

Directors and Stage Designers Laboratory

Code: 43152
ECTS Credits: 6

Degree	Type	Year	Semester
4313879 Theatre Studies	OT	0	1

Contact

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Use of Languages

Principal working language: spanish (spa)

Teachers

Elisabeth Escude Galles

Prerequisites

ET

Objectives and Contextualisation

The module consists in a practical project with professional actors that will connect to a hypothesis on the full devising of a performance. The objective is to provide the student with advanced references relative to the methodologies that enable practical researches in the field of the creative processes connected to theatre performance. The module will start with an introduction on staging theory and creative processes. From this ground, the module will develop a stage-directing laboratory. The work will revolve around the investigation and reflection on efficient methodologies. Parallel to this, a staging project should be designed that is coherent to the methodology proposed to direct actors. The teacher will give support in the class, providing any needed theoretical and practical tools.

Competences

- Apply research methods in the different study disciplines of the performing arts according to the relevant conceptual frameworks.
- Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
- Follow the codes of practice that govern research activity.
- Plan and design an original, personal research project on an aspect of the performing arts.
- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
- Transfer pragmatic knowledge of theatre processes on to the conceptual level so as to bring practice into research. (Specialisation B).
- Work in interdisciplinary teams in varying contexts.

Learning Outcomes

1. Apply conceptual tools that help to decode and intervene effectively in a process of direction of actors.

2. Apply practical research methods in the field of direction of actors, according to contemporary paradigms.
3. Communicate and justify conclusions clearly and unambiguously to both specialised and non-specialised audiences.
4. Conceptually formulate the problems, achievements and the implicit internal logic in practical research into the direction of actors.
5. Create links between the research work with the actors and the overall construction of the performance.
6. Follow the codes of practice that govern research activity.
7. Objectify the creative processes of direction of actors and the different interventions that help to place them on the level of practical research.
8. Plan and design a research project in the field of direction of actors, accounting for the methodology used on the basis of the technical, ethical and aesthetic variables of the process.
9. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
10. Work in interdisciplinary teams in varying contexts.

Content

1. Staging. Theoretical and practical knowledge of the central proceedings in staging. Study of concepts and diverse analytical methods that can be applied, with referencing of their theoretical rationale. Recognition of diverse theatre methods and their influence in the process of analysis and definition in the work with actors.
2. Theatre as a system of communication. General definition. General theory of systems. Communicative value of all the stage elements. Internal Communication system and external communication system. The relation to the spectator.
3. The concept of action. General definition. Verbal action, psychological action, physical action and psychophysical action. Internal action and external action. Basic concepts for the analysis of the action: circumstances, objectives, conflicts, tendencies, obstacles, etc.
4. The process of analysis of the action. Establishing the circumstances and the study of the situation. Quotidian situation and stage situation. The role of imagination: quotidian logic and creative logic. Logic and coherency of the actions with regards to the creative project. Analysis stimulus-response. Possible action and impossible action. Poetic action.
5. Determining of the space and initiating of movement. Definition of place. Study of proportions. Everything communicates. Analysis of the movement impulse. The physical action: Sense of the physical action in a specific space. To do, to not to do and to stop doing. The meaning of movement and distance. Concept of planning.
6. The action as constructive element for sense and form. The logical structure of action in habitual contexts and in stage contexts. The use of the action as a motor for staging. The spectator as a point of reference and as a term for dialogue.
7. The dramaturgy of the Director. The attitude and presence of the director. His/her "second nature". Dialogical approach towards the actor. Organization levels. Methodologies and techniques for directing actors. References: Stanislavsky, Txékhov, Meyerhold, Barba, Clurman, Bogart, Mitchell, amongst others.

Methodology

Laboratory dynamic is eminently practical. Students will confront themselves with many exercises that will enable the teacher to respond to many theoretical aspects that may arise.

The course is structured as follows.

Students will work in groups (number depends on the amount of enrolled students) on diverse staging proposals that will outline the multiple forms of approaching one same text and the different creations of meaning depending on the usage of diverse theatrical signs.

Although students should do this essential step of staging, the module is aimed at directing actors: the aim of the subject is to produce a work with professional actors, on the investigation around this aspect of stage

directing. The teacher, in this stage practice, will facilitate the tools for students to acquire knowledge and delve into the field of stage directing for actors.

As a result of this process, the teacher will ask for individual tasks suited to students' profiles and interests.

The teacher will tutor the sessions. Tutorial hours will be aimed at the following-up of exercises and the practical projects that may be proposed, both in-group and individually.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes/exhibitions, resolution of exercises, classroom practices	30	1.2	1, 2, 6, 5, 4, 7, 8, 9, 3, 10
Type: Supervised			
Cooperative learning, debates, presentation of practical work, tutorials	60	2.4	1, 2, 6, 5, 4, 7, 8, 9, 3, 10
Type: Autonomous			
Reading articles or texts of interest, personal study	60	2.4	1, 2, 6, 5, 4, 7, 8, 9, 3, 10

Assessment

A. Practical exercises to be realized by students.

1. Staging project in groups in relation to the material that the teacher proposes.
2. Based on this group project, working with professional actors individually, in relation to the proposal of diverse action models. Preparation and execution of the material proposed by the teacher to verify, based on students' proposed hypothesis, the changes of meaning provoked by the changes in the models of action. Analysis of the perceived action. Practice in the observation and perception capacity of the action and its meaning. Generating actor's action.
3. Re-elaboration of the project of staging a text following the analysis and projection criteria studied in the module. Personalised research project based on the experimented practice.

B. General Aspects

The module is a continued evaluation, however certain aspects will be taken into account:

- Attendance (80% minimum in order to be evaluated), following-up and participation in the course.
- Individual contributions to the practical work with the actors (40%)
- Individual contributions to the conceptual reflection on the different methodologies of actor directing in class (20%)
- Delivery of group and individual stage directing project (40%), of which the following will be evaluated: Presentation. Expression. Comprehension and correct use of the concepts worked upon. Suitability and comprehension of the used processes and analysis methods. Internal coherency of the staging proposed and presented.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
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Attendance and participation in the classroom	40 %	0	0	1, 2, 6, 5, 4, 7, 8, 9, 3, 10
Attendance at tutorials	30 %	0	0	1, 2, 6, 5, 4, 7, 8, 9, 3, 10
Delivery of reports and works	30 %	0	0	1, 2, 6, 5, 4, 7, 8, 9, 3, 10

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