

## Lab Academy study plan

### FIRST YEAR

The student learns the basic elements of acting.

At the end of the first year there is an intensive internship that will end with the staging of a show-performance, curated by the students themselves.

#### **Disciplines of study for the first year:**

##### **Acting area:**

##### • **Improvisation and creativity:**

Theatrical improvisation techniques to stimulate imagination, creativity, spontaneity, listening, the ability to communicate and interact with others. Collective writing exercises.

##### **Competences:**

- Knowing how to stimulate sensitivity in the comforts of creativity and the process of creation.
- Knowing how to promote an attitude of openness to the unexpected.
- Knowing how to react and respond to the variables and unforeseen events of the theatrical action.
- Knowing how to recognize and use mistakes, impasse, silence and imperfection, to use these concepts as tools for research and creation.
- Knowing how to recognize and build a new grammar of the body and movement in order to enrich one's own archive of gestures and actions. Knowing how to modulate the quality of the gesture and the words in an articulated and fluid way.

##### • **Study of dialogue, monologue, and interpretation:**

Study of dialogues and monologues extracted from both classical and contemporary dramaturgy: character analysis and interpretation.

##### **Competences:**

- Knowing how to interpret the monologue and dialogue taking into account the technical aspects necessary for acting and with particular attention to the context in which the monologue and dialogue are used.

##### • **Techniques and methods of acting:**

Reworking of some of the most consolidated acting methodologies in the academic field: Stanislavski, Chekhov and Grotowski.

Training of the actor to achieve knowledge and dynamic control of space; the analysis of body movement and the use of the voice first in a spontaneous form and then with script; awareness and enhancement of one's physical / emotional characteristics.

##### **Competences:**

- Knowing how to use one acting method rather than another
- Developing an own conscious technique, arising from the study of the main methodologies
- Experimentation with the most recent acting techniques, especially those involved in film-style acting.
- Recognition of the main acting methods studied during the course: Stanislavski, Grotowski, Mejerchol'd, Lecoq.

- Knowing how to use an acting method (or more elements arising from the different methods) rather than another, depending on the type of work, study and analysis of the character and the text.
- Knowing how to understand value and having the ability to express resistance. Intended as an attitude of constant and continuous attention to the work done, the ability to manage one's energies constantly throughout the duration of the stage action.
- Knowing how to understand value and have the ability to express presence. As an attitude of constant and imperturbable attention to oneself and to all the actors involved in the dynamics of the theatrical action.
- Knowing how to understand value and have the ability to express balance, the ability to constantly engage in dialogue between awareness and the unknown, between security and discovery, between certainty and error.
- Knowing how to understand the value of the ability to express presence. Like an attitude of constant openness and authentic interest in what happens inside and outside of us.

- **Techniques and vocal expression:**

Breathing and vocalization exercises to increase the range of the voice and enhance the volume.

## **MOVEMENT AREA**

- **Dance and body expression:**

Physical training of the actor and basic consciousness of the body with exercises and improvisations on rhythm, space and energy.

## **THEORETICAL AREA**

- **Diction:**

The word "diction" indicates the exact way to pronounce the words. Rules of pronunciation of the Italian language. The goal achieved through specific exercises made for the correction of sounds, dialectal cadences or pronunciation defects and the acquisition of tools for greater control in the use of the voice and greater expressive activity.

- **Competences:**

- Knowing how to recognize the difference between open and closed vowels.
- Knowing how to recognize deaf and voiced consonants.
- Know your own voice to know how to use it with expressive activity.
- Knowing how to "eliminate" dialect and the most common pronunciation defects and therefore acquiring greater effectiveness and better speech cleansing.

- **History, aesthetics and ethics of the theatre:**

The birth of Greek dramaturgy in 5th century BC.

The development of the genre "tragedy" until the mid-nineteenth century.

The history of the "comedy" genre from Aristophanes to nineteenth-century vaudeville.

The medieval theatre.

The theatre between the nineteenth and twentieth centuries (in Germany, France, Italy, Spain, Russia, Poland, in the Scandinavian countries).

Contemporary theatre (in Italy and in Europe).

The avant-garde and the birth of direction.

- **Competences:**

- Know about the structure of tragedies and comedies from Greece (5th century BC) onwards.
- To know the authors studied during the course, their theatrical works and the relative historical-political-social period.
- Knowledge of the main acting methods: Stanislavski, Grotowski, Mejerchol'd, Dalcroze, Lecoq.

- **Analysis of the theatrical text and expressive reading:**

Study of logical accents, pauses, tone, rhythm, volume and intensity and emotional nuances. Reading of prose passages. Exercises aimed at getting to know the theatrical text and analysing it (historical-socio-cultural environment, contents of the text, the characters and the relational dynamics between them, understanding the linguistic structure ...)

**Competences:**

- Knowing how to understand the message of the author of the dramaturgical text.
- Knowing how to understand the dramaturgical structure of the text.
- Knowing how to recognize the chain of events that distinguish their succession.
- Know the semiotics of the characters' own language.
- Knowing how to recognize punctuation and its specificity.
- Knowing how to recognize the grammatical structure of the text and its expression.
- Knowing how to recognize the internal rhythm.
- Know your own voice to know how to use it with expressive effectiveness.
- Knowing how to evoke the situations present in the text through vocality.

## SECOND YEAR

### ACTING AREA

- **Improvisation and creativity:**

Theatrical improvisation techniques to stimulate imagination, creativity, spontaneity, listening, the ability to communicate and interact with others. Collective writing exercises.

- **Study of dialogue, monologue and interpretation:**

Study of dialogues and monologues extracted from both classical and contemporary dramaturgy: character analysis and interpretation.

- **Techniques and methods of acting:**

Reworking of some of the most consolidated acting methodologies in the academic field: Stanislavski, Chekhov, and Grotowski.

Training of the actor to achieve knowledge and dynamic control of space; the analysis of body movement and the use of the voice first in a spontaneous form and then with a script; awareness and enhancement of one's physical / emotional characteristics.

- **Techniques and vocal expression:**

Breathing and vocalization exercises to increase the range of the voice and enhance the volume.

### MOVEMENT AREA

- **Dance and body expression:**

Physical training of the actor and basic body consciousness with exercises and improvisations on rhythm, space and energy.

### THEORETICAL AREA

- **Analysis of the theatrical text and expressive reading:**

Study of logical accents, pauses, tone, rhythm, volume and intensity and emotional nuances. Reading of prose passages. Exercises aimed at getting to know the theatrical text and analysing it (historical-socio-cultural environment, contents of the text, the characters and the relational dynamics between them, understanding the linguistic structure ...)

- **Theatre direction:**

Provide students with all the elements necessary to stage a theatrical show: from the conception of the project to the staging, through the writing, to the work with the actors (the gestural choreographic movement, the study of the character ...), to the study of the scenography, of the lighting design, of the costumes, of the music as sound carpet of the show.

• **Principles of theatrical lighting technology:**

Brief hints of theatrical scenography. Knowledge of the devices for lighting the scene, interpretation and creation of a lighting plan.

Using microphones. Using the audio mixer.

• **Teaching techniques:**

A student should also have the opportunity to learn teaching methodologies and techniques precisely because the market, increasingly, requires experts in theatrical languages within schools and situations related to both social and active citizenship. The objective of the module is to provide and consolidate skills that allow students to produce, present, conduct and verify effective and high quality projects in possible public and private structures. The figure of the theatre expert is he or she who, having an artistic and theatrical training is able to transduce pedagogical and training skills in a given context.

**Competences:**

- Knowing how to organize and animate learning situations.
- Knowing how to manage the progression of learning.
- Design and develop differentiation devices.
- Involve pupils in their learning and in their work.
- Knowing how to work in a team.
- Knowing how to recognize and maintain the role of theatre experts.
- Knowing how to recognize the role and tasks of teachers.
- Knowing how to plan a theatre intervention in schools or in the social sector.
- Knowing how to bureaucratically manage a theatre intervention in the social sphere.

• **Circulation and promotion**

Once you have graduated from the academy? What can I do? How can I get around? These are legitimate questions for those who decide to undertake a training course that presupposes a possible job outlet. We believe it is impossible and above all false to promise a job or contacts with possible companies but we believe it is absolutely necessary to provide students with skills in order to know the entertainment market and be able to produce or trigger yourself in the most effective and professional way possible. The module in fact provides contents and techniques of production and self-promotion.

**Competences:**

- Knowing the theatrical and artistic market.
- Know the references of the national labour contract.
- Know how to apply Safety standards and certifications.
- Knowing how to produce effective and interesting offers for the world of work.
- Knowing how to activate crowdfunding actions and operations.
- Know elements relating to the third sector and associations.
- Knowing elements of VAT number management and associations.
- Knowing how to prepare a CV appropriate to the context.
- Knowing how to find information relating to auditions.

**Internship**

The collaboration with foreign partners will offer students both the first and second year to carry out an internship experience abroad, in which theatrical techniques and methodologies will be deepened through lessons and workshops held by foreign teachers, aimed at the realization of a performance.

### **Workshop**

Students will be offered the opportunity to follow lessons and real practical workshops, held by nationally and internationally renowned artists such as Gianni Clementi, Gabriele Vacis, Leonarda Saffi, Manfredi Rutelli, and Hektor Budlla, aimed at deepening the contents of the training course.

### **Critical Vision of Shows**

Students will have the opportunity to follow shows and performances and then discuss in sharing with the teachers, because doing but also seeing and even more “knowing how to see” is an extremely important practice for developing critical and observation skills and competences.

### **Realization of a show**

At the end of each academic year, the students will carry out the staging of a show, with the participation of a professional director, in which the disciplines learned during the training course will converge.

The various disciplines will be enriched by the presence of teachers and directors from outside the Academy.