

HETSR / “L’art du croisement. La mise en scène: une construction politique et poétique”

Applied dramaturgy

Angebot für

Bisheriges Studienmodell > Theater > Master Theater > Partnerschulen > HETSR, La Manufacture Lausanne

Nummer und Typ	MTH-MTH-ERK-PART-02.18F.003 / Moduldurchführung
Modul	Partnerschulen 02 ECTS
Veranstalter	Departement Darstellende Künste und Film
Leitung	Maya Bösch
Ort	Lausanne, La Manufacture / Studios 5
Anzahl Teilnehmende	5 - 10
ECTS	2 Credits
Voraussetzungen	Unterrichtssprache: Französisch
	Read at least one of the chapters from Hans-Thies Lehmann’s book Postdramatic Theatre.
Zielgruppen	Students interested in exploring and experimenting with work tools concerning reflection around and design of staging, stage space, directing of actors, dramaturgy and transdisciplinarity. To be developed in this course: a combinatorial, singular, personal thought and practice.
Lernziele / Kompetenzen	Develop and defend one’s artistic conception. Transpose, translate, transform.
Inhalte	<p>For this class, students develop a self-portrait in writing that they send me one week before the class begins. This self-portrait is used to take a stand as a director and to develop the various relationships that everyone has with the world and with others. It is important that students base themselves on their own orientations, fields of interest and desires, and that they develop a portrait – the “state of artist” – which defines them best. Here are some examples :</p> <ul style="list-style-type: none"> – Relationship to the text – Relationship to space and stage – Relationship to the spectator and to the other (transmitter and receiver) – Relationship to the actor – Relationship to speech – Relationship to music – Relationship to rhythm – Relationship to the body – Relationship to other artists – Relationship to dramaturgy – Relationship to development and repetitions <p>This self-portrait exposes the student as a (future) thinker, conductor, as an artist, reader, composer, organiser, defines his sensitivity, his listening skills and evokes his visions, his images and universe. He presents his strengths and desires, but also his weaknesses. This portrait is also to be understood as a cartography of oneself, as a future director, sculptor of aesthetics and forms, shaper of meaning. This self-portrait will be a “face to face” between the student and myself at the</p>

beginning of the course, in order to create an exchange on his journey and create new challenges.

– Staging: Each student conceives a staging/performance alone or within a group. From a text that students choose themselves, they develop a staging lasting 20-30 minutes. It is possible to appropriate oneself a piece of contemporary writing or only a passage drawn from an act or a scene from a classical play, a poem, a manifesto, an original speech or a philosophical reflection. The student must let me know as soon as possible. The aim is to train and clarify the process of practical creation, ranging from the reading of the play and its dramaturgical analysis to a scenic, dramaturgical, and aesthetic construction. The choice of text to stage can also be done together with me, before the beginning of the course, during our “face to face”. The stagings will be developed during the course, as a “work in progress” or “work sketch”, and might end up being presented publicly.

Course content

Analysis and Discussion

Presentation of some thirty apparatuses and stagings that punctuate the trajectory of the sturmfrei theatre company (www.ciesturmfrei.ch). We will specify the role of the director, the actor, the space and its scenography, time and the construction of different temporalities, the subject, the dramaturgy, and its deployment, but also the role of the viewer.

Discussion and approaches of the stagings that marked the twentieth century through the invention of new forms, methods and approaches to theatrical practice, from classical dramaturgy to the breaking down of temporality and toward poetic force.

Writing and Practice

Realisation of all stages of the staging process, ranging from reflection and language, writing and subjective/objective interpretation all the way to the public event, the staging and the show.

Reinforce the subjectivity of each student, radicalise one's own approach.

Accompaniment. Confrontation and constructive criticism.

Bibliographie / Literatur

« Le théâtre post-dramatique » de Hans-Thies Lehmann
« On Space » de la Compagnie sturmfrei / Maya Bösch
« On Body » de la Compagnie sturmfrei / Maya Bösch

Termine

09.05. - 18.05.2018

Dauer

09.00 - 13.00 Uhr und 14.00 - 18.00 Uhr

Bewertungsform

bestanden / nicht bestanden