



University of Novi Sad
Zorana Đinđića 1
21000 Novi Sad
Republic of Serbia
Tel. +381 21 485-2000 Fax: +381 21 450-418
E-mail: rektorat@uns.ac.rs * [http:// www.uns.ac.rs](http://www.uns.ac.rs)

TEMPUS PROJECT

**DEVELOPMENT AND IMPLEMENTATION OF COURSES FOR
THEATRE TECHNICIANS AND STAGE MANAGERS (ScenTec)
530810-TEMPUS-1-2012-1-RS-TEMPUS-JPHES**

5th MEETING - WORKSHOP

02-05. June 2014.
Stockholm, Sweden

**530810-TEMPUS-1-2012-1-RS-TEMPUS-JPHES
DEVELOPMENT AND IMPLEMENTATION OF COURSES FOR THEATRE TECHNICIANS AND
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Venue of the meeting:

Stockholm Academy of Dramatic Arts, Stockholm, Sweden

Present participants:

University of Novi Sad, Novi Sad, Serbia

Dr Milena Krklješ
Dr Romana Bošković
Mr Olivera Gračanin
Žarko Lazić
Aleksandra Pešterac
Jovan Joković

University of Arts, Belgrade, Serbia

Dobrivoje Milijanović
Branislava Stefanović
Pavle Dinulović
Veljko Stojanović
Olga Stanković

University of Banja Luka, Banja Luka, Bosnia and Herzegovina

Dr Marina Radulj
Drasko Gajic

University of Tuzla, Tuzla, Bosnia and Herzegovina

Dr Maja Hrvanović
Dr Selma Porobić
Zoran Pavljasević
Ljubisa Veljković
Damir Piric

National Theatre of the Republic of Srpska, Banja Luka, Bosnia and Herzegovina

Milan Leper

Srpsko narodno pozorište, Novi Sad, Srbija

Radoslav Bukumirović
Dusan Jovanović
Tihomir Boroja

National Theatre Uzice, Uzice, Serbia

Nemanja Ranković
Marijana Zoržić Petrović



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Erasmushogeschool Brussel, Brussels, Belgium

Chris Van Goethem

National Academy of Arts, Sofia Bulgaria

Marina Raytchinova

Royal Welsh College of Music and Drama, Cardiff, United Kingdom

Ian Evans

Stockholm Academy of Dramatic Arts, Stockholm, Sweden

Anders Larsson

A workshop for teachers on courses within SCENTEC project took place in Stockholm from 02-05. June 2014. Host institution was Stockholm Academy of Drama Arts (SADA). The workshop was led by team consisted of professionals from partner countries from EU: Ian Evans (Royal Welsh College of Music and Drama, Cardiff, UK), Chris Van Goethem (Erasmushogeschool Brussel, Brussels, Belgium) and Anders Larsson (Stockholm Academy of Drama Arts, Stockholm, Sweden). Participants in workshop were teachers on future courses, representatives from the partner institutions of the University of Novi Sad, University of Arts in Belgrade, Banja Luka University, University of Tuzla, Serbian National Theatre from Novi Sad, National Theatre from Banja Luka and the National Theatre from Uzice, divided into groups for stage, light and sound.

The aim of the workshop was to work together in groups for stage, light and sound courses and see work in practice using all necessary stage technique and technology, testing and validating the structure of courses and methods. Members of each working group (stage, light and sound), were from different partner institutions with an extensive experience in education and practice. In this way, a great combination of academic and practical approaches were made and curricula of the courses are designed in such a way that each topic has a part covered in the theory and part that is the practical work.

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The first day of the workshop was devoted to the basic level course. The task of each participant was to prepare a segment of the curriculum in no longer than 20 minutes. Mentors have held a thematic lecture, using all necessary stage technique and technology. Participants were able to separate the classrooms and theatre studios, to play segments to each other and to define the methodology. At the end of the day, the methodological approach was analysed, making the following conclusions:

- Each topic in the courses should be processed in both the theoretical and practical way;
- It is important to define a level of knowledge that is expected from students in relation to the foreknowledge access specific teaching units;
- It is important that teachers always have focus within timeframes of courses curriculum for specific topics.

The second day of the workshop was devoted to advanced courses. The task of each group was to prepare one segment of the curriculum in the time interval of no longer than 20 minutes and to present it to members of other groups, using all necessary stage technique and technology. The conclusions that have been reached after the second day are:

- Practical exercises that use stage equipment should be simple because of the course participants are expected to repeat them on the spot. Teachers of courses should explain how to use the equipment;
- The best approach is to use practical exercises to demonstrate a good way of working, and what is wrong;
- It is important that teachers on courses are absolutely sure of what are doing, to be able to give a lecture, but also to practically demonstrate the exercise and explain every detail and answer questions.

On the third day, the groups worked together, with the presence of EU mentors, comparing thematic lectures, coordinating positions between groups and the adopting a uniform methodology. Members of working groups discussed about the different approaches and have agreed that creative potential of the theatre should be "mapped" into the domain of operation theatre techniques, on courses that are developed within SCENTEC project. Topics that are covered in interesting and creative ways are understandable and closer to the students on both basic and advanced level courses.

All participants have been practicing on stage equipment at the SADA. Each group, for the purposes of the exercise, was able to use an independent studio, which could have been configured and equipped in relation to the exercise or lecture that was performed. Working on the stage, using all the necessary equipment and materials, actively involved in the process of working with the equipment, all the participants had the opportunity to enter into the role of teachers and trainers, but also as course participants of other working groups, and thus, to observe it from two different perspectives, analyse courses and if necessary transform anticipated curriculum courses.