

GRUNDTVIG PROJECT SCHEDULE – 2013 – 2015

Date	Location	Multilateral Activity
August 2013		
September 2013	London - Guildhall School of Music and Drama	<p><u>Developing Key Competencies Through Theatre Practice - Kick-Off Meeting</u></p> <p>A meeting of all partner institutions to discuss the working processes, documentation, reporting and outcomes of the project 'Developing Key Competencies Through Theatre Practice'.</p>
October 2013		
November 2013	Milan - Accademia dei Filodrammatici	<p><u>Movement teaching: self-knowledge, relationship, expressiveness; Exchange of information, thoughts and exercises relative to body work</u></p> <p>Movement teachers from different drama schools will compare different approaches from a practical perspective in order to explore possible teaching methods in common and to broaden their knowledge in this field. There will also be specific times set apart in which to exchange opinions and discuss from a theoretical point of view how to use the teaching of movement not only in a theatrical setting but also for the development of the quality of communication in different situations.</p> <p>This activity will aim to develop:</p> <ul style="list-style-type: none"> • Self-awareness • Interpersonal skills • Communication
December 2013		
January 2014		
February 2014		

March 2014	Madrid - RESAD	<p><u>Thinking on action: practice as research</u></p> <p>The workshop will be directed by 2 teachers of actors training (both physical and creative approaches). Learners will work in separate interdisciplinary groups, each one led by a specialist from RESAD. They will develop strategies of practice and/or research through physical training or discussions on creation. The last part of the workshop will join together all the learners in a concluding session about Reflecting in Practice (led by Sol Garre) and Stage Awareness (acting/directing/creating) through performance practice (led by Michael Stubblefield).</p> <ul style="list-style-type: none"> • Research on oneself and in one's practice through Theatre • Focusing on HOW-to-learn rather than WHAT-to-learn strategies
April 2014		
May 2014		
June 2014	Strasbourg - TNS	<p><u>Mask and Costume</u></p> <p>Approaching, exploring and sketching a “family of masks” that would be specially collected for the occasion; Questioning the relation between the mask's body and the costume and showing an exhibition of mask.</p> <p>This activity will aim to develop:</p> <ul style="list-style-type: none"> • willingness to learn: being inquisitive, enthusiastic and open to new ideas • self-awareness: knowing your strengths and skills and having the confidence to put these across • teamwork: being constructive, performing your role, listening and encouraging
July 2014		
August 2014		

September 2014	Vilnius - Lithuanian Academy of Music and Theatre	<p><u>Multilingual experience in creating performance</u></p> <p>The aim of the teaching is to gain practical experience and theoretical knowledge about basics of expression in international multilingual team (as a small social community model), where language differences set additional barriers for communication, self-presentation and understanding of each other.</p> <p>The work is based on the dramatic texts of Chekhov, Shakespeare or Pirandello on and takes practical 3 days process, complemented by lectures. Through series of exercises, supported by theoretical insights, participants will explore different ways of presenting classical characters through movement, rhythm and sound, putting aside the text. The focus will be on the development of physical skills, temperament and dynamism of expression, co-ordination, musicianship, sense of rhythm and movement memory.</p> <ul style="list-style-type: none"> • improved skills of self-expression • communication • strengthened self-awareness • understanding of public space
October 2014		
November 2014		
December 2014		
January 2015	Brussels - INSAS	<p><u>New Images on Stage</u></p> <p>A symposium dedicated both theoretical and practical aspects of how to deal with new images on stage through technology, which will attempt to give a frame of reference through a historical, dramaturgical and esthetical approach.</p> <p>Incorporating actors, dancers, sceneographers, light-designers, directors, choreographers and writers this activity will develop a space to discover tools and what happens when we use it, or when we have to deal with it.</p>

		<p><i>This activity will aim to develop:</i></p> <ul style="list-style-type: none"> • Skills of self-expression • Open fields of competence • New ways to create and communicate • Non-verbal ability
February 2015	Lisbon - Escola Superior de Teatro e Cinema	<p><u>Objects, Memory and Media</u></p> <p>The seminar will create conditions for developing experiences of space construction through evocative objects and the use of multimedia devices. The objective is to test and debate the workflow and dynamics between conventional scenography and multimedia products and devices. The expected result is to envisage the stage as space of memory through transient objects.</p> <ul style="list-style-type: none"> • Prioritising • making decisions • assessing progress and making changes if necessary thinking things through in a logical way in order to determinate key issues • creative thinking and building effective relationships • specific language skills
March 2015		
April 2015		
May 2015	Copenhagen - Statens Scenekunstscole	<p><u>Theatre and interactivity: A Symposium</u></p> <p>The symposium will focus on the new forms of interactivity in the performing arts; social intervention, sensual meetings, public involvement and use of new media - everything turned upside down to create a new reality in the theatre. A reality where artists reach out to the human being in all of us, and seek for the authentic in the art; while the audience can no longer remain passive, but must engage in new ways. What kind of aesthetic and ethical considerations does this create among theatre artists, and how does it affect the audience?</p>

		<ul style="list-style-type: none"> • Communication; from a traditional form of communication to multiple ways of communicating. To “break down the fourth wall”. • Flexibility; training for participants to relate to an audience and their reactions • Commitment/motivation; to engage in developing theatre and performing arts
June 2015		
July 2015		
August 2015		
September 2015	All Partner Institutions	Submission of Final Report