HETSR / MONTAGE AND STAGING: THE JUMP CUT

Campus Wahlmodul / Master Class / Kursangebot der Partnerschule (HETSR)

Angebot für

Bisheriges Studienmodell > Theater > Master Theater > Bühnenbild > Wahlpflicht
Bisheriges Studienmodell > Theater > Master Theater > Dramaturgie > Wahlpflicht
Bisheriges Studienmodell > Theater > Master Theater > Regie > Wahlpflicht
Bisheriges Studienmodell > Theater > Master Theater > Schauspiel > Wahlpflicht
Bisheriges Studienmodell > Theater > Master Theater > Theaterpädagogik > Wahlpflicht
Bisheriges Studienmodell > Theater > Master Theater > Partnerschulen > HETSR, La Manufacture Lausanne

Nummer und Typ	MTH-MTH-WPM-02.20H.015 / Moduldurchführung
Modul	Master-Campus-Theater-CH 02 ECTS
Veranstalter	Departement Darstellende Künste und Film
Leitung	Responsible: Robert Cantarella Teachers: Nina Negri and Clémentine Colpin
Ort	La Manufacture; Studio V or VI, Lausanne
Anzahl Teilnehmende	1
ECTS	2 Credits
Zielgruppen	Alle
Lernziele / Kompetenzen	- To acquire an overview of montage, its potential forms, techniques, procedures and effects on the viewer - To develop an articulated reflection on thought-montage and the creative strategies it facilitates, especially in dramaturgical terms - To be able to use montage as a practical tool for staging, the directing of actors and thinking about space
Inhalte	This workshop is dedicated to audio-visual editing and its application in the field of staging and scenography (direction of actors, technique and dramaturgy). During the first phase of the workshop (2 days), we will identify the axes of a “thought-montage”, which has its origin in the field of cinema and is useful for analysing and designing a performative form. In order to do this, we will view extracts from films that have shaped the history of montage, we will rely on works of phenomenological philosophy and cinematographic theory, and we will look at singular works by directors who integrate editing procedures into their scenic practice. If editing can be considered as the founding and structuring element of continuous narration, we will also address more experimental practices and the contributions they generate such as the destruction of linearity in favour of rhythm and arrhythmia, of the senses and the body, as well as the emergence of a new relationship to dramaturgy. In particular, we will investigate the notion of the “jump cut” as a formal process of discontinuity, but also as a tool for the construction of meaning and the writing of the senses. During the second phase of the workshop (one week), we will share a vocabulary and an inventory of scenic protocols drawn from the notion of the jump cut. These jump cut protocols can be applied to the direction of actors as well as to other arts and techniques of the stage, such as light, sound, set design and video.

	From the practical experience of these protocols, and with the help of the present team of technicians and actors, each student will be able to stage and design a brief scenic form that s/he will present at the end of the workshop.
Termine	December 16 and 17, 2020 January 11 to 15, 2021
Dauer	9:00-13:00 / 14:00-18:00
Bewertungsform	bestanden / nicht bestanden