	PAT	124,5	
Estudos Teatrais	ET	43	
Estudos Sócio-Culturais	ESC	8	
Todas as áreas científicas das unidades curriculares disponíveis como opcional de escola	Todas		4,5
<i>Subtotal</i>		175,5	4,5
<i>Total</i>		180	

QUADRO N.º 2

Variante Cenografia

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Prática Artística Teatral	PAT	107	
Estudos Teatrais	ET	50	
Estudos Sócio-Culturais	ESC	13	
Tecnologias	T	5,5	
Todas as áreas científicas das unidades curriculares disponíveis como opcional de escola	Todas		4,5
<i>Subtotal</i>		175,5	4,5
<i>Total</i>		180	

QUADRO N.º 3

Variante Direção de Cena e Produção

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Prática Artística Teatral	PAT	89,5	
Estudos Teatrais	ET	57	
Estudos Sócio-Culturais	ESC	21,5	
Tecnologias	T	5	
Estudos Musicais	EM	2,5	

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Todas as áreas científicas das unidades curriculares disponíveis como opcional de escola	Todas		4,5
Subtotal		175,5	4,5
Total		180	

QUADRON.º 4

Variante Figurino

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Prática Artística Teatral	PAT	103,5	
Estudos Teatrais	ET	53	
Estudos Sócio-Culturais	ESC	18	
Tecnologias	T	1	
Todas as áreas científicas das unidades curriculares disponíveis como opcional de escola	Todas		4,5
Subtotal		175,5	4,5
Total		180	

QUADRON.º 5

Variante Luz e Som

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Prática Artística Teatral	PAT	108	
Estudos Teatrais	ET	50,5	
Estudos Sócio-Culturais	ESC	8	
Tecnologias	T	6,5	
Estudos Musicais	EM	2,5	
Todas as áreas científicas das unidades curriculares disponíveis como opcional de escola	Todas		4,5
Subtotal		175,5	4,5
Total		180	

10 — Observações:

As unidades curriculares designadas no plano de estudos como opcionais serão escolhidas pelo aluno em função da oferta formativa; o número de horas é variável em consoante cada unidade curricular; o número de horas e tipologia apresentados nos planos de estudo são meramente indicativos.

11 — Plano de estudos:

Instituto Politécnico do Porto — Escola Superior de Música e Artes do Espetáculo

Ciclo de estudos em Teatro

Grau de licenciado

Variante Interpretação

1.º Ano

QUADRON.º 6

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto								O			
				T	TP	PL	TC	S	E	OT					
Introdução aos Estudos Teatrais	ET	1.º Semestre	104	36										4	
Arte e Cultura Contemporâneas	ESC	1.º Semestre	104	36										4	
Introdução à Interpretação	PAT	1.º Semestre	364		237									14	
Seminário	ET	1.º Semestre	78					30						3	
Oficina de Teatro	PAT	1.º Semestre	130		91									5	
História do Teatro I	ET	2.º Semestre	104	36										4	
Repertório Dramático I	ET	2.º Semestre	104	36										4	
Interpretação e Projeto I	PAT	2.º Semestre	156		109									6,5	
Voz e Música I	PAT	2.º Semestre	117		82									4,5	
Movimento I	PAT	2.º Semestre	104		73									4	
Produção I (Interpretação)	PAT	2.º Semestre	182		126									7	

2.º Ano

QUADRON.º 7

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto								O			
				T	TP	PL	TC	S	E	OT					
História do Teatro II	ET	1.º Semestre	104	36										4	
Análise Dramatúrgica I	ET	1.º Semestre	104	36										4	

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Interpretação e Projeto II	PAT	1.º Semestre	169		109									6,5	
Movimento II	PAT	1.º Semestre	104		73									4	
Voz e Música II	PAT	1.º Semestre	117		82									4,5	
Produção II (Interpretação)	PAT	1.º Semestre	182		126									7	
História do Teatro III	ET	2.º Semestre	104	36										4	
Análise Dramatúrgica II	ET	2.º Semestre	104	36										4	
Interpretação e Projeto III	PAT	2.º Semestre	156		109									6	
Voz e Música III	PAT	2.º Semestre	117		82									4,5	
Movimento III	PAT	2.º Semestre	104		73									4	
Opcionais I	Todas	2.º Semestre	39		30									1,5	
Produção III (Interpretação)	PAT	2.º Semestre	156			80								6	

3.º Ano

QUADRO N.º 8

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
História do Teatro IV	ET	1.º Semestre	104	36										4	
História da Arte	ESC	1.º Semestre	104	36										4	
Interpretação e Projeto IV	PAT	1.º Semestre	156		109									5,5	
Voz e Música IV	PAT	1.º Semestre	104		82									4	
Movimento IV	PAT	1.º Semestre	104		73									4	
Opcionais II	Todas	1.º Semestre	39		30									1,5	
Produção IV (Interpretação)	PAT	1.º Semestre	182		126									7	
Estética e Teoria Teatral	ET	2.º Semestre	104	36										4	
Repertório Dramático II	ET	2.º Semestre	104	36										4	
Interpretação e Projeto V	PAT	2.º Semestre	156		109									5,5	
Voz e Música V	PAT	2.º Semestre	104		82									4	
Movimento V	PAT	2.º Semestre	104		73									4	
Opcionais III	Todas	2.º Semestre	39		30									1,5	
Produção V (Interpretação)	PAT	2.º Semestre	182		126									7	

Variante Cenografia

1.º Ano

QUADRO N.º 9

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Arte e Cultura Contemporâneas	ESC	1.º Semestre	104	36,0										4	
Introdução aos Estudos Teatrais	ET	1.º Semestre	104	36										4	
Introdução Cenografia	ET	1.º Semestre	91		55									3,5	
Introdução Figurino	ET	1.º Semestre	91		55									3,5	
Desenho	PAT	1.º Semestre	91		55									3,5	
Adereços I	PAT	1.º Semestre	91		55									3,5	
Seminário	ET	1.º Semestre	78					30						3	
Oficina de Teatro	PAT	1.º Semestre	130		91									5	
História do Teatro I	ET	2.º Semestre	104	36										4	
Repertório Dramático I	ET	2.º Semestre	104	36										4	
História da Cenografia I	ESC	2.º Semestre	39	18										1,5	
História do Traje I	ESC	2.º Semestre	39	18										1,5	
Desenho I	PAT	2.º Semestre	78		48									3	
Oficina de Cenografia I	PAT	2.º Semestre	130		78									5	
Segurança no Trabalho	T	2.º Semestre	26		16									1	
Projeto e Design (Cenografia)	PAT	2.º Semestre	78		45									3	
Produção I (Cenografia)	PAT	2.º Semestre	182		140									7	

2.º Ano

QUADRO N.º 10

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto								O			
				T	TP	PL	TC	S	E	OT					
História do Teatro II	ET	1.º Semestre	104	36										4	
Análise Dramatúrgica I	ET	1.º Semestre	104	36										4	
História da Cenografia II	ESC	1.º Semestre	52	18										2	
Maquinaria de Cena	T	1.º Semestre	52		36									2	
Design Cenográfico I	PAT	1.º Semestre	65		39									2,5	
Oficina de Cenografia II	PAT	1.º Semestre	130		74									5	
Produção II (Cenografia)	PAT	1.º Semestre	182		130									7	
Desenho II	PAT	1.º Semestre	91		55									3,5	
História do Teatro III	ET	2.º Semestre	104	36										4	
Análise Dramatúrgica II	ET	2.º Semestre	104	36										4	
Desenho Assistido por Computador	PAT	2.º Semestre	78		50									3	
Teoria e Prática da Cor	PAT	2.º Semestre	104		62									4	
Design Cenográfico II	PAT	2.º Semestre	65		39									2,5	
Oficina de Cenografia III	PAT	2.º Semestre	130		78									5	
Produção III (Cenografia)	PAT	2.º Semestre	156		80									6	
Opcionais I	Todas	2.º Semestre	39		30									1,5	

3.º Ano

QUADRO N.º 11

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto								O			
				T	TP	PL	TC	S	E	OT					
História do Teatro IV	ET	1.º Semestre	104	36										4	
História da Arte	ESC	1.º Semestre	104	36										4	
Adereços II	PAT	1.º Semestre	91		55									3,5	
Design Cenográfico III	PAT	1.º Semestre	65		39									2,5	
Décor para Cinema e TV	T	1.º Semestre	65		39									2,5	
Oficina de Cenografia IV	PAT	1.º Semestre	130		78									5	
Opcionais II	Todas	1.º Semestre	39		30									1,5	
Produção IV (Cenografia)	PAT	1.º Semestre	182		126									7	
Design Cenográfico IV	PAT	2.º Semestre	65		39									2,5	
Repertório Dramático II	ET	2.º Semestre	104	36										4	
Oficina de Cenografia V	PAT	2.º Semestre	286		160									11	
Opcionais III	Todas	2.º Semestre	39		30									1,5	
Produção V (Cenografia)	PAT	2.º Semestre	182		126									7	
Estética e Teoria Teatral	ET	2.º Semestre	104	36										4	

Variante Direção de Cena e Produção

1.º Ano

QUADRO N.º 12

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto								O			
				T	TP	PL	TC	S	E	OT					
Introdução aos Estudos Teatrais	ET	1.º Semestre	104	36										4	
Arte e Cultura Contemporâneas	ESC	1.º Semestre	104	36										4	
Introdução à Direção de Cena e Produção Teatral	ET	1.º Semestre	260		152									10	
Introdução à Luminotécnica e à Sonoplastia	ET	1.º Semestre	104		60									4	
Seminário	ET	1.º Semestre	78					30						3	
Oficina de Teatro	PAT	1.º Semestre	130		91									5	
Repertório Dramático I	ET	2.º Semestre	104	36										4	
História do Teatro I	ET	2.º Semestre	104	36										4	
História do Traje I	ESC	2.º Semestre	39	18										1,5	

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
História da Cenografia I.	ESC	2.º Semestre ...	39	18										1,5	
Projeto e Design (Direção de Cena e Produção).	PAT	2.º Semestre ...	78		45									3	
Desenho I.	PAT	2.º Semestre ...	78		48									3	
Técnicas de Direção de Cena I.	PAT	2.º Semestre ...	78		47									3	
Informática aplicada às Artes do Espetáculo.	T	2.º Semestre ...	52		30									2	
Segurança no Trabalho.	T	2.º Semestre ...	26		16									1	
Produção I (Direção de Cena e Produção).	PAT	2.º Semestre ...	182		140									7	

2.º Ano

QUADRO N.º 13

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Análise Dramatúrgica I.	ET	1.º Semestre ...	104	36										4	
História do Teatro II.	ET	1.º Semestre ...	104	36										4	
Maquinaria de Cena.	T	1.º Semestre ...	52		36									2	
Oficina de Direção de Cena I.	PAT	1.º Semestre ...	104		60									4	
Técnicas de Direção de Cena II.	PAT	1.º Semestre ...	65		39									2,5	
Gestão Financeira de Atividades Culturais.	ESC	1.º Semestre ...	39		23									1,5	
Meios de Produção Teatral.	PAT	1.º Semestre ...	78		45									3	
Planeamento e Gestão de Projeto.	PAT	1.º Semestre ...	52		32									2	
Produção II (Direção de Cena e Produção).	PAT	1.º Semestre ...	182		130									7	
História do Teatro III.	ET	2.º Semestre ...	104	36										4	
Análise Dramatúrgica II.	ET	2.º Semestre ...	104	36										4	
Desenho Assistido por Computador	PAT	2.º Semestre ...	78		50									3	
Oficina de Direção de Cena II.	PAT	2.º Semestre ...	130		80									5	
Técnicas de Direção de Cena III.	PAT	2.º Semestre ...	52		31									2	
Gestão de Recursos Humanos e Materiais.	ESC	2.º Semestre ...	52		31									2	
Marketing na Cultura.	ESC	2.º Semestre ...	65		39									2,5	
Opcionais I.	Todas	2.º Semestre ...	39		30									1,5	
Produção III (Direção de Cena e Produção).	PAT	2.º Semestre ...	156		80									6	

3.º Ano

QUADRO N.º 14

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
História do Teatro IV.	ET	1.º Semestre ...	104	36										4	
História da Arte.	ESC	1.º Semestre ...	104	36										4	
Música e Repertório Musical.	EM	1.º Semestre ...	65		39									2,5	
Assistência de Encenação I.	PAT	1.º Semestre ...	65		39									2,5	
Oficina de Direção de Cena e Produção I.	PAT	1.º Semestre ...	104		62									4	
Direção de Palco.	PAT	1.º Semestre ...	65		39									2,5	
Legislação das Artes do Espetáculo	ESC	1.º Semestre ...	52		30									2	
Opcionais II.	Todas	1.º Semestre ...	39		30									1,5	
Produção IV (Direção de Cena e Produção).	PAT	1.º Semestre ...	182		126									7	

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Estética e Teoria Teatral	ET	2.º Semestre	104	36										4	
Reportório Dramático II	ET	2.º Semestre	104	36										4	
Assistência de Encenação II	PAT	2.º Semestre	52		31									2	
Oficina de Direção de Cena e Produção II	PAT	2.º Semestre	78		50									3	
Produção e Divulgação	PAT	2.º Semestre	65		39									2,5	
Apoio e Financiamento Cultural	ESC	2.º Semestre	65		39									2,5	
Elaboração de Projetos	PAT	2.º Semestre	91		51									3,5	
Opcionais III	Todas	2.º Semestre	39		30									1,5	
Produção V (Direção de Cena e Produção)	PAT	2.º Semestre	182		126									7	

Variante Figurino

1.º Ano

QUADRO N.º 15

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Introdução aos Estudos Teatrais	ET	1.º semestre	104	36										4	
Arte e Cultura Contemporâneas	ESC	1.º semestre	104	36										4	
Desenho	PAT	1.º semestre	91		55									3,5	
Introdução Figurino	ET	1.º semestre	91		55									3,5	
Introdução Cenografia	ET	1.º semestre	91		55									3,5	
Adereços I	PAT	1.º semestre	91		55									3,5	
Seminário	ET	1.º semestre	78					30						3	
Oficina de Teatro	PAT	1.º semestre	130		91									5	
História do Teatro I	ET	2.º semestre	104	36										4	
Reportório Dramático I	ET	2.º semestre	104	36										4	
Projeto e Design (Figurino)	PAT	2.º semestre	78		45									3	
Desenho de Figurino I	PAT	2.º semestre	78		48									3	
História do Traje I	ESC	2.º semestre	39	18										1,5	
História da Cenografia I	ESC	2.º semestre	39	18										1,5	
Oficina de Figurino I	PAT	2.º semestre	130		78									5	
Segurança no Trabalho	T	2.º semestre	26		16									1	
Produção I (Figurino)	PAT	2.º semestre	182		140									7	

2.º Ano

QUADRO N.º 16

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Análise Dramatúrgica I	ET	1.º semestre	104	36										4	
História do Teatro II	ET	1.º semestre	104	36										4	
História do Traje II	ESC	1.º semestre	91	32										3,5	
Design de Figurino I	PAT	1.º semestre	65		39									2,5	
Oficina de Figurino II	PAT	1.º semestre	156		100									6	
Desenho de Figurino II	PAT	1.º semestre	78		48									3	
Produção II (Figurino)	PAT	1.º semestre	182		130									7	
Análise Dramatúrgica II	ET	2.º semestre	104	36										4	
História do Teatro III	ET	2.º semestre	104	36										4	
História do Traje III	ESC	2.º semestre	91	32										3,5	
Design de Figurino II	PAT	2.º semestre	65		39									2,5	
Oficina de Figurino III	PAT	2.º semestre	156		94									6	

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho								Créditos	Observações		
			Total	Contacto										
				T	TP	PL	TC	S	E	OT			O	
Acessórios do Vestuário	PAT	2.º semestre ...	65		39								2,5	
Opcionais I	Todas	2.º semestre ...	39		30								1,5	
Produção III (Figurino)	PAT	2.º semestre ...	156			80							6	

3.º Ano

QUADRO N.º 17

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho								Créditos	Observações		
			Total	Contacto										
				T	TP	PL	TC	S	E	OT			O	
História do Teatro IV	ET	1.º semestre ...	104	36									4	
História da Arte	ESC	1.º semestre ...	104	36									4	
Design de Figurino III	PAT	1.º semestre ...	65		39								2,5	
Oficina de Figurino IV	PAT	1.º semestre ...	156		94								6	
Adereços II	PAT	1.º semestre ...	91		55								3,5	
Indumentária Cénica I	ET	1.º semestre ...	39		20								1,5	
Opcionais II	Todas	1.º semestre ...	39		30								1,5	
Produção IV (Figurino)	PAT	1.º semestre ...	182		126								7	
Reportório Dramático II	ET	2.º semestre ...	104	36									4	
Estética e Teoria Teatral	ET	2.º semestre ...	104	36									4	
Design de Figurino IV	PAT	2.º semestre ...	65		39								2,5	
Oficina de Figurino V	PAT	2.º semestre ...	156		94								6	
Indumentária Cénica II	ET	2.º semestre ...	39		20								1,5	
Técnicas do Figurino Teatral	PAT	2.º semestre ...	91		55								3,5	
Opcionais III	Todas	2.º semestre ...	39		30								1,5	
Produção V (Figurino)	PAT	2.º semestre ...	182		126								7	

Variante Luz e Som

1.º Ano

QUADRO N.º 18

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho								Créditos	Observações		
			Total	Contacto										
				T	TP	PL	TC	S	E	OT			O	
Introdução aos Estudos Teatrais	ET	1.º semestre ...	104	36									4	
Arte e Cultura Contemporâneas	ESC	1.º semestre ...	104	36									4	
Introdução às Técnicas de Sonorização e Iluminação	ET	1.º semestre ...	195		120								7,5	
Projeto	PAT	1.º semestre ...	78		45								3	
Física Aplicada	T	1.º semestre ...	91		75								3,5	
Seminário	ET	1.º semestre ...	78				30						3	
Oficina de Teatro	PAT	1.º semestre ...	130		91								5	
Reportório Dramático I	ET	2.º semestre ...	104	36									4	
História do Teatro I	ET	2.º semestre ...	104	36									4	
Desenho I	PAT	2.º semestre ...	78		48								3	
Projeto e Design (Luz e Som)	PAT	2.º semestre ...	78		45								3	
Iluminação de Cena	PAT	2.º semestre ...	117		55								4,5	
Sonorização de Cena	PAT	2.º semestre ...	91		45								3,5	
Segurança no Trabalho	T	2.º semestre ...	26		16								1	
Produção I (Luz e Som)	PAT	2.º semestre ...	182		140								7	

2.º Ano

QUADRO N.º 19

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
Análise Dramatúrgica I	ET	1.º semestre	104	36										4	
História do Teatro II	ET	1.º semestre	104	36										4	
Design I	PAT	1.º semestre	156		90									6	
Tecnologia I	PAT	1.º semestre	182		105									7	
Maquinaria de Cena	T	1.º semestre	52		36									2	
Produção II (Luz e Som)	PAT	1.º semestre	182		130									7	
Análise Dramatúrgica II	ET	2.º semestre	104	36										4	
História do Teatro III	ET	2.º semestre	104	36										4	
Desenho Assistido por Computador	PAT	2.º semestre	78		50									3	
Design II	PAT	2.º semestre	143		90									5,5	
Tecnologia II	PAT	2.º semestre	156		105									6	
Opcionais I	Todas	2.º semestre	39		30									1,5	
Produção III (Luz e Som)	PAT	2.º semestre	156			80								6	

3.º Ano

QUADRO N.º 20

Unidade curricular	Área científica	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
			Total	Contacto											
				T	TP	PL	TC	S	E	OT	O				
História do Teatro IV	ET	1.º semestre	104	36										4	
História da Arte	ESC	1.º semestre	104	36										4	
Música e Reportório Musical	EM	1.º semestre	65		39									2,5	
Design III	PAT	1.º semestre	78		45									3	
Sistemas Digitais e Automação	PAT	1.º semestre	130		90									5	
Projeto I	PAT	1.º semestre	78		30									3	
Opcionais II	Todas	1.º semestre	39		30									1,5	
Produção IV (Luz e Som)	PAT	1.º semestre	182		126									7	
Estética e Teoria Teatral	ET	2.º semestre	104	36										4	
Reportório Dramático II	ET	2.º semestre	104	36										4	
Projeto II	PAT	2.º semestre	221		65									8,5	
Introdução à Iluminação Digital	PAT	2.º semestre	130		75									5	
Opcionais III	Todas	2.º semestre	39		30									1,5	
Produção V (Luz e Som)	PAT	2.º semestre	182		126									7	

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INSTITUTO POLITÉCNICO DE SETÚBAL

Aviso n.º 4637/2017

Procedimento concursal comum com vista à ocupação de um posto de trabalho na carreira e categoria de técnico superior, na área de biblioteca e documentação, para exercer funções na Escola Superior de Ciências Empresariais do Instituto Politécnico de Setúbal (ESCE-IPS).

1 — Ao abrigo do n.º 1 do artigo 32.º da Lei n.º 42/2016, de 28 de dezembro (LOE 2017), e para efeitos do disposto nos n.ºs 1 e 3 do artigo 30.º e no artigo 33.º da Lei Geral do Trabalho em Funções Públicas, aprovada em anexo à Lei n.º 35/2014, de 20 de junho (LTFP), e no n.º 3 do artigo 4.º da Portaria n.º 83-A/2009, de 22 de janeiro, alterada e republicada pela Portaria n.º 145-A/2011, de 6 de abril, torna-se público que, por meu despacho de 13/02/2017, foi autorizada a abertura, pelo período de 10 dias úteis a contar da data da publicitação do presente aviso no *Diário da República*, de procedimento concursal comum com vista à ocupação de um posto de trabalho, previsto e não ocupado no mapa de pessoal do IPS, na carreira e categoria de técnico superior, na área de Biblioteca e Documentação, para exercer funções na Escola Superior

de Ciências Empresariais (ESCE-IPS), na modalidade de contrato de trabalho em funções públicas por tempo indeterminado, em período experimental.

2 — Declaração de inexistência de trabalhadores em situação de requalificação — Foi emitida declaração de inexistência de trabalhadores em situação de requalificação, nos termos do artigo 7.º da Portaria n.º 48/2014, de 26 de fevereiro.

3 — Declaração de inexistência de trabalhadores em reserva de recrutamento no próprio órgão ou serviço — Declara-se não estarem constituídas reservas de recrutamento no próprio órgão ou serviço.

4 — Declaração de inexistência de trabalhadores em reserva de recrutamento — Foi emitida declaração de inexistência de trabalhadores em reserva de recrutamento, pela Direção-Geral dos Trabalhadores em Funções Públicas (INA), enquanto Entidade Centralizada para Constituição de Reservas de Recrutamento (ECCRC).

5 — Local de trabalho — Escola Superior de Ciências Empresariais do Instituto Politécnico de Setúbal, em Setúbal.

6 — Número de postos de trabalho a ocupar — 1.

7 — Caracterização do posto de trabalho — Funções exercidas com responsabilidade e autonomia técnica, ainda que com enquadramento superior qualificado, designadamente: Tratamento técnico-documental de monografias, publicações periódicas e material não-livro em suporte

(2017b)

D.4 SA-UE

D.4.a Curriculum (2013-19)

31034

Diário da República, 2.ª série — N.º 175 — 10 de setembro de 2012

Despacho n.º 11975/2012

No âmbito das competências que são conferidas no Artigo 61.º da Lei n.º 62/2007 de 10 de setembro foi, em conformidade com os Decretos-Leis n.ºs 42/2005 de 22 de fevereiro e 74/2006 de 24 de março alterado pelo Decreto-Lei n.º 107/2008 de 25 de junho, aprovada a criação do curso de 1.º ciclo em Teatro pela Universidade de Évora.

O referido curso, conducente ao grau de licenciado em Teatro, foi sujeito a acreditação prévia junto da Agência de Avaliação e Acreditação do Ensino Superior e posteriormente registado pela Direção-Geral do Ensino Superior com o número R/A — CR 142/2012, pelo que, em cumprimento do n.º 3 do Despacho n.º 22/DIR/2010, de 1 de junho, determino, no uso de delegação de competências, que se proceda à publicação em anexo da estrutura curricular e do plano de estudos o qual entra em funcionamento a partir do ano letivo de 2013-2014.

29 de agosto de 2012. — A Vice-Reitora, *Hermínia Vilar*.

Universidade de Évora

Escola de Artes

Curso de 1.º ciclo em Teatro

Grau: Licenciado

Área científica predominante do curso: Arte do Ator

Estrutura curricular e plano de estudos

- 1 — Estabelecimento de ensino: Universidade de Évora
- 2 — Unidade orgânica: Escola de Artes
- 3 — Curso: Teatro
- 4 — Grau ou diploma: Licenciado
- 5 — Área científica predominante do curso: Arte do Ator

6 — Número de créditos, segundo o sistema europeu de transferência e acumulação de créditos, necessário à obtenção do grau ou diploma: 180 ECTS

7 — Duração normal do curso: 3 Anos — (seis semestres)

8 — Opções, ramos, perfis, maior/menor, ou outras formas de organização de percursos alternativos em que o curso se estrutura (se aplicável): Não aplicável

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

QUADRO N.º 1

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Arte do Ator	AA	63	6
Estudos Teatrais	ET	48	
Artes Cénicas	AC	33	
Teatro-educação e Comunidade	TEC	6	
Outras áreas	—	0	
<i>Total</i>		150	30

10 — Observações: Dos 180 ECTS necessários à obtenção do grau o aluno terá de fazer:

- a) 150 ECTS em unidades curriculares obrigatórias;
- b) 30 ECTS em unidades curriculares optativas.

11 — Plano de estudos:

QUADRO N.º 2

1.º Ano/1.º semestre

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
História do Teatro I	ET	Semestral	156	T-40; TP-20	6	Obrigatória.
Dramaturgia do Texto e da Cena	ET	Semestral	156	TP-60	6	Obrigatória.
Corpo e Movimento Cénico I	AA	Semestral	156	TP-20; PL-70	6	Obrigatória.
Voz I	AA	Semestral	156	TP-20; PL-70	6	Obrigatória.
Expressão e Criatividade	TEC	Semestral	78	TP-10; PL-35	3	Obrigatória.
Improvisação	AA	Semestral	78	PL-45	3	Obrigatória.

QUADRO N.º 3

1.º Ano/2.º semestre

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
História do Teatro II	ET	Semestral	156	T-40; TP-20	6	Obrigatória.
Práticas Dramatúrgicas	ET	Semestral	78	TP-30	3	Obrigatória.
Corpo e Movimento Cénico II	AA	Semestral	156	TP-20; PL-70	6	Obrigatória.
Voz II	AA	Semestral	156	TP-20; PL-70	6	Obrigatória.
Oficina de Teatro I	AA	Semestral	234	T-30; PL-120	9	Obrigatória.

QUADRO N.º 4

2.º Ano/3.º semestre

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
História do Teatro Português	ET	Semestral	156	T-40; TP-20	6	Obrigatória.
Dramaturgia Portuguesa	ET	Semestral	78	TP-30	3	Obrigatória.

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
Movimento e Composição	AA	Semestral ...	78	TP-15; PL-45	3	Obrigatória.
Laboratório de Voz	AA	Semestral ...	78	PL-40 TC-20	3	Obrigatória.
Oficina de Teatro II	AA	Semestral ...	234	T-40; PL-130	9	Obrigatória.
UC optativa a escolher de entre as indicadas no quadro n.º 8.	—	—	—	—	3	Optativa.
Optativa livre	—	—	—	—	3	Optativa.

QUADRO N.º 5

2.º Ano/4.º semestre

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
Estética Teatral.	ET	Semestral ...	156	T-30; TP-15	6	Obrigatória.
Teatro e Contextos	TEC	Semestral ...	78	TP-20; TC-10	3	Obrigatória.
Técnicas de Palco.	AC	Semestral ...	78	TP-30	3	Obrigatória.
Projeto de Dramaturgia Portuguesa	AA	Semestral ...	312	T-15; PL-255	12	Obrigatória.
UC optativa a escolher de entre as indicadas no quadro n.º 8.	—	—	—	—	3	Optativa.
Optativa livre	—	—	—	—	3	Optativa.

QUADRO N.º 6

3.º Ano/5.º semestre

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
Tendências Contemporâneas do Espetáculo	ET	Semestral ...	78	T-20; S-10	3	Obrigatória.
Cenografia	AC	Semestral ...	78	TP-45	3	Obrigatória.
Seminário de Investigação	ET	Semestral ...	78	TP-10; TC-20	3	Obrigatória.
Projeto Experimental de Teatro	AC	Semestral ...	390	T-10; TP-20; PL-210	15	Obrigatória.
Optativas livres	—	—	—	—	6	Optativas.

QUADRO N.º 7

3.º Ano/6.º semestre

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
Teorias do Ator.	ET	Semestral ...	78	T-20; TP-10	3	Obrigatória.
Trajetórias Socioprofissionais do Ator.	ET	Semestral ...	78	TP-10; TC-20	3	Obrigatória.
Área de Projetos em Teatro	AC	Semestral ...	312	PL-100; OT-50	12	Obrigatória.
Optativas livres	—	—	—	—	12	Optativas.

Optativas

QUADRO N.º 8

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
Atuação Frente à Câmara	AA	Semestral ...	78	PL-45	3	Optativa.
Desenho de Luz	AC	Semestral ...	78	T-15; TP-30	3	Optativa.
Expressão Corporal	TEC	Semestral ...	78	TP-10; PL-35	3	Optativa.

Unidades Curriculares	Área científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (1)		
Expressão Dramática e Contextos Socioeducativos	TEC	Semestral	78	TP-30	3	Optativa.
Figurinos	AC	Semestral	78	T-15; TP-30	3	Optativa.
Iconografia e Documentação Teatral	ET	Semestral	78	T-20; TP-10	3	Optativa.
Introdução às Artes do Circo	AC	Semestral	78	TP-30	3	Optativa.
Introdução à Dramaterapia	TEC	Semestral	78	TP-10; PL-35	3	Optativa.
Introdução ao Teatro de Marionetas	ET	Semestral	78	T-10; TP-20	3	Optativa.
Prática de Direção de Atores	AC	Semestral	78	TP-10; PL-35	3	Optativa.
Teatro Educação e Comunidade	TEC	Semestral	78	TP-30	3	Optativa.
Temas de Antropologia Teatral	ET	Semestral	78	TP-30	3	Optativa.
Treino corporal	AA	Semestral	78	PL-30	3	Optativa.
Treino Vocal	AA	Semestral	78	PL-30	3	Optativa.

(1) (T) Ensino Teórico; (TP) Ensino Teórico-Prático; (PL) Ensino Prático e Laboratorial; (TC) Trabalho de Campo; (S) Seminário; (E) Estágio; (OT) Orientação Tutorial; (O) Outra.

206364084

Despacho n.º 11976/2012

No âmbito das competências que são conferidas no Artigo 61.º da Lei n.º 62/2007 de 10 de setembro foi, em conformidade com os Decretos-Leis n.º 42/2005 de 22 de fevereiro e 74/2006 de 24 de março alterado pelo Decreto-Lei n.º 107/2008 de 25 de junho, aprovada a criação do curso de 2.º ciclo em Musicologia pela Universidade de Évora.

O referido curso, conducente ao grau de mestre em Musicologia, foi sujeito a acreditação prévia junto da Agência de Avaliação e Acreditação do Ensino Superior e posteriormente registado pela Direção-Geral do Ensino Superior com o número R/A — CR 143/2012, pelo que, em cumprimento do n.º 3 do Despacho n.º 22/DIR/2010, de 1 de junho, determino, no uso de delegação de competências, que se proceda à publicação em anexo da estrutura curricular e do plano de estudos do referido curso.

29 de agosto de 2012. — A Vice-Reitora, *Herminia Vilar*.

ANEXO
Universidade de Évora

Escola de Artes

Curso de Mestrado em Musicologia

Grau: Mestre

Área científica predominante do curso: Musicologia

Estrutura curricular e plano de estudos

- 1 — Estabelecimento de ensino: Universidade de Évora
- 2 — Unidade orgânica: Escola de Artes
- 3 — Curso: Musicologia
- 4 — Grau ou diploma: Mestre
- 5 — Área científica predominante do curso: Musicologia
- 6 — Número de créditos, segundo o sistema europeu de transferência e acumulação de créditos, necessário à obtenção do grau ou diploma:

Mestrado: 120 ECTS

Curso de Mestrado (componente curricular): 60 ECTS

7 — Duração normal do curso: 2 anos/4 semestres

Mestrado: 2 anos/4 semestres

Curso de Mestrado (componente curricular): 1 ano/2 semestres

8 — Opções, ramos, perfis, maior/menor, ou outras formas de organização de percursos alternativos em que o curso se estrutura (se aplicável):

Especialização em Música Contemporânea

9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

Especialização em Música Contemporânea

QUADRO N.º 1

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Musicologia	MUSL	110	0
Musicologia/Música	MUSL/MUS	0	10
<i>Total</i>		110	10

10 — Observações:

O Mestrado em Musicologia engloba, uma parte curricular, correspondente ao primeiro ano letivo, e uma dissertação de carácter científico, a elaborar no segundo ano do curso. De acordo com o Regulamento do Ciclo de Estudos Conducentes ao Grau de Mestre pela Universidade de Évora, à parte curricular são consignados 60 ECTS e à dissertação 60 ECTS igualmente.

11 — Plano de estudos:

Universidade de Évora

Escola de Artes

Curso de Mestrado em Musicologia — Grau: Mestre

Área científica predominante do curso: Musicologia

Especialização em Música Contemporânea

1.º Ano/1.º semestre

QUADRO N.º 2

Unidades Curriculares	Área científica	Tipo (1)	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto (2)		
Estética da Música Contemporânea I	MUSL	S	260	T — 30; OT — 2	10	Obrigatória.
Estudo de Fontes e Edição Musical	MUSL	S	260	TP — 30; OT — 2	10	Obrigatória.

(TOJ, 2012)

D.4.b Curriculum (Present)

Diário da República, 2.ª série — N.º 62 — 28 de março de 2019

9695

Unidade curricular opcional n.º	Unidade curricular	Área científica	Ano curricular	Organização do ano curricular	Horas de trabalho								Créditos	Observações		
					Total	Contacto (1)									Horas totais de contacto	
						T	P	TP	TC	S	E	OT				O
Opção 2	Educação, Democracia e Participação.	CEDU	Não Aplicável	Não Aplicável	78		30	15						45	3	Optativa.
	Educação de Adultos	CEDU	Não Aplicável	Não Aplicável	156			60			1			61	6	Optativa.
	Introdução ao Direito	TJPRI	Não Aplicável	Não Aplicável	156			60			1			61	6	Optativa.
	Teorias e Modelos de Formação Profissional.	CEDU	Não Aplicável	Não Aplicável	156			60			1			61	6	Optativa.
Opção 3	Educação e Património	CEDU	Não Aplicável	Não Aplicável	156			30	30		1			61	6	Optativa.
	Produção de Recursos Educativos Digitais.	CEDU	Não Aplicável	Não Aplicável	156			60			1			61	6	Optativa.
	Sociologia da Família	SOC	Não Aplicável	Não Aplicável	156			60			7			67	6	Optativa.

(1) Ensino teórico (T); Ensino teórico-prático (TP); Ensino prático e laboratorial (PL); Trabalho de campo (TC); Seminário (S); Estágio (E); Orientação tutorial (OT); Outra (O).

312121158

Aviso n.º 5414/2019

Torna-se público que, ao abrigo dos artigos 75.º a 80.º do Decreto-Lei n.º 74/2006, de 24 de março, na redação que lhe foi dada pelo Decretos-Leis n.º 65/2018, de 16 de agosto, foi registada pela Direção-Geral do Ensino Superior com o número R/A-Cr 142/2012/AL01, de 21 de fevereiro de 2019 a alteração do ciclo de estudos conducente ao grau de Licenciatura em Teatro, a que se refere o Despacho n.º 11975/2012, publicado no *Diário da República*, 2.ª série, n.º 175 de 10 de setembro e pela Declaração de Retificação n.º 560/2018, publicada no *Diário da República*, n.º 154 de 10 de agosto.

Determino no uso de delegação de competências, que, de acordo com o artigo 80.º do decreto-lei supramencionado, se proceda à publicação em anexo, da estrutura curricular e do plano de estudos do curso agora alterado, os quais entram em funcionamento a partir do ano letivo de 2019-2020.

26/2/2019. — A Vice-Reitora, *Cesaltina Pires*.

ANEXO

- 1 — Estabelecimento de ensino: Universidade de Évora
- 2 — Unidade orgânica: Escola de Artes
- 3 — Grau ou diploma: Licenciado
- 4 — Ciclo de estudos: Teatro
- 5 — Área científica predominante: 212 — Artes do espetáculo

- 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180
- 7 — Duração normal do ciclo de estudos: 6 Semestres
- 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estrutura: Não aplicável
- 9 — Estrutura curricular:

QUADRON.º 1

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais
Teatro	TEAT	150	18
Livres	—	—	12
<i>Subtotal</i>		150	30
<i>Total</i>		180	

- 10 — Observações:
- 11 — Plano de estudos:

Universidade de Évora — Escola de Artes

Ciclo de estudos em Teatro

Grau de licenciado

QUADRON.º 2

Unidade curricular	Área científica	Ano curricular	Organização do ano curricular	Horas de trabalho								Créditos	Observações		
				Total	Contacto (1)									Horas totais de contacto	
					T	TP	PL	TC	S	E	OT				O
Dramaturgia do texto e da Cena	TEAT	1.º	Semestre 1 . . .	156		60							60	6	
História do Teatro I	TEAT	1.º	Semestre 1 . . .	78	30								30	3	
Improvisação	TEAT	1.º	Semestre 1 . . .	156		60							60	6	
Corpo e Movimento Cénico I	TEAT	1.º	Semestre 1 . . .	156			90						90	6	
Voz I	TEAT	1.º	Semestre 1 . . .	156			90						90	6	
Expressão e Criatividade	TEAT	1.º	Semestre 1 . . .	78		30							30	3	
História do Teatro II	TEAT	1.º	Semestre 2 . . .	156	60								60	6	
Corpo e Movimento Cénico II	TEAT	1.º	Semestre 2 . . .	156			90						90	6	
Voz II	TEAT	1.º	Semestre 2 . . .	156			90						90	6	
Práticas Dramatúrgicas	TEAT	1.º	Semestre 2 . . .	78	30								30	3	
Oficina de Teatro I	TEAT	1.º	Semestre 2 . . .	234		150							150	9	

Unidade curricular	Área científica	Ano curricular	Organização do ano curricular	Horas de trabalho										Créditos	Observações	
				Total	Contacto (1)								Horas totais de contacto			
					T	TP	PL	TC	S	E	OT	O				
História do Teatro Português	TEAT	2.º	Semestre 1 ...	156	60									60	6	
Dramaturgia Portuguesa ...	TEAT	2.º	Semestre 1 ...	78	30									30	3	
Movimento e Composição ...	TEAT	2.º	Semestre 1 ...	78			30							30	3	
Laboratório de Voz ...	TEAT	2.º	Semestre 1 ...	78			30							30	3	
Oficina Teatro II ...	TEAT	2.º	Semestre 1 ...	234		150								150	9	
Opção 1 ...	TEAT	2.º	Semestre 1 ...	78										30	3	
Optativa Livre ...		2.º	Semestre 1 ...	78										30	3	
Estética Teatral ...	TEAT	2.º	Semestre 1 ...	78	30									30	3	
Teatro e Contextos ...	TEAT	2.º	Semestre 2 ...	78			30							30	3	
Técnicas de Palco ...	TEAT	2.º	Semestre 2 ...	156			60							60	6	
Projeto de Dramaturgia Portuguesa.	TEAT	2.º	Semestre 2 ...	312			180							180	12	
Opção 1 ...	TEAT	2.º	Semestre 2 ...	78										30	3	
Optativa Livre ...		2.º	Semestre 2 ...	78										30	3	
Tendências Contemporâneas do Espetáculo.	TEAT	3.º	Semestre 1 ...	78	30									30	3	
Cenografia ...	TEAT	3.º	Semestre 1 ...	78		30								30	3	
Seminário de Investigação ...	TEAT	3.º	Semestre 1 ...	78	30									30	3	
Projeto Experimental de Teatro	TEAT	3.º	Semestre 1 ...	390		240								240	15	
Opção 1 ...	TEAT	3.º	Semestre 1 ...	156										60	6	
Teorias do Ator ...	TEAT	3.º	Semestre 2 ...	78	30									30	3	
Trajétórias Socioprofissionais do Ator.	TEAT	3.º	Semestre 2 ...	78	30									30	3	
Área de Projetos em Teatro ...	TEAT	3.º	Semestre 2 ...	312		180								180	12	
Opção 1 ...	TEAT	3.º	Semestre 2 ...	156										60	6	
Optativas Livres ...		3.º	Semestre 2 ...	156										60	6	

Unidades curriculares opcionais

QUADRON.º 3

Unidade curricular opcional n.º (0)	Unidade curricular	Área científica	Ano curricular	Organização do ano curricular	Horas de trabalho										Créditos	Observações
					Total	Contacto (1)								Horas totais de contacto		
						T	TP	PL	TC	S	E	OT	O			
Opção 1 ...	Atuação Frente à Câmara.	TEAT	Não Aplicável.	Não Aplicável.	156			60						60	6	
Opção 1 ...	Desenho de Luz ...	TEAT	Não Aplicável.	Não Aplicável.	78		30							30	3	
Opção 1 ...	Figurinos e Caracterização.	TEAT	Não Aplicável.	Não Aplicável.	156		60							60	6	
Opção 1 ...	Introdução à Dramaterapia.	TEAT	Não Aplicável.	Não Aplicável.	78		30							30	3	
Opção 1 ...	Introdução ao Teatro de Marionetas.	TEAT	Não Aplicável.	Não Aplicável.	78		30							30	3	
Opção 1 ...	Prática de Direção de Atores.	TEAT	Não Aplicável.	Não Aplicável.	156			60						60	6	
Opção 1 ...	Teatro Educação e Comunidade.	TEAT	Não Aplicável.	Não Aplicável.	78		30							30	3	
Opção 1 ...	Antropologia Teatral	TEAT	Não Aplicável.	Não Aplicável.	78		30							30	3	
Opção 1 ...	Performance ...	TEAT	Não Aplicável.	Não Aplicável.	156		60							60	6	
Opção 1 ...	Teatro Físico ...	TEAT	Não Aplicável.	Não Aplicável.	78			30						30	3	
Opção 1 ...	Treino corporal ...	TEAT	Não Aplicável.	Não Aplicável.	78			30						30	3	
Opção 1 ...	Treino Vocal ...	TEAT	Não Aplicável.	Não Aplicável.	78			30						30	3	

(1) Ensino teórico (T); Ensino teórico-prático (TP); Ensino prático e laboratorial (PL); Trabalho de campo (TC); Seminário (S); Estágio (E); Orientação tutorial (OT); Outra (O)

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D.5 SAH-UTAD

D.5.a Curriculum (2010-17)

Diário da República, 2.ª série — N.º 67 — 7 de Abril de 2010

17849

1.º Ano/2.º Semestre

QUADRO N.º 11.2

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Ondas e Acústica	FIS	Semestral	189	30 T; 45 TP	7	
Fundamentos de Opto-electrónica	FIS	Semestral	162	30 T; 36 PL; 2 OT	6	
Ciência e Tecnologia dos Materiais	FIS	Semestral	162	45 T; 30 TP	6	
Técnicas Laboratoriais Avançadas	FIS	Semestral	108	15 T; 51 PL; 2 OT	4	
Técnicas de Modelação Computacional Avançadas	FIS	Semestral	189	15 T; 45 TP; 8 OT	7	

2.º Ano/1.º Semestre

QUADRO N.º 11.3

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Comunicações Ópticas	Física	Semestral	162	30 T; 30 TP; 4 OT	6	
Seminário I	Física	Semestral	162	30 S	6	
Dissertação I	Física	Semestral	486	45 OT	18	

2.º Ano/2.º Semestre

QUADRO N.º 11.4

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Optoelectrónica e Lasers	Física	Semestral	162	30 T; 30 TP	6	
Dissertação II	Física	Semestral	648	60 OT	24	

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Despacho n.º 6182/2010

O Decreto-Lei n.º 74/2006, de 24 de Março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de Junho, prevê que os estabelecimentos de Ensino Superior promovam, até ao final do ano lectivo de 2008-2009, a adequação dos Cursos que se encontram a ministrar e os Graus que estão autorizados a conferir à nova organização decorrente do Processo de Bolonha.

Assim:

a) Tendo em atenção a deliberação do Senado Universitário, reunido em 8 de Novembro de 2006, adoptada ao abrigo das disposições conjugadas nos artigos 7.º e 25.º da Lei n.º 108/88, de 24 de Setembro, no n.º 1 do artigo 1.º do Decreto-Lei n.º 155/89, de 11 de Maio, bem como na alínea d) do n.º 1 do Artigo 21.º dos Estatutos da Universidade de Trás-os-Montes e Alto Douro, homologados através do Despacho Normativo n.º 11-A/98, de 16 de Fevereiro, que aprovou a adequação da Licenciatura em Teatro e Artes Performativas;

b) Na sequência do registo R/B-AD-132/2007, efectuado conforme o disposto nos artigos 63.º e 64.º do Decreto-Lei n.º 74/2006, de 24 de Março, alterados pelos Decretos-Lei n.º 107/2008 e 230/2009, respectivamente de 25 de Junho e 14 de Setembro, e no Despacho n.º 7287-B/2006, de 31 de Março;

Procede-se em anexo, nos termos estabelecidos pelo Despacho n.º 10543/2005, de 11 de Maio, à publicação do regulamento, estrutura curricular e plano de estudos referentes à adequação do ciclo de estudos conducentes ao Grau de Licenciado em Teatro e Artes Performativas.

27 de Março 2010 — O Reitor, *Armando Mascarenhas Ferreira*.

Regulamento do Curso de Licenciatura em Teatro e Artes Performativas

Artigo 1.º

Âmbito de aplicação

O presente regulamento disciplina o regime especial aplicável ao Curso de Licenciatura em Teatro e Artes Performativas, adiante simplesmente designado por "Curso", leccionado pela Universidade de Trás-os-Montes e Alto Douro, a seguir "UTAD".

Artigo 2.º

Enquadramento jurídico

O presente regulamento visa desenvolver e complementar o regime jurídico instituído pelas normas pedagógicas e demais normativos aplicáveis.

Artigo 3.º

Curso

1 — O curso tem como principais objectivos:

O curso de Teatro e Artes performativas, pretende garantir uma ampla formação científica, técnica, tecnológica e artística dos seus discentes, com especial enfoque na preparação do actor/performer.

No âmbito da extensão universitária, o curso de Teatro e Artes Performativas preconiza os seguintes objectivos específicos e as correspondentes saídas profissionais:

1 — Formar actores/performers numa perspectiva artística multi, inter e transdisciplinar;

2 — Formar investigadores e dinamizadores artísticos a integrarem o sistema de ensino;

3 — Formar agentes de práticas artísticas para o campo audiovisual, para o mercado do turismo cultural e para os sectores sociais, nomeadamente para intervirem em hospitais, lares de 3.ª idade, estabelecimentos prisionais, ludotecas, teatrotecas, ATLS's, infantários, centros de estudos, museus, bibliotecas, livrarias, arquivos, teatros municipais, espaços de lazer, autarquias, etc;

4 — Fomentar o auto-emprego (aprender a empreender) indo ao encontro de novas necessidades sociais;

5 — Promover a formação de grupos de expressão artística na comunidade;

6 — Formar profissionais a serem integrados nos centros de produção artística regional e nacional.

De acordo com os objectivos acima descritos, o licenciado em Teatro e Artes Performativas estará especialmente apto a poder intervir, como actor/performer e agente de práticas artísticas diversificadas, no seio das comunidades em que se vier a inserir. Relativamente ao modelo em que se enquadra, propõe uma formação tridimensional repartida pelas áreas do *saber — ser* (formação pessoal), do *saber* (formação científica, tecnológica, técnica e artística) e do *saber fazer* (prática artística/expressiva).

O título da licenciatura *Teatro e Artes Performativas*, remete para uma formação multi, inter e transdisciplinar do actor/performer. Para além das técnicas de representação/improvisação, de práticas artísticas e de animação plurais (nomeadamente a performance, a instalação e o circo), receberá formação no âmbito do canto e música, da dança e motricidade humana, do cinema, vídeo, televisão e multimédia. Por último, o nosso programa de formação insere-se numa perspectiva pedagógica que situa os principais objectivos no desenvolvimento pessoal dos futuros profissionais. Pensamos que a aposta na pessoa do aluno deverá ser assumida como o eixo estratégico para definir o novo profissional na área do teatro e artes performativas.

A existência da unidade curricular de Estágio Artístico ou Projecto, no plano de estudos de T.A.P., vem garantir um dos objectivos principais deste ciclo de ensino, o de munir os alunos de competências e vivências artístico-pedagógicas capazes de concorrerem para uma efectiva inserção profissional no mercado de trabalho.

Artigo 4.º

Organização do curso

1 — O curso está estruturado de acordo com o Sistema Europeu de Transfêrencia e Acumulação de Créditos (a seguir "ECTS"), nos termos arquitectados pelos artigos 4.º a 10.º do Decreto-Lei n.º 42/2005, de 22 de Fevereiro, e pelo Regulamento Interno de Aplicação do Sistema de Créditos Curriculares.

2 — A aquisição do grau de licenciado pressupõe a obtenção, num período normal de seis semestres lectivos, de 180 ECTS, nos termos estabelecidos pela estrutura curricular e plano de estudos.

Artigo 5.º

Creditação

1 — Com base no sistema europeu de transferência e acumulação de créditos (ECTS) e no princípio do reconhecimento mútuo do valor da formação realizada e das competências adquiridas podem ser creditadas:

a) Formação realizada no âmbito de outros ciclos de estudos superiores em estabelecimentos de ensino nacionais ou estrangeiros, quer a obtida no quadro da organização decorrente do Processo de Bolonha quer a obtida anteriormente;

b) Formação realizada no âmbito de cursos de especialização tecnológica;

c) Competências adquiridas através da experiência profissional e formação pós-secundária;

2 — Os procedimentos a adoptar para a creditação são os constantes do Regulamento de Creditação.

Artigo 6.º

Regime de precedências

Não são admissíveis precedências com carácter vinculativo.

Artigo 7.º

Estrutura curricular e plano de estudos

A estrutura curricular e plano de estudos são os constantes, respectivamente, nos Pontos 9.e 11 do anexo.

Artigo 8.º

Propinas

As propinas são fixadas anualmente de acordo com a legislação e regulamentação em vigor.

Artigo 9.º

Lacunas e Omissões

Os factos relevantes não contemplados neste regulamento serão decididos, por interpretação ou integração, através de despacho reitoral.

Artigo 10.º

Avaliação e revisão do regulamento

Por iniciativa da Coordenação de Curso o presente regulamento deverá ser avaliado e revisto para cada edição do curso.

Artigo 11.º

Entrada em vigor

As normas estabelecidas neste regulamento consideram-se em vigor aquando da entrada em funcionamento do curso.

ANEXO

Formulário de caracterização e apresentação da estrutura curricular e plano de estudos do curso de licenciatura em Teatro e Artes Performativas

- 1 — Estabelecimento de Ensino: Universidade de Trás-os-Montes e Alto Douro.
- 2 — Unidade Orgânica:
- 3 — Curso: Teatro e Artes Performativas.
- 4 — Grau ou diploma: Licenciatura.
- 5 — Área científica predominante do curso: Interpretação.
- 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180 ECTS.
- 7 — Duração normal do curso: Seis semestres lectivos.
- 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o curso se estruture:
- 9 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau ou diploma:

QUADRO N.º 9

Área científica	Sigla	ECTS	
		Obrigatórios	Optativos
Comunicação e Artes Visuais	CAV	25,5	
Comunicação	COM	12	
Cultura	CULT	3	
Dramaturgia	DT	10,5	
Encenação	ENC	12	
História do Teatro	HT	6	
Interpretação	INT	61,5	
Língua Estrangeira	LE	18	
Música	MUS	6	
Psicologia	PSI	9	
Estágio Artístico ou Projecto	EST	6	6
Opções	OP		10,5
<i>Total</i>		163,5	16,5

10 — Observações:

O curso tem 3 unidades curriculares de opção, podendo o aluno escolher unidades curriculares dos cursos da área científica das CHS, curricular e espacialmente acessíveis ao mesmo, sob parecer do coordenador do curso, que, em tempo, comunicará ao coordenador do Departamento ao qual está afectada a unidade curricular.

11 — Plano de estudos:

Universidade de Trás-os-Montes e Alto Douro

«Teatro e Artes Performativas»

«Licenciatura»

1.º Ano/1.º Semestre

QUADRO N.º 11.1

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Corpo e Expressão Dramática	INT	Semestral	120	TP: 15; PL: 30; OT: 5	4,5	
Teorias e Técnicas da Criatividade	CAV	Semestral	120	TP: 45; OT: 5	4,5	
Dicção	INT	Semestral	120	TP: 45; OT: 5	4,5	
Dança	INT	Semestral	120	PL: 45; OT: 5	4,5	
Tecnologias da Informação e Comunicação	CAV	Semestral	120	PL: 45; OT: 5	4,5	
Língua Estrangeira A I	LE	Semestral	110	TP: 15; PL: 30	4,5	
Dramaturgia I	DT	Semestral	90	TP: 30	3,0	

1.º Ano/2.º Semestre

QUADRO N.º 11.2

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Língua Portuguesa e Comunicação	COM	Semestral	120	TP: 45; OT: 5;	4,5	
Expressão e Comunicação Visual	CAV	Semestral	90	TP: 30	3,0	
Desenvolvimento Humano	PSI	Semestral	120	TP: 45; OT: 5	4,5	
Música para Teatro e Cinema	MUS	Semestral	150	TP: 15; PL: 45; OT: 5	6,0	
Voz e Canto I	INT	Semestral	120	TP: 45; OT: 5	4,5	
Língua Estrangeira A II	LE	Semestral	110	TP: 15; PL: 30; OT: 5	4,5	
Dramaturgia II	DT	Semestral	90	TP: 30	3,0	

2.º Ano/1.º Semestre

QUADRO N.º 11.3

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Interpretação I	INT	Semestral	150	TP: 15; PL: 45; OT: 5	6,0	
Cinema, Vídeo e Multimédia	CAV	Semestral	120	TP: 15; PL: 30; OT: 5	4,5	
Cenografia I	ENC	Semestral	120	TP: 15; PL: 30; OT: 5	4,5	
Voz e Canto II	INT	Semestral	120	TP: 45; OT: 5	4,5	
História do Teatro I	HT	Semestral	90	TP: 30	3,0	
Arte e Temas Contemporâneos	CAV	Semestral	110	TP: 45; OT: 5	4,5	
Opção I	OP	Semestral	90	TP: 30	3,0	

2.º Ano/2.º Semestre

QUADRO N.º 11.4

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Interpretação II	INT	Semestral	150	TP: 15; PL: 45; OT: 5	6,0	
Técnicas de Interpretação em Cinema e Televisão	INT	Semestral	120	TP: 15; PL: 30; OT: 5	4,5	
Cenografia II	ENC	Semestral	120	TP: 15; PL: 30; OT: 5	4,5	
Voz e Canto III	INT	Semestral	120	PL: 45; OT: 5	4,5	
História do Teatro II	HT	Semestral	90	TP: 30	3,0	
Dinâmica de Grupos	PSI	Semestral	110	TP: 45; OT: 5	4,5	
Comunicação e Tradições Oraís	COM	Semestral	90	TP: 30	3,0	

3.º Ano/1.º Semestre

QUADRON.º 11.5

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Interpretação III	INT	Semestral	150	TP: 15; PL: 45; OT: 5	6,0	
Formas Animadas	CAV	Semestral	120	TP: 15; PL: 30; OT: 5	4,5	
Encenação no Século XX/XXI	ENC	Semestral	90	TP: 30	3,0	
Atelier: Drama e Cultura	CULT	Semestral	90	TP: 30	3,0	
Língua Estrangeira B I	LE	Semestral	110	TP: 45; OT: 5	4,5	
Estágio Artístico ou Projecto	EST	Semestral	150	TP: 45; OT: 5	6,0	
Opção II	OP	Semestral	90	TP: 30	3,0	

3.º Ano/2.º Semestre

QUADRON.º 11.6

Unidades curriculares	Área Científica	Tipo	Tempo de trabalho (horas)		Créditos	Observações
			Total	Contacto		
Exercício Público de Interpretação	INT	Semestral	200	PL: 75; OT: 15	7,5	
Escrita Dramática	DT	Semestral	120	PL: 45; OT: 5	4,5	
Artes Circenses	INT	Semestral	120	PL: 45; OT: 5	4,5	
Produção Artística e Cultural	COM	Semestral	120	TP: 45; OT: 5	4,5	
Língua Estrangeira B II	LE	Semestral	120	TP: 45; OT: 5	4,5	
Opção III	OP	Semestral	120	TP: 45; OT: 5	4,5	

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Despacho n.º 6183/2010

O Decreto-Lei n.º 74/2006, de 24 de Março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de Junho, dispõe que as alterações, sem que modifiquem os seus objetivos, dos cursos que se encontram a ministrar, devem depender unicamente da aprovação dos órgãos legal e estatutariamente competentes de cada estabelecimento de ensino superior, de comunicação prévia à Direcção-Geral do Ensino Superior e da publicação das respectivas alterações na 2.ª série do Diário da República.

Assim:

a) No seguimento da proposta da Direcção de Curso, atento o despacho favorável dos Departamentos envolvidos e do Conselho Pedagógico da Escola de Ciências e Tecnologia, bem como o parecer favorável e a aprovação do respectivo plano de estudos pelo conselho científico da mesma Escola, tendo sido aprovada em reunião da Comissão Científica do Conselho Académico da Universidade de Trás-os-Montes e Alto Douro realizada em 12 de Março de 2010, ao abrigo das disposições conjugadas nos artigos 75.º a 80.º do Decreto-Lei n.º 74/2006, de 24 de Março, com as modificações introduzidas pelo Decreto-Lei n.º 107/2008, de 25 de Junho, a alteração ao 2.º Ciclo em Gestão de Energia, em funcionamento nos termos do Despacho n.º 9603/2009, de 30 de Março.

b) Na sequência da comunicação à Direcção-Geral do Ensino Superior, efectuada em 24 de Março de 2010, conforme o disposto no Artigo 77.º do Decreto-Lei n.º 74/2006, de 24 de Março, alterado pelo Decreto-Lei n.º 107/2008, de 25 de Junho;

Procede-se em anexo, nos termos estabelecidos pelo Despacho n.º 10543/2005, de 11 de Maio, à publicação do regulamento, estrutura curricular e plano de estudos referentes à alteração ao ciclo de estudos conducente ao Grau de Mestre em Gestão de Energia.

28 de Março 2010 — O Reitor, *Armando Mascarenhas Ferreira*.

Regulamento do curso de Mestrado em Gestão de Energia

Artigo 1.º

Âmbito de aplicação

O presente regulamento disciplina o regime especial aplicável ao Curso de Mestrado em Gestão de Energia, adiante simplesmente designado por "Curso", leccionado pela Universidade de Trás-os-Montes e Alto Douro, a seguir "UTAD".

Artigo 2.º

Enquadramento jurídico

O presente regulamento visa desenvolver e complementar o regime jurídico instituído pelo Decreto-Lei n.º 74/2006, de 24 de Março, o Regulamento n.º 342/2007, de 21 de Dezembro, que estabelece o regime de Estudos Pós-Graduados na UTAD, e demais normativos aplicáveis.

Artigo 3.º

Objectivos do curso

Este Curso tem como principais objectivos:

- Contribuir para o progresso social e económico do País ao disponibilizar uma formação numa área carente de oferta de formação qualificada;
- Contribuir para a conversão e utilização eficiente de energia, com o consequente aumento de bem-estar e de riqueza daí esperados;
- Contribuir para a preservação do ambiente;
- Contribuir para o desenvolvimento das energias renováveis em Portugal;

Artigo 4.º

Organização do curso

1 — O curso está estruturado de acordo com o Sistema Europeu de Transferência e Acumulação de Créditos (a seguir "ECTS"), nos termos arquitectados pelos artigos 4.º a 10.º do Decreto-Lei n.º 42/2005, de 22 de Fevereiro, e pelo Regulamento Interno de Aplicação do Sistema de Créditos Curriculares.

2 — A aquisição do grau de mestre pressupõe a obtenção, num período normal de quatro semestres lectivos, de 120, ECTS nos termos estabelecidos pela estrutura curricular e plano de estudos.

3 — A concretização com sucesso da parte curricular do curso confere um Diploma de Especialização em Gestão de Energia.

Artigo 5.º

Condições de funcionamento

1 — O numerus clausus máximo será estabelecido em cada edição do curso, sob proposta da Direcção de Curso, por despacho reitoral.

2 — O funcionamento do curso fica condicionado à matrícula de um número mínimo de estudantes, devendo este ser definido, sob proposta da Direcção de Curso, por despacho do reitor, e publicitado aquando da abertura do procedimento concursal de acesso ou ingresso.

3 — A existência de recursos humanos e materiais adequados às exigências científicas e pedagógicas e à qualidade do ensino são, também, condições necessárias para o funcionamento do curso.

(TOJ, 2010b)

D.5.b Curriculum (2017-Present)

Diário da República, 2.ª série — N.º 241 — 18 de dezembro de 2017

28499

Barquero Cabrero, José Daniel, Barquero Cabrero, Mário, *O Livro de Ouro das Relações Públicas*, Porto Editora, 2.ª Ed., 2007

I. Kunz, Grace, *Merchandising: Theory, Principles, And Practice*, Fairchild Books & Visuals, 3.ª Ed., 2009

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Manuais dos programas Access e Excel disponíveis em <http://www.microsoft.com>

Instituto Superior Técnico <https://tecnico.ulisboa.pt/> 310962568

UNIVERSIDADE NOVA DE LISBOA

Faculdade de Ciências e Tecnologia

Despacho n.º 11052/2017

Por despacho de 2017-11-15 da Senhora Subdiretora para o Conselho Científico, Professora Doutora Maria da Graça Madeira Martinho proferido por delegação:

Nomeados os docentes a seguir indicados para fazerem parte do júri para apreciação do pedido de reconhecimento de habilitações ao grau de mestre, apresentado pelo Lic. Breno Albuquerque Brandão Borges.

Presidente: Doutor João António Muralha Ribeiro Farinha, Professor Auxiliar da Faculdade de Ciências e Tecnologia da Universidade Nova de Lisboa.

Vogais:

Doutora Margarida Angélica Pires Pereira Esteves, Professora Associada da Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa;

Doutor Miguel José das Neves Pires Amado, Professor Associado do Instituto Superior Técnico da Universidade de Lisboa.

16 de novembro de 2017. — O Diretor, *Prof. Doutor Fernando José Pires Santana*.

310943979

UNIVERSIDADE DE TRÁS-OS-MONTES E ALTO DOURO

Despacho (extrato) n.º 11053/2017

Por despacho de 31 de outubro de 2017 do Reitor da Universidade de Trás-os-Montes e Alto Douro:

Prof. Doutor Ricardo Nuno Serralheiro Gonçalves Barroso — autorizada a celebração do contrato de trabalho em funções públicas por tempo indeterminado como Professor Auxiliar desta Universidade, sendo remunerado pelo escalão 1 — índice 195 da tabela remuneratória aplicável aos docentes universitários, com efeitos a 18 de dezembro de 2017, no seguimento da contratação anteriormente efetuada ao abrigo do Estatuto da Carreira Docente Universitária.

27 de novembro de 2017. — A Diretora dos Serviços de Recursos Humanos, *Elitana da Costa Barros*.

310955926

Serviços Académicos

Aviso n.º 15174/2017

Sob proposta da Escola de Ciências Humanas e Sociais, foi aprovada nos termos do disposto no artigo 76.º do Decreto-Lei n.º 74/2006, de 24 de março, alterado pelos Decretos-Leis n.ºs 107/2008, de 25 de junho, e 230/2009, de 14 de setembro, pelo Decreto-Lei n.º 115/2013, de 7 de agosto, e pelo Decreto-Lei n.º 63/2016, de 13 de setembro, a alteração do plano de estudos da Licenciatura (1.º ciclo) em Teatro e Artes Performativas, publicado no *Diário da República* (2.ª série), n.º 67, de 7 de abril, Despacho n.º 6182/2010. A alteração ao plano de estudos que a seguir se publica foi comunicada à Direção-Geral do Ensino Superior em 19 de julho de 2017, de acordo com o estipulado no Despacho n.º 5940/2016, e registada com o número R/A-Ef 2244/2011/AL01 de 4 de setembro de 2017.

12/12/2017. — O Reitor, *António Augusto Fontainhas Fernandes*.

Regulamento do curso de licenciatura (1.º ciclo) em Teatro e Artes Performativas

Artigo 1.º

Âmbito

A Universidade de Trás-os-Montes e Alto Douro, adiante designada por UTAD, confere o grau de licenciado em Teatro e Artes Performativas.

Artigo 2.º

Enquadramento jurídico

O presente regulamento visa desenvolver e complementar o regime jurídico instituído pelo Decreto-Lei n.º 74/2006, de 24 de março, republicado pelo Decreto-Lei n.º 63/2016 de 13 de setembro, e pelas normas internas que disciplinam o regime de estudos conducente ao grau de licenciado na UTAD.

Artigo 3.º

Objetivos

O curso de Teatro e Artes Performativas pretende garantir uma ampla formação artística, científica, técnica, tecnológica e cultural dos seus discentes, com especial preponderância na preparação do ator/performer. Promove a prática de diversas estéticas teatrais e performativas em espetáculos e exercícios públicos. O curso de Teatro e Artes Performativas preconiza os seguintes objetivos específicos e as correspondentes saídas profissionais:

1 — Formar atores/performers dotando-os de ferramentas que os habilitem a responder criativamente às exigências do mundo artístico, teatral e performativo contemporâneo;

2 — Formar profissionais a serem integrados em estruturas de produção artística (regionais, nacionais e internacionais).

3 — Formar profissionais que criem a sua própria estrutura de produção artística.

4 — Formar agentes de práticas artísticas para os setores sociais e comunitários, tais como: ludotecas, teatrotecas, museus, bibliotecas, livrarias, teatros municipais, arquivos, ATLS, infantários, hospitais, lares de 3.ª idade, estabelecimentos prisionais, espaços de lazer, autarquias, etc.; O título da licenciatura Teatro e Artes Performativas remete para uma formação multi, inter e transdisciplinar do ator/performer, e o seu plano de estudos compreende a articulação entre unidades curriculares e respetivas áreas científicas. Para além das técnicas de representação/improvisação, campos centrais do ciclo de estudos, os alunos recebem formação em outras áreas da prática teatral (análise dramaturgica, cenografia, figurinos, luz, som, caracterização e maquilhagem, entre outras). Este ciclo de estudos compreende ainda a existência das unidades curriculares de (i) Práticas de Encenação — que compreende a realização de um projeto artístico tutelado, (ii) Estágio de Inserção Profissional — que promove uma estreita relação com o mercado de trabalho, (iii) Exercício Público de Interpretação — resultado da articulação das diferentes áreas e onde se promove uma aproximação a uma matriz profissional. Em suma, este ciclo de estudos visa dotar os discentes de uma mais ampla experiência artística e cultural dotada de uma essência profissionalizante de extensão à comunidade.

Artigo 4.º

Organização

O curso está estruturado de acordo com o Sistema Europeu de Transferência e Acumulação de Créditos (ECTS) nos termos do Decreto-Lei n.º 42/2005, de 22 de fevereiro, e legislação subsequente, e normas internas aplicáveis.

Artigo 5.º

Condições de ingresso

1 — As candidaturas e as condições de admissão processam-se nos termos das disposições legais em vigor sobre a matéria, designadamente através:

- a) Concurso nacional de acesso e ingresso;
- b) Concursos especiais de acesso e ingresso;
- c) Regimes especiais de acesso e ingresso
- d) Regime de mudança de par Instituição/curso e reingresso.

Artigo 6.º

Regime de frequência e de avaliação

O regime de faltas, de avaliação de conhecimentos e de classificação das unidades curriculares que integram o ciclo de estudos são os previstos nas normas internas em vigor aprovadas pelos órgãos competentes.

Artigo 7.º

Creditação

1 — Com base no ECTS e no princípio do reconhecimento mútuo do valor da formação realizada e das competências adquiridas, são creditadas:

1.1 — UC's realizadas com aproveitamento, ao abrigo do regime de inscrição em unidades curriculares isoladas, até ao limite de 50 % do total de créditos do ciclo de estudos.

1.2 — Pode, ainda, ser creditada:

- a) Formação realizada no âmbito de outros ciclos de estudos superiores conferentes de grau em instituições de ensino superior nacionais ou estrangeiras, quer a obtida no quadro da organização decorrente do Processo de Bolonha, quer a obtida anteriormente;
- b) Formação realizada no âmbito dos cursos técnicos superiores profissionais até ao limite de 50 % do total dos créditos do ciclo de estudos;
- c) Formação realizada no âmbito de cursos não conferentes de grau académico ministrados em instituições de ensino superior nacionais ou estrangeiras, até ao limite de 50 % do total dos créditos do ciclo de estudos;
- d) Formação realizada no âmbito dos cursos de especialização tecnológica até ao limite de um terço do total de créditos do ciclo de estudos;
- e) Outra formação não abrangida pelas alíneas anteriores, até ao limite de um terço do total dos créditos do ciclo de estudos;
- f) experiência profissional devidamente comprovada, até ao limite de um terço do total dos créditos do ciclo de estudos.

2 — O conjunto dos créditos atribuídos ao abrigo das alíneas c) a f) do número anterior não pode exceder dois terços do total dos créditos do ciclo de estudos.

3 — A atribuição de créditos ao abrigo da alínea f) do n.º 1 pode ser total ou parcialmente condicionada à realização de procedimentos de avaliação de conhecimentos específicos.

4 — São nulas as creditações realizadas ao abrigo das alíneas a) e c) quando as instituições estrangeiras em que a formação foi ministrada não sejam reconhecidas pelas autoridades competentes do respetivo estado, como fazendo parte do seu sistema de ensino superior.

5 — Os procedimentos a adotar para a creditação são os constantes das normas internas da UTAD sobre creditação de competências, formação e experiência profissional.

Artigo 8.º

Regime de precedências

Não são admissíveis precedências.

Artigo 9.º

Regime de prescrição

O regime de prescrição aplicável consta das normas aprovadas pelos órgãos competentes da UTAD.

Artigo 10.º

Estrutura curricular e plano de estudos

A estrutura curricular e o plano de estudos são apresentados em anexo.

Artigo 11.º

Propinas

As propinas são fixadas anualmente de acordo com a legislação e regulamentação em vigor.

Artigo 12.º

Concessão do grau de licenciado

O grau de licenciado em Teatro e Artes Performativas é conferido ao estudante que, através da aprovação em todas as unidades curriculares do plano de estudos, tenha obtido 180 ECTS.

Artigo 13.º

Classificação final do curso

1 — A classificação final do curso é expressa no intervalo entre 10 e 20 da escala numérica inteira de 0 a 20 valores.

2 — A classificação final de um curso corresponde à média ponderada (arredondada às unidades) das classificações obtidas nas várias unidades curriculares que integram o plano de estudos do curso, de acordo com o seu peso relativo em ECTS.

Artigo 14.º

Casos omissos

As situações não contempladas neste regulamento seguem o preceituado no Decreto-Lei n.º 74/2006, de 24 de março, republicado pelo Decreto-Lei n.º 63/2016 de 13 de setembro, e demais legislação aplicável, sendo os casos omissos decididos por despacho do reitor.

Artigo 15.º

Revisão do regulamento

Por iniciativa da direção de curso sempre que se revelar necessário, o presente regulamento poderá ser revisto.

Artigo 16.º

Norma revogatória e entrada em vigor

O presente regulamento revoga o anterior e entra em vigor com a aplicação da nova estrutura curricular e plano de estudos do curso, no ano letivo 2017/2018.

ANEXO

- 1 — Estabelecimento de ensino: Universidade de Trás-os-Montes e Alto Douro
- 2 — Unidade orgânica: Escola das Ciências Humanas e Sociais
- 3 — Grau ou diploma: Licenciado
- 4 — Ciclo de estudos: Teatro e Artes Performativas
- 5 — Área científica predominante: Artes
- 6 — Número de créditos, segundo o sistema europeu de transferência de créditos, necessário à obtenção do grau ou diploma: 180
- 7 — Duração normal do ciclo de estudos: 3 Anos
- 8 — Opções, ramos, ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estrutura: Não aplicável
- 9 — Estrutura curricular:

QUADRON.º 1

Áreas científicas	Sigla	Créditos	
		Obrigatórios	Opcionais (¹)
Artes do Espetáculo	AE	141	0
Artes	ART	24	12
Belas-Artes	BA	3	0
Subtotal		168	12
Total		180	

(¹) Número de créditos das áreas científicas optativas, necessários para obtenção do grau ou diploma

10 — Plano de estudos

QUADRON.º 2

1.º ano

Unidade curricular (1)	Área científica (2)	Tipo (3)	Horas de trabalho								Créditos	Observações (5)	
			Total	Contacto (4)									
				T	TP	PL	TC	S	E	OT			O
Interpretação I	AE	1.º Semestre	162	60							6	6	
Teorias e Técnicas da Criatividade	ART	1.º Semestre	162	60							6	6	
Corpo e Movimento	AE	1.º Semestre	162	60							6	6	
Voz e Dicção	AE	1.º Semestre	162	60							6	6	
História da Arte	BA	1.º Semestre	81	30						3	3	3	
Análise Dramatúrgica I	AE	1.º Semestre	81	30						3	3	3	
Interpretação II	AE	2.º Semestre	162	60							6	6	
Dança — Teatro	AE	2.º Semestre	162	60							6	6	
Voz e Canto I	AE	2.º Semestre	162	60							6	6	
Música para Teatro e Cinema	AE	2.º Semestre	162	60							6	6	
História do Teatro I	AE	2.º Semestre	81	30							3	3	
Análise Dramatúrgica II	AE	2.º Semestre	81	30							3	3	

(1) Denominação da unidade curricular; (2) sigla constante no quadro das áreas científicas; (3) organização do ano curricular; (4) indicar para cada atividade, o número de horas totais; (5) assinalar sempre que a UC for optativa.

QUADRON.º 3

2.º ano

Unidade curricular (1)	Área científica (2)	Tipo (3)	Horas de trabalho								Créditos	Observações (5)	
			Total	Contacto (4)									
				T	TP	PL	TC	S	E	OT			O
Interpretação III	AE	1.º Semestre	162	60							6	6	
Cinema, Vídeo e Multimédia	ART	1.º Semestre	162	60							6	6	
Cenografia e Figurino I	AE	1.º Semestre	162	60							6	6	
História do Teatro II	AE	1.º Semestre	81	30							3	3	
Voz e Canto II	AE	1.º Semestre	81	30							3	3	
Opção 1	ART	1.º Semestre	162	60							6	6	Optativa.
Práticas de Encenação	AE	2.º Semestre	243	90							9	9	
Técnicas de Interpretação em Cinema e Televisão	AE	2.º Semestre	162	60							6	6	
Cenografia e Figurino II	AE	2.º Semestre	162	60							6	6	
Voz e Canto III	AE	2.º Semestre	81	30							3	3	
Estética Teatral	AE	2.º Semestre	81	30							3	3	
Opção 2	ART	2.º Semestre	81	30							3	3	Optativa.

(1) Denominação da unidade curricular; (2) sigla constante no quadro das áreas científicas; (3) organização do ano curricular; (4) indicar para cada atividade, o número de horas totais; (5) assinalar sempre que a UC for optativa.

QUADRON.º 4

3.º ano

Unidade curricular (1)	Área científica (2)	Tipo (3)	Horas de trabalho								Créditos	Observações (5)	
			Total	Contacto (4)									
				T	TP	PL	TC	S	E	OT			O
Teatro e Comunidade	AE	1.º Semestre	162	60							6	6	
Artes Circenses	AE	1.º Semestre	162	60							6	6	
Formas Animadas	AE	1.º Semestre	162	60							6	6	
Estágio de Inserção Profissional	ART	1.º Semestre	243	90							9	9	
Opção 3	ART	1.º Semestre	81	30							3	3	Optativa.
Exercício Público de Interpretação	AE	2.º Semestre	405	150							15	15	
Produção Artística e Cultural	ART	2.º Semestre	81	30							3	3	

Unidade curricular (1)	Área científica (2)	Tipo (3)	Horas de trabalho								Créditos	Observações (5)	
			Total	Contacto (4)									
				T	TP	PL	TC	S	E	OT			O
Movimento e Cena	AE	2.º Semestre	162		60							6	
Design de Luz e Som	AE	2.º Semestre	162		60							6	

(1) Denominação da unidade curricular; (2) sigla constante no quadro das áreas científicas; (3) organização do ano curricular; (4) indicar para cada atividade, o número de horas totais; (5) assinalar sempre que a UC for optativa.

QUADRO N.º 5

Unidades curriculares opcionais

	Unidade curricular (1)	Área científica (2)	Tipo (3)	Horas de trabalho								Créditos	Observações (5)
				Total	Contacto (4)								
					T	TP	PL	TC	S	E	OT		
Opção 1	Caraterização e Maquilhagem	ART	2.º ano/1.º semestre	162		60						6	
	Teatro Musical	ART	2.º ano/1.º semestre	162		60						6	
Opção 2	Atelier: Drama e Cultura	ART	2.º ano/2.º semestre	81		30						3	
	Comunicação e Tradições Orais	ART	2.º ano/2.º semestre	81		30						3	
Opção 3	Literatura Dramática	ART	3.º ano/1.º semestre	81		30						3	
	Escrita Dramática	ART	3.º ano/1.º semestre	81		30						3	

(1) Denominação da unidade curricular; (2) sigla constante no quadro das áreas científicas; (3) organização do ano curricular; (4) indicar para cada atividade, o número de horas totais; (5) assinalar sempre que a UC for optativa.

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SERVIÇOS DE AÇÃO SOCIAL DA UNIVERSIDADE DA BEIRA INTERIOR

Aviso n.º 15175/2017

Nos termos do disposto no n.º 6 do artigo 36.º da Portaria n.º 83-A/2009, de 22 de janeiro, com a nova redação dada pela Portaria n.º 145-A/2011, de 6 de abril, torna-se pública que a lista unitária de ordenação final dos candidatos aprovados, no âmbito do procedimento concursal comum, destinado ao recrutamento para provimento de um posto de trabalho da carreira e categoria de Técnico Superior, na modalidade de contrato de trabalho em funções públicas por tempo indeterminado, publicado pelo Aviso n.º 14340/2016, no D.R. n.º 221, de 17 de novembro, foi homologada por despacho de 21 de novembro, pelo Reitor da Universidade da Beira Interior, e disponibilizada na página eletrónica deste serviço (url: <http://www.ubi.pt/ConcursosPublicos/>).

Consideram-se ainda notificados do ato de homologação da lista de ordenação final todos os candidatos, incluindo os candidatos excluídos, conforme estatuído nos n.ºs 4 e 5 do artigo 36.º da Portaria n.º 83-A/2009, de 22 de janeiro, com a nova redação dada pela Portaria n.º 145-A/2011, de 6 de abril, e pela via prevista na alínea d) do n.º 3, do artigo 30.º, do mesmo diploma legal.

23 de novembro de 2017. — O Reitor da Universidade da Beira Interior, *António Carreto Fidalgo*.

310952394

INSTITUTO POLITÉCNICO DE COIMBRA

Despacho (extrato) n.º 11054/2017

Faz-se público que no passado dia 9 de novembro de 2017 tomou posse perante o Presidente do Instituto Politécnico de Coimbra, Prof. Doutor Jorge Manuel dos Santos Conde, Professor Adjunto, Doutor António Mário Velindro dos Santos Rodrigues, eleito Presidente do Instituto Su-

perior de Engenharia de Coimbra, nos termos do n.º 8 do artigo 24.º dos Estatutos do Instituto Superior de Engenharia de Coimbra, publicados no *Diário da República*, 2.ª série, n.º 167, de 28 de agosto de 2009.

09.11.2017. — O Presidente do Instituto Politécnico de Coimbra, *Jorge Manuel dos Santos Conde*.

310952191

Despacho n.º 11055/2017

Considerando a necessidade de prestação de serviços na modalidade e tarefa ou avença para serviços de eletricidade e manutenção das infraestruturas na Escola Superior Agrária de Coimbra do Instituto Politécnico de Coimbra;

Considerando que a contratação envolve encargos a suportar em mais do que um ano económico;

Considerando que os encargos serão suportados por verbas inscritas e a inscrever na fonte de financiamento de receitas próprias;

Considerando que o Instituto Politécnico de Coimbra não tem quaisquer pagamentos em atraso;

Em conformidade com o disposto nos n.ºs 4 e 5 do artigo 11.º do Decreto-Lei n.º 127/2012, de 21 de junho, e o artigo 22.º do Decreto-Lei n.º 197/99, de 8 de junho, e no uso da competência delegada pelo Despacho n.º 3628/2016, publicado no *Diário da República*, 2.ª série, n.º 50, de 11 de março, determino o seguinte:

1) É autorizada a assunção de compromissos plurianuais decorrentes da execução do contrato de aquisição para prestação de serviços, na modalidade de tarefa ou avença, para eletricidade e manutenção das infraestruturas da Escola Superior Agrária de Coimbra do Instituto Politécnico de Coimbra, repartidos da seguinte forma:

- a) Ano de 2017: valor de 1.912,50 euros, acrescido de IVA à taxa legal;
b) Ano de 2018: valor de 3.187,50 euros, acrescido de IVA à taxa legal.

2) Os encargos serão satisfeitos por conta de verbas a inscrever nos anos respetivos;

3) A importância fixada para cada ano poderá ser acrescida do saldo do ano apurado no ano que antecede.

15 de novembro de 2017. — O Presidente do Instituto Politécnico de Coimbra, *Jorge Manuel dos Santos Conde*.

310954265

(2017c)

D.6 AHI-UMinho

D.6.a Curriculum (2012-Present)

47116

Diário da República, 2.ª série — N.º 230 — 30 de Novembro de 2011

Andreia Martins Silva Ribeiro — Excluída (b).
Andreia Patricia Cunha Carvalho — Excluída (b).
Angela Cruz Alves — Excluída (b).
Angelo José Barbosa Fernandes — Excluído (b).
Bruna Filipa Arcipreste Moreira — Excluída (b).
Carina Sofia Silva Cardoso — Excluída (b).
Carla Cristina Pereira Esteves Ferreira — Excluída (b).
Carla Maria Azevedo Pinto — Excluída (b).
Carla Maria Soares Rodrigues — Excluída (b).
Carla Sofia Carvalho Pereira — Excluída (b).
Carlos Manuel Sousa Mota — Excluído (b).
Carlos Manuel Teixeira Rodrigues — Excluído (b).
Cámen Susana Lemos Costa Vilas Boas — Excluída (b).
Catarina Isabel Oliveira Mateus — Excluída (b).
Catarina Isaura Santos Ribeiro — Excluída (b).
Cátia Manuela Silva Pacheco — Excluída (b).
Cátia Sofia Dores Pratas — Excluída (b).
Célia Ilda Álvares Vieira — Excluída (b).
Célia Susana Oliveira Ribeiro Alves — Excluída (b).
Cidália Sofia Pereira Gonçalves — Excluída (b).
Clarisse Ribeiro Eiras Novo Fernandes — Excluída (b).
Cláudia Cristina Vieira Fonseca — Excluída (b).
Conceição Cunha Fernandes — Excluída (b).
Cristina Arlete Gomes Gonçalves Lopes — Excluída (b).
Cristina Isabel Ferreira Ribeiro — Excluída (b).
Cristina Laura Silva Ferreira — Excluída (b).
Daniela Filipa Oliveira Silva — Excluída (b).
Deolinda Jesus Dias Costa Silva — Excluída (b).
Deolinda Maria Dias Coelho Ferrete Ribeiro — Excluída (b).
Diana Emanuel Borlido Fiuza Mota Barbosa — Excluída (b).
Elisabete Cunha Ramalho — Excluída (b).
Elisabete Maria Neiva Araújo Rodrigues — Excluída (b).
Elisabete Sofia Cruzes Costa — Excluída (b).
Elodie Stephanie Machado Carvalho — Excluída (b).
Elsa Clara Sousa Silva Fernandes — Excluída (b).
Emanuel Augusto Peixoto Fernandes — Excluído (b).
Eurico Costa Ferreira — Excluído (b).
Fernanda Teixeira Leão — Excluída (b).
Fernando Jorge Ferreira Costa — Excluído (b).
Filipa Amélia Saraiva Correia — Excluída (b).
Filipa Daniela Leite Félix — Excluída (b).
Filipe José Fernandes Costa — Excluído (b).
Filipe Paredes Ramos — Excluído (b).
Hugo Tiago Pereira Rodrigues Costa — Excluído (b).
Irina Vanessa Pereira Marques — Excluída (b).
Isabel Maria Lobo Machado — Excluída (b).
Isaura Cruz Marques — Excluída (b).
Isolma Maria Ferreira Silva — Excluída (b).
Joana Filipa Araújo Coutinho — Excluída (a).
João Ricardo Freitas Araújo — Excluído (b).
Joaquim Agostinho Duarte Barbosa — Excluído (b).
Jorge Manuel Novais Freitas — Excluído (b).
Jorge Tiago Freitas Correia — Excluído (b).
José Hamilton Ludovice Almeida — Excluído (b).
José Manuel Castro Gomes — Excluído (b).
Júlio André Silva Oliveira — Excluído (b).
Lara Catarina Magalhães Pires — Excluída (b).
Liane Carina Silva Pacheco — Excluída (b).
Luís Carlos Rocha Campos — Excluído (b).
Luís Filipe Sousa Barbosa — Excluído (b).
Luís Gonzaga Cardoso Almeida — Excluído (a).
Luísa Fernanda Silva Torre — Excluída (b).
Márcia Raquel Oliveira Campos — Excluída (b).
Marco António Lourenço Bernardo — Excluído (b).
Marcos André Gomes Ferreira — Excluído (b).
Maria Amália Cunha Oliveira — Excluída (b).
Maria Beatriz Rebelo Fernandes — Excluída (b).
Maria Elisabete Marques Mendes — Excluída (b).
Maria Elisabete Rodrigues Botelho — Excluída (b).
Maria Fernanda Pereira Magalhães Fernandes — Excluída (a).
Maria Inês Rodrigues Capela — Excluída (b).
Mariana José Matos Maia Sampaio Freitas Sousa Magalhães — Excluída (b).
Maria José Ramos Nunes Pinto Ferreira — Excluída (b).
Maria Judite Marques Dias — Excluída (b).
Mariana de Lurdes Ferreira Silva — Excluída (b).
Mariana Manuela Azevedo Mendes Costa — Excluída (b).
Mariana Manuela de Castro Brandão — Excluída (a).
Mariana Matilde Oliveira Silva Neves — Excluída (a).
Mariana Fátima Costa Freitas Almeida — Excluída (b).
Mariana Fátima Lima Ferreira — Excluída (b).

Marta Maria Gouveia Almeida Dias — Excluída (b).
Marta Susana Lopes Martinho — Excluída (b).
Martina Faria Alves Passos — Excluída (b).
Melanie Denis — Excluída (a).
Nelson Alexandre Cunha Rodrigues — Excluído (b).
Nisa Vera Rodrigues Pinto — Excluída (b).
Olga Maria Silva Teixeira — Excluída (b).
Olivia Geraldina Teixeira Martins — Excluída (a).
Patricia Duarte Carvalho — Excluída (b).
Patricia Manuela Monteiro Gomes — Excluída (b).
Patricia Susana Pimenta Cruz — Excluída (b).
Paula Alexandra Rodrigues Ferreira Andrade — Excluída (b).
Paula Cristina Rebouta Rachado — Excluída (b).
Paulo Alexandre Rodrigues Novais — Excluído (b).
Paulo Sérgio Matos Pais — Excluído (b).
Pedro Miguel Silva Macedo — Excluído (b).
Raquel Graça Gomes Ferreira — Excluída (b).
Raquel Salomé Moreira Silva — Excluída (a).
Ricardo Emanuel Trindade Cordeiro — Excluído (b).
Ricardo Jorge Santos Barbosa — Excluído (b).
Ricardo Manuel Castro Teixeira — Excluído (b).
Rita Gabriela Magalhães Amorim — Excluída (b).
Rita Mariana Lobo Rodrigues — Excluída (b).
Rosa Maria Ferreira Sousa — Excluída (b).
Rosalina Nazaré Lemos Machado — Excluída (b).
Rui André Sá Silva — Excluído (b).
Rui Manuel Vilar Almeida — Excluído (a).
Rute Oliveira Catarino — Excluída (b).
Salomé Oliveira Vieira — Excluída (b).
Sara Filipa Vieira Linhares — Excluída (b).
Sara Gomes Simões — Excluída (b).
Selma Manuela Oliveira Machado — Excluída (b).
Silvana Alexandra Silva Teixeira — Excluída (b).
Silvia Carina Silva Pereira — Excluída (b).
Silvia Maria Camarinha Pereira — Excluída (b).
Silvia Maria Rodrigues Pereira — Excluída (b).
Susana Rosa Conceição Pires Rodrigues — Excluída (b).
Tatiana Carvalho Costa — Excluída (b).
Tatiane Claudino Costa — Excluída (b).
Tiago João Salgado Faria — Excluído (b).
Vânia Marina Guedes Rebolho — Excluída (b).
Vânia Patricia Costa Fernandes — Excluída (b).
Vera Lúcia Costa Silva — Excluída (b).

(a) Excluído(a) por não ter obtido na Prova de Conhecimentos nota igual ou superior a 9,5 valores
(b) Excluído(a) por ter faltado à Prova de Conhecimentos

A lista unitária de ordenação final foi objecto de homologação por despacho de 17 de Novembro de 2011, do reitor da Universidade do Minho, tendo sido igualmente publicitada e notificada nos termos dos n.ºs 5 e 6 do artigo 36.º da Portaria n.º 83-A/2009, de 22 de Janeiro.

22 de Novembro de 2011. — O Administrador, *Pedro J. Camões*.
205389209

Aviso n.º 23311/2011

Nos termos do disposto no n.º 6 do artigo 12.º da Lei n.º 12-A/2008, de 27 de Fevereiro, aplicável por remissão do n.º 2 do artigo 73.º do regime da Lei n.º 59/2008, de 11 de Setembro, torna-se público que, por despacho de 15 de Novembro de 2011 do reitor da Universidade do Minho, foi considerado que a trabalhadora Isabel Virginia Fernández Gómez, concluiu com sucesso e a avaliação final de 19,1 valores, o período experimental, na sequência da celebração com esta Universidade, do contrato de trabalho em funções públicas por tempo indeterminado na carreira e categoria de técnico superior.

23 de Novembro de 2011. — O Administrador, *Pedro J. Camões*.
205390553

Reitoria

Despacho n.º 16281/2011

Considerando o disposto no Despacho RT/C-143/2011, de 19 de Outubro, que altera a designação da Licenciatura em Teatro e Artes Performativas para Licenciatura em Teatro;

Na sequência do registo de criação n.º R/A-Cr 171/2011, efectuado pela Direcção-Geral do Ensino Superior, Licenciatura em Teatro, acreditado pela Agência de Avaliação e Acreditação do Ensino Superior;

Ao abrigo do disposto nos números 3 e 4 do artigo 73.º do Decreto-Lei n.º 74/2006, de 24 de Março, alterado e republicado pelo Decreto-Lei n.º 107/2008, de 25 de Junho, e no artigo 37.º, n.º 2, dos Estatutos da Universidade do Minho, publicados no *Diário da República*, 2.ª série, n.º 236, de 5 de Dezembro de 2008;

Determino:

1 — A aprovação do mapa de organização do plano de estudos da Licenciatura em Teatro constante do anexo ao presente Despacho, nos termos nele estabelecidos.

2 — O plano de estudos assim aprovado começa a vigorar no ano lectivo de 2012-2013.

20 de Outubro de 2011. — O Reitor, *António M. Cunha*.

ANEXO

Licenciatura em Teatro

1 — Unidade orgânica: Instituto de Letras e Ciências Humanas

2 — Ciclo de estudos: Licenciatura em Teatro

3 — Grau: Licenciado

4 — Área científica predominante do ciclo de estudos: Prática Teatral

5 — Número de créditos, necessário à obtenção do grau: 180 ECTS

6 — Duração normal do ciclo de estudos: 6 semestres

7 — Opções, ramos ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estrutura:

Não aplicável

8 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau:

QUADRO N.º 1

Área científica	Sigla	Créditos	
		Obrigatórios	Opcionativos
Prática Teatral	PT	80	
Ciências do Teatro	CT	70	
Estudos Performativos	EP	30	
<i>Total</i>		180	

9 — Plano de estudos:

Universidade do Minho

Instituto de Letras e Ciências Humanas

Licenciatura em Teatro

1.º ano/ 1.º semestre

QUADRO N.º 2

Unidades curriculares	Área científica	Tipo	Tempo de trabalho		Créditos	Observações
			Total	Contacto		
História das Artes do Espectáculo 1	CT	Semestral	140	T:15 TP:30 OT:15	5	
Teatro e Sociedade	CT	Semestral	140	T:15 TP:30 OT:15	5	
Introdução ao Estudo da Performance	EP	Semestral	140	T:15 TP:30 OT:15	5	
Espaço e Performance 1	EP	Semestral	140	T:15 TP:30 OT:15	5	
Laboratório 1	PT	Semestral	280	PL:30 OT:30	10	

1.º ano/ 2.º semestre

QUADRO N.º 3

Unidades curriculares	Área científica	Tipo	Tempo de trabalho		Créditos	Observações
			Total	Contacto		
História das Artes do Espectáculo 2	CT	Semestral	140	T:15 TP:30 OT:15	5	
Escrita Dramática e Dramaturgia 1	CT	Semestral	140	T:15 TP:30 OT:15	5	
Teatro Português	CT	Semestral	140	T:15 TP:30 OT:15	5	
Crítica do Espectáculo	EP	Semestral	140	T:15 TP:30 OT:15	5	
Laboratório 2	PT	Semestral	280	PL:30 OT:30	10	

2.º ano/ 1.º semestre

QUADRO N.º 4

Unidades curriculares	Área científica	Tipo	Tempo de trabalho		Créditos	Observações
			Total	Contacto		
História das Artes do Espectáculo 3	CT	Semestral	140	T:15 TP:30 OT:15	5	
Escrita Dramática e Dramaturgia 2	CT	Semestral	140	T:15 TP:30 OT:15	5	
Culturas Teatrais 1	CT	Semestral	140	T:15 TP:30 OT:15	5	
Estudos em Interpretação 1	PT	Semestral	140	TP:30 OT:30	5	
Laboratório 3	PT	Semestral	280	PL:30 OT:30	10	

2.º ano/ 2.º semestre

QUADRO N.º 5

Unidades curriculares	Área científica	Tipo	Tempo de trabalho		Créditos	Observações
			Total	Contacto		
História das Artes do Espectáculo 4	CT	Semestral	140	T:15 TP:30 OT:15	5	
Estética do Teatro	CT	Semestral	140	T:15 TP:30 OT:15	5	
Culturas Teatrais 2	CT	Semestral	140	T:15 TP:30 OT:15	5	
Estudos em Interpretação 2	CT	Semestral	140	TP:30 OT:30	5	
Laboratório 4	PT	Semestral	280	PL:30 OT:30	10	

3.º ano/ 1.º semestre

QUADRO N.º 6

Unidades curriculares	Área científica	Tipo	Tempo de trabalho		Créditos	Observações
			Total	Contacto		
História das Artes do Espectáculo 5	CT	Semestral	140	T:15 TP:30 OT:15	5	
Teatro para o Desenvolvimento	CT	Semestral	140	T:15 TP:30 OT:15	5	
Opção 1 *	EP	Semestral	140	T:15 TP:30 OT:15	5	
Estudos em Interpretação 3	PT	Semestral	140	TP:30 OT:30	5	
Laboratório 5	PT	Semestral	280	PL:30 OT:30	10	

* O aluno deverá optar entre as UC's de Estética ou Espaço e Performance 2

3.º ano/ 2.º semestre

QUADRO N.º 7

Unidades curriculares	Área científica	Tipo	Tempo de trabalho		Créditos	Observações
			Total	Contacto		
História das Artes do Espectáculo 6	CT	Semestral	140	T:15 TP:30 OT:15	5	
Teatro e Música	EP	Semestral	140	T:15 TP:30 OT:15	5	
Opção 2 *	EP	Semestral	140	T:15 TP:30 OT:15	5	
Estudos em Interpretação 4	PT	Semestral	140	TP:30 OT:30	5	
Laboratório 6	PT	Semestral	280	PL:30 OT:30	10	

* O aluno deverá optar entre as UC's de Teorias da Performance ou Tecnologias do Espaço

205390059

Despacho n.º 16282/2011

Considerando o disposto no Despacho RT/C-170/2010, de 7 de Dezembro, que cria o curso de Mestrado em Comunicação, Arte e Cultura;

Na sequência do registo de criação n.º R/A-Cr 172/2011, efectuado pela Direcção-Geral do Ensino Superior, do Mestrado em Comunicação, Arte e Cultura, previamente acreditado pela Agência de Avaliação e Acreditação do Ensino Superior;

Ao abrigo do disposto nos números 3 e 4 do artigo 73.º do Decreto-Lei n.º 74/2006, de 24 de Março, alterado e republicado pelo Decreto-Lei n.º 107/2008, de 25 de Junho, e no artigo 37.º, n.º 2, dos Estatutos da Universidade do Minho, publicados no *Diário da República*, 2.ª série, n.º 236, de 5 de Dezembro de 2008;

Determino:

1 — A aprovação do mapa de organização do plano de estudos do Mestrado em Comunicação, Arte e Cultura constante do anexo ao presente Despacho, nos termos nele estabelecidos.

2 — O plano de estudos assim aprovado começa a vigorar no ano lectivo de 2011-2012.

20 de Outubro de 2011. — O Reitor, *António M. Cunha*.

ANEXO

Mestrado em Comunicação, Arte e Cultura

- 1 — Unidade orgânica: Instituto de Ciências Sociais.
- 2 — Ciclo de estudos: Mestrado em Comunicação, Arte e Cultura.
- 3 — Grau: Mestre.
- 4 — Área científica predominante do ciclo de estudos: Sociologia e Ciências da Comunicação.
- 5 — Número de créditos, necessário à obtenção do grau: 120 ECTS.
- 6 — Duração normal do ciclo de estudos: 4 semestres.
- 7 — Opções, ramos ou outras formas de organização de percursos alternativos em que o ciclo de estudos se estruture: Não aplicável.
- 8 — Áreas científicas e créditos que devem ser reunidos para a obtenção do grau:

QUADRO N.º 1

Área científica	Sigla	Créditos	
		Obrigatórios	Optativos
Sociologia	SOC	60	
Ciências da Comunicação	CC	60	
<i>Total</i>		120	

(TOJ, 2011c)

D.7 Bachelor's Degree in Theater – Acting Reform Proposal Tables (2014/15)

D.7.a. General Structure

CUs	FS	1st Year		2nd Year		3rd Year	
		1st Sem.	2nd Sem.	1st Sem.	2nd Sem.	1st Sem.	2nd Sem.
General Workshop	TP	∃!	-	-	-	-	-
Movement	M	I	II	III	IV	V	VI
Voice	V	I	II	III	IV	V	VI
Music	MS	I	II	III	IV	-	-
Acoustic Space	MS	I	II	III	IV	-	-
Theater History & Dramatic Literature	H	I	II	-	-	-	-
Art History	H	I	II	III	-	-	-
Dramaturgy	D	I	II	III	-	-	-
Theater Art Theory	TE	I	II	III	IV	-	-
Acting	A	-	I	II	III	IV	V
Artistic Deontology	TE	-	-	-	∃!	-	-
Topics of Contemporary Art	TE	-	-	-	-	∃!	-
Contemporary Dramatic Writings	D	-	-	-	-	∃!	-
Audience Sociology	S	-	-	-	-	∃!	-
Graduation Report	TE	-	-	-	-	-	∃!

Key

TP – Theater Practice; M – Movement; V – Voice; MS – Music; H – History; TE – Theory and Esthetic; A – Acting; D – Dramaturgy; S – Sociology.

∃! – One-Time Only;

I to VI – CU Modules.

D.7.b 1st Year

D.7.b.1 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Music I Room 311A	Voice I Room 313	Voice I Room 313	Art History I João Mota Auditorium	Voice I Room 313
30-Minute Break					
11:30 am 01:30 pm	Acoustic Space I Room 313	Movement I João Mota Auditorium	Movement I Room 311A	Theater History and Dramatic Literature I João Mota Auditorium	Movement I Room 311A
60-Minute Break					
02:30 pm 04:30 pm	General Workshop Part 1 Theater Workshop	Dramaturgy I Biblical Epics Room 310	General Workshop Part 1 Theater Workshop	Theatre Art Theory I João Mota Auditorium	General Workshop Part 1 Theater Workshop
04:30 pm 06:30 pm	Part 2 Greco-Latin Universe Rooms 107 and 116	TUESDAY BLAST!	Part 2 Greco-Latin Universe Rooms 107, 108, 116		Part 2 Greco-Latin Universe Rooms 107, 108, 116

D.7.b.2 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Movement II Room 112	Music II Room 311A	Movement II Room 112	Art History II João Mota Auditorium	Movement II Room 112
30-Minute Break					
11:30 am 01:30 pm	Voice II Room 313	Acoustic Space II Room 313	Voice II Room 313	Theater History and Dramatic Literature II João Mota Auditorium	Voice II Room 313
60-Minute Break					
02:30 pm 04:30 pm	Acting I Renaissance Rooms 112 and 116	Dramaturgy II Symbolist Imagination Room 310	Acting I Renaissance Rooms 112 and 116	Theater Art Theory II Room 310	Acting I Renaissance Rooms 112 and 116
04:45 pm 06:30 pm		TUESDAY BLAST!		15-Min. Break	

D.7.c 2nd Year

D.7.c.1 1st Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting II Naturalism	Acting II Naturalism	Movement III Room 107	Acting II Naturalism	Movement III Room 107
			30 Minutes		
11:30 am 01:30 pm	Rooms 107 and 108	Rooms 107 and 108	Voice III Room 108	Rooms 107 and 108	Voice III Room 108
60-Minute Break					
02:30 pm 04:30 pm	Movement III Room 116	TUESDAY BLAST!	Acoustic Space III Room 313, Rec. Studio	Art History III Room 310	Dramaturgy III Houses and Gardens Room 310
			15-Minute Break		
04:45 pm 06:30 pm	Voice III Room 311A		Music III Room 311A	Theater Art Theory III João Mota Auditorium	

D.7.c.2 2nd Semester

Classes A/B					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting III Realism Rooms 107 and 108	Acting III Realism Rooms 107 and 108	Voice IV Room 108 30 Minutes	Acting III Realism Rooms 107 and 108	Voice IV Room 108
11:30 am 01:30 pm			Movement IV Room 107		Movement IV Room 107
60-Minute Break					
02:30 pm 04:30 pm	Voice IV Room 313	TUESDAY BLAST!	Music IV Room 311A 15 Minutes		Theatre Art Theory IV Room 310
04:45 pm 06:30 pm	Movement IV Room 311A		Acoustic Space IV Room 313, Rec. Studio		Artistic Deontology Room 310

D.7.d 3rd Year

D.7.d.1 1st Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Acting IV*	Voice V Room 311A	Acting IV	Acting IV	Acting IV
	Text Workshop		Text Workshop	Text Workshop	Text Workshop
	Performance	30 Minutes	Performance	Performance	Performance
	Media		Media	Media	Media
11:30 am 01:30 pm	Rooms 112, 116 and João Mota Auditorium	Movement V Room 112	Rooms 112, 116 and João Mota Auditorium	Rooms 112, 116 and João Mota Auditorium	Rooms 112, 116 and João Mota Auditorium
60-Minute Break					
02:30 pm 04:30 pm	Voice V Room 313	TUESDAY BLAST!	Topics of Contemporary Art	Contemporary Dramatic Writings	
			Room 310	Room 310	
			15-Minute Break		
04:45 pm 06:30 pm	Movement V Room 108			Audience Sociology	
				Room 310	

* The student should choose two out of three possible choices.

D.7.d.2 2nd Semester

Classes A/B/C					
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Voice VI Room 311A		Voice VI Room 311A		
30-Minute Break					
11:30 am 01:30 pm	Movement VI João Mota Auditorium	Graduation Report Room 310	Movement VI Room 116		
60-Minute Break					
02:30 pm 04:30 pm	Acting V Rooms 107, 108, João Mota, and Grand Auditoria	TUESDAY BLAST!	Acting V Rooms 107, 108, João Mota, and Grand Auditoria	Acting V Rooms 107, 108, João Mota, and Grand Auditoria	Acting V Rooms 107, 108, João Mota, and Grand Auditoria
04:45 pm 06:30 pm					

D.8 New Subject Syllabi Proposal Tables

D.8.a Dramaturgy I

1. Curricular Unit Designation (100 Characters)

Dramaturgy I – 1st Year | 1st Semester
ECTS Credits: 2

2. Workload of the Curricular Unit (100 Characters)

Acting, Set & Wardrobe Design, and Production Management
2 Weekly Hours

3. Learning Objectives (understanding, aptitude, and skills to be developed by students [1,000 characters])

This module aims at both the thorough reading and studying of a series of biblical texts, part of the Old Testament, according to a dialoguing perspective between foundational cultures of Western society. We therefore recur to conceptual instruments essentially based on the context of classical culture in order to start reading foundational texts of the Judeo-Christian culture. The operative concept from both reading strategies and text selection constitutes the concept of «Epic».

4. Curricular Contents (1,000 Characters)

1. Introduction

Reading of and comment on «Odysseus's Scar», by E. Auerbach.

Biblical and Homeric narrative styles.

The biblical style documented by one of the most quoted biblical stories:

«Binding of Isaac»: Gn 21-22. The «epic» of individual conscience vs. divine ruling.

The issue of separating styles from mimesis.

Examples: Genesis;

Before the Great Flood;

Cain and Abel.

Excerpts: Gn 4-9.

After the Flood;

The mission to populate the world: Abraham;

Joseph.

Excerpts: Gn 11-21; Gn 37-45:21.

2. Exodus, Ex 1-14

The Jews' Epic: The People of Yahweh.
Slavery, emergence of the political and spiritual leader;
The covenant with God, the journey;
Betrayal, godly punishment;
Regeneration and foundation;
Biblical and classical epics. What are epics for?

3. I Samuel, I Sam. 15-19

David and Goliath;
The Jewish hero and the Greek hero;
Jewish-Christian moral and Homeric ethics.

4. Book of Job, Job 1-13

Meanings of the Book of Job;
Trial, heroism and faith;
Job, hero or anti-hero;
Structure and style of the Book of Job;
Job's interlocutors and rhetoric.

5. Evidence of coherence between the curricular contents and the curricular unit's objectives (1,000 Characters)

These contents allow the student to understand the conceptual evolution of «Epic» from the start of the Judeo-Christian tradition to the beginning of Classical Antiquity, with Homer, understanding how oral tradition can span over a millennium since the first written contributions to the Old Testament (Moses, who lived between c. 1500 BC and c. 1300 BC) in Egyptian hieroglyphics before the Passover across the Red Sea towards Israel, then Hebrew, Greek and Aramaic, the time between the two testaments when Jesus Christ lived, to approximately 95 AD, by the time Apostle John died.

In between, there is the birth of the Greek civilization, with just a few hundred years separating Moses from Homer, when the Trojan War takes place and the mythological figure is inflated by the Muses' inspiration.

The consecution of the contents depends almost solely on both reading and analysis of texts part of a primary reading, assuming the main task for a dramaturgy/literature curricular unit is reading.

6. Teaching Methodologies (including assessment [1,000 Characters])

Methodologies

- Oral presentation of the main contents: concepts and vocabulary.
- Reading, analysis, and discussion of academic texts, together with others regarding the elements of the syllabus.

Assessment

- 1 Reading sheet;
- 1 Final assignment (10 pages max.);
- 1 Written exam.

7. Evidence of coherence between teaching methodologies and the curricular unit's learning objectives (3,000 Characters)

Teaching methodologies assure the fulfilment of the curricular unit's objectives, as they favor the introduction to concepts and issues from the knowledge of foundational texts where they take special expressiveness. On the other hand, the completion of a research assignment on the theme enables active contribution from the student on the effective building of this syllabus's fulfilment.

D.8.b Dramaturgy II

1. Curricular Unit Designation (100 Characters)

Dramaturgy II – 1st Year | 2nd Semester
ECTS Credits: 2

2. Workload of the Curricular Unit (100 Characters)

Acting, Set & Wardrobe Design, and Production Management
2 Weekly Hours

3. Learning Objectives (understanding, aptitude and skills to be developed by students [1,000 characters])

An introductory approach to symbolist imagination in Theater demands the student's familiarization with concepts and theories from the Psychology of the Unconscious (Sigmund Freud) and, especially, Carl Jung's Analytical Psychology, which bears and amplifies a myth-poetical reading of dramatic texts and theater spectacles as active projections of the psyche. The notions of symbol, archetype, psychological complex, and culture complex (Gaston Bachelard), persona, animus and anima, puer and senex, ego and shadow, active imagination, individuation, individual unconscious and collective unconscious will be mobilized so as to encourage hermeneutics strategies on the dramatic text and the staging event.

4. Curricular Contents (1,000 Characters)

1. Inclusion and group dynamics.
2. Development and exploring of expressive and intellectual skills.
3. Imagination stimulation.
4. Creation and improvisation.
5. Analysis made to theatrical space specifications: Italian stage, black box and alternate spaces.
6. Understanding the relationship of interdependence between the character (the subject) and the scenery (the context).
7. Perception of the different functions and skills related to the theatrical spectacle.
8. Influence of sociological contextualization and of theater space in production methodology.
9. Introduction to assembly techniques of a theatrical spectacle.

5. Evidence of coherence between the curricular contents and the curricular unit's objectives (1,000 Characters)

The contents' organization aims at both the fulfilment and potential of the listed objectives, according to the guideline of thematics and problems picked up from the studied dramatic oeuvres, as well as the respective historical-critique markings of the studied texts.

6. Teaching Methodologies (including assessment [1,000 Characters])

Methodologies

The exposition method is connected to debating lessons, open discussion and individual presentations on readings made, both orally and written.

Full, mandatory readings: *The Seagull*, by Anton Chekhov; *D. João e Julieta*, by Natália Correia.

Assessment

The subject's assessment procedure is continuous and lies on the following parameters: assessment, contribution, elaboration of solicited assignments, extra-class reading, public presentation of individual assignments and/or group responsibility, as well as an individual summative written test (with references).

7. Evidence of coherence between teaching methodologies and the curricular unit's learning objectives (3,000 Characters)

Methodologies used are the possible means, pedagogically speaking, of the fulfilling of the above-mentioned learning targets.

D.8.c Dramaturgy III

1. Curricular Unit Designation (100 Characters)

Dramaturgy III – 2nd Year | 1st Semester
ECTS Credits: 2

2. Workload of the Curricular Unit (100 Characters)

Acting, Set & Wardrobe Design, and Production Management
2 Weekly Hours

3. Learning Objectives (understanding, aptitude and skills to be developed by students [1,000 characters])

1. Understanding the relationship between human body and space.
2. Understanding fundamental concepts of space structuring.
3. Realizing the fundamental problems of architecture in the 20th century.

4. Curricular Contents (1,000 Characters)

1. Garden

Place: Garden of Eden

Readings

Bible, Genesis, 2; 4-3; 23.

Excerpts from *Paradise Lost*.

Plays

The House of Bernarda Alba (1936), by Federico García Lorca;

The Balcony (1956), by Jean Genet;

The Room (1957), *The Homecoming* (1964), by Harold Pinter.

2. Visions of the House

Place: House – *The House of Bernarda Alba*

Readings

BACHELARD, Gaston, 1958, *The Poetics of Space*, Boston: Beacon Press, 1994, chaps. I and II.

BLOOMER, Kent C. and MOORE, Charles W., 1977, *Body, Memory and Architecture*, New Haven, Connecticut; London: Yale University Press, chap. I and full reading by the end of the module.

3. Parts of the House

Place: House

Readings

The Balcony, by Jean Genet.

The Poetics of Space, by Gaston Bachelard.

Place: Room

Readings

The Room and *The Homecoming*, by Harold Pinter.

Sentimento dum Ocidental, by Cesário Verde.

BENJAMIN, Walter, «O Flâneur» in *A Modernidade*, Lisboa: Assírio & Alvim, 2006, pp. 37-67.

4. Cities

Place: City – Paris and Lisbon

Readings

Sentimento dum Ocidental, by Cesário Verde.

«O Flâneur» in *A Modernidade*, by Walter Benjamin.

THOREAU, Henry David, 1854, *Walden or Life in the Woods*, New York: Dover Publications, Inc., 1995, chaps. I and II.

WHITMAN, Walt, 1855, *Leaves of Grass*, intro. William Carlos Williams, New York: The Modern Library, 2001.

5. Continent

Place: America I and II – Hut vs. Endless Space

Readings

THOREAU, Henry David, 1854, *Walden or Life in the Woods*, New York: Dover Publications, Inc., 1995, chaps. I and II.

WHITMAN, Walt, 1855, *Leaves of Grass*, intro. William Carlos Williams, New York: The Modern Library, 2001.

«Ornamento e Crime» (1908), by Adolf Loos.

6. 20th Century Architecture

Concept: Modern Architecture

Essential Aspects

Ornament and functionality, ornament and design, architecture and sculpture, architecture and the other arts, architecture and politics, architects who stood out in the 20th century.

Readings

SCULLY, Vincent, 2003, *Modern Architecture and Other Essays*, Princeton: Princeton University Press, chaps. 4, 10 and 12.

Concept: Architecture for Democracy

Architect: Frank Lloyd Wright

Readings

KAHN, Louis, «Form and Design», in *Essential Texts*.

Concept: Plato and Architecture

Architect: Louis Kahn

Concept: Space Creation Limits

Architect: Frank Gehry

Readings

FRIEDMAN, Mildred, 2002, *Gehry Talks*, New York: Universe Publishing.

5. Evidence of coherence between the curricular contents and the curricular unit's objectives (1,000 Characters)

These contents are a replica of the objectives, as well as the starting point for the setting of a collection of common references, which will allow their completion. It is intended that, in this pedagogical moment, students are able to acquire both artistic and technical skills that allow them to look upon their subsequent work in a more solid and efficient way.

6. Teaching Methodologies (including assessment [1,000 Characters])

Methodologies

Presentation classes with the aid of several materials and technologies.

Assessment

Continuous assessment.

Mandatory production of at least four of the five requested essays.

Regular attendance (at least 75% of the total number of lessons planned).

7. Evidence of coherence between teaching methodologies and the curricular unit's learning objectives (3,000 Characters)

In Dramaturgy III, the student is encouraged to reflect upon some of the relationships between man and space. We consider said relationships are better understood and find expression in the interventions man exercises in natural space and in the way the space is actively modified or the way it is passively welcomed. Two evident forms of that kind of intervention are both the Garden and the House. This means space is a difficult category to be thought of either abstractly or as a whole.

A few more renowned texts about gardens and houses will be read in general and some lesser known texts on 20th century architects and concepts which setup their architectural creations.

How does the reflection produced in this module fit Dramaturgy III? Thinking of theater is thinking of a certain text as an object made of signs, shown in a physical space and circumscribed by a physical space. Oedipus cannot move about because he has lousy feet. It just so happens, given the common limitation of that space, monotony is commonly the core of city planning, i.e. architecture or the *architecton*, who was the builder of homes and the theater administrator to the Athenian people.

D.9 Hypothetical Bachelor's Degree in Dramatic Arts Proposal Tables

D.9.a 1st Year

D.9.a.1 1st Semester

DRAMATIC ARTS			THEATER MODULE		
1st Year			1st Semester		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Music I Theory Room 311A	Theater Art Theory I Room João Mota Auditorium	Voice I Orthophony, Discourse, and Text Room 313	Art History I Room João Mota Auditorium	Voice I Singing Repertoire Room 313
30-Minute Break					
11:30 am 01:30 pm	Acoustic Space I Instrumental Room 313	Dramaturgy I Room João Mota Auditorium	Movement I Body Expression and Traditional Dancing Room 311A	Theater History and Dramatic Literature I Room João Mota Auditorium	Movement I Time, Space, and People Connectivity Room 311A
60-Minute Break					
02:30 pm 04:30 pm	Creative Workshop I Part 1: Actor's Studio: Introduction	TUESDAY BLAST!	Creative Workshop I Part 1: Actor's Studio: Introduction	Painting and Set Design Painting Room I	Creative Workshop I Part 1: Actor's Studio: Introduction
04:45 pm 06:30 pm	Part 2: Greco-Latin Universe Rooms 107, 108, 116		Part 2: Greco-Latin Universe Rooms 107, 108, 116		Part 2: Greco-Latin Universe Rooms 107, 108, 116

D.9.a.2 2nd Semester

DRAMATIC ARTS			THEATER MODULE		
1st Year			2nd Semester		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Music II Theory and Playing Room 313	Theater Art Theory II Room João Mota Auditorium	Voice II Diction, Orthophony, and Text Room 313	Art History II Room João Mota Auditorium	Voice II Singing Repertoire Room 313
30-Minute Break					
11:30 am 01:30 pm	Acoustic Space II Sound Editing and Recording Technology Rec. Studio	Dramaturgy II Room João Mota Auditorium	Movement II Body Expression and Contemporary Dancing Room 311A	Theater History and Dramatic Literature II Room João Mota Auditorium	Movement II Time, Space, and People Connectivity Room 311A
60-Minute Break					
02:30 pm 04:30 pm	Creative Workshop II Part 1: Renaissance/ Baroque	TUESDAY BLAST!	Creative Workshop II Part 1: Renaissance/ Baroque	Costume and Makeup Design I Room 219	Creative Workshop II Part 1: Renaissance/ Baroque
04:45 pm 06:30 pm	Part 2: Symbolism/ Realism Rooms 112 and 311A		Part 2: Symbolism/ Realism Rooms 112 and 311A	15 Minutes Directing I Theater Room Grand Aud.	Part 2: Symbolism/ Realism Rooms 112 and 311A

D.9.b 2nd Year

D.9.b.1 1st Semester

DRAMATIC ARTS			FILM MODULE		
2nd Year			1st Semester		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Creative Workshop III Rooms 116, TV Studio and Grand Auditorium	Creative Workshop III Rooms 116, TV Studio and Grand Auditorium	Voice III Diction, Orthophony, and Text Room J. M. Aud.	Creative Workshop III Rooms 116, TV Studio and Grand Auditorium	Voice III Singing Repertoire Room J. M. Aud.
11:30 am 01:30 pm			30 Minutes Movement III Body Expression on Film and Dancing Room 116		Movement III Time, Space, and People Connectivity Room 116
60-Minute Break					
02:30 pm 04:30 pm	Virtual Set Design I Film Room 219	TUESDAY BLAST!	Costume and Makeup Design II Film Room 219	Acoustic Space III Film Set Sound Ambience Room 313	Dramaturgy III Screenwriting Room 310
04:45 pm 06:30 pm	Stage Management I Film Room 310		15-Minute Break		

D.9.b.2 2nd Semester

DRAMATIC ARTS			TELEVISION MODULE		
2nd Year			2nd Semester		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Creative Workshop IV Rooms 116, TV Studio and Grand Aud.	Creative Workshop IV Rooms 116, TV Studio and Grand Aud.	Voice IV Diction, Orthophony, and Text Room J. M. Aud.	Creative Workshop IV Rooms 116, TV Studio and Grand Aud.	Voice IV Singing Repertoire Room J. M. Aud.
11:30 am 01:30 pm			30 Minutes Movement IV Body Expression on TV and Dancing Room 116		Movement IV Time, Space, and People Connectivity Room 116
60-Minute Break					
02:30 pm 04:30 pm	Virtual Set Design II Room 219	TUESDAY BLAST!	Costume and Makeup Design III Television Room 219	Acoustic Space IV TV Set Sound Ambience Room 313	Dramaturgy IV Cont. TV Dramatic Writings Room 310
04:45 pm 06:30 pm	Stage Direction II Television Room 310		15-Minute Break	Painting II Painting Room I	Marketing and Comm. II Room 220

D.9.c 3rd Year

D.9.c.1 1st Semester

DRAMATIC ARTS			FREE-CHOICE MODULE		
3rd Year			1st Semester		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am	Creative Workshop V*	Voice V	Creative Workshop V*	Creative Workshop V*	Creative Workshop V*
	Part 1: Text	Creative Workshop Support	Part 1: Text	Part 1: Text	Part 1: Text
11:30 am 01:30 pm	Part 2: Performance	Room 313	Part 2: Performance	Part 2: Performance	Part 2: Performance
	Part 3: Media	30 Minutes	Part 3: Media	Part 3: Media	Part 3: Media
	Rooms 107, 108, 112	Movement V	Rooms 107, 108, 112	Rooms 107, 108, 112	Rooms 107, 108, 112
		Creative Workshop Support			
		Room 311A			
60 Minutes					
02:30 pm 04:30 pm	Voice V	TUESDAY BLAST!	Audience Sociology		
	Creative Workshop Support		Room 310		
Room 313	15 Minutes				
04:45 pm 06:30 pm	Movement V		Artistic Deontology		
	Creative Workshop Support		Room 310		
	Room 311A				

* The student should choose two out of three possible choices.

D.9.c.2 2nd Semester

DRAMATIC ARTS			FINAL EXERCISE MODULE		
3rd Year			2nd Semester		
Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:00 am 11:00 am		Graduation Report Rooms 309 and 310	Voice VI Final Exercise Support Room 108		Voice VI Final Exercise Support Room 313
		30-Minute Break			
11:30 am 01:30 pm			Movement VI Final Exercise Support Room 107		Movement VI Final Exercise Support Room 311A
60-Minute Break					
02:30 pm 04:30 pm	Final Exercise Rooms 107, 108, 116, João Mota Auditorium	TUESDAY BLAST!	Final Exercise Rooms 107, 108, 116, João Mota Auditorium	Final Exercise Rooms 107, 108, 116, João Mota Auditorium	Final Exercise Rooms 107, 108, 116, João Mota Auditorium
04:45 pm 07:00 pm					

