

## ACTOR'S CREATION – GUIDELINES FOR WORKING IN VERSE

Teacher: Ricardo Arqueros

### Course description:

For any actor, facing a new text is always a fascinating adventure. We need to find our own way of playing the character, our own rhythm and our own motivations in order to feel free on stage. However, said freedom might end up restrained in the tight corset that verses can be. In order for an actor to become a truly creative element in the hands of the director, instead of just a performer following orders, they must have some theoretical knowledge and master a series of practical tools in order to trigger sensitive awareness.

This is precisely the aim of our workshop: to explore, understand and acquire these skills using a text from the Golden Age as a basis.

### Methods:

The first seven units will be all about theory. They will serve as a basis for approaching the text, and they will be analysed in the first two sessions. The next two will work as the link between theory and practice. Unit 8 deals with the main objective of this workshop, while the last two sessions will be devoted to setting up and interpreting the texts. Classes are built upon a theoretical basis that will be applied through games and exercises. They will be progressively used to work on brief scenes, monologues or sonnets, which will serve as a preparation for an eventual real staging.

### Addressed to:

Anybody who is passionate and willing to explore verse acting.  
No previous experience in the field is required.

### Please note:

Students will be provided with a selection of texts written by all-time authors such as Lope de Vega, Calderón de la Barca, Francisco de Quevedo and Agustín de Moreto. After reading all the texts, they will choose only two to work on during the workshop.

### Programme:

#### Unit 1: THEATRE IN THE GOLDEN AGE.

Actors and companies. Theatre premises. Businessmen and administrators. The audience and show reception. Staging. Transmitting a text.

#### Unit 2: LOPE DE VEGA. A new comedy-making art.

#### Unit 3: CALDERÓN DE LA BARCA. Development and symbols.

#### **Unit 4: CONTEMPORARY PLAY SETUP.**

Directors and texts. Contemporary personal reading.

Actors and texts. Creativity at the service of staging.

How to interpret verses: actors' verse reciting and the updating/no updating dilemma.

#### **Unit 5: METRICS**

- a) Syllables
- b) Verses
- c) Stanzas

#### **Unit 6: RHYTHM**

- a) Syllabic time
- b) Rhythmic accent
- c) Pauses

#### **Unit 7: EXPRESSION**

- a) Intonation
- b) Rhythm
- c) Communicative purpose

#### **Unit 8: FROM THEORY TO SCENE**

- a) Practical application of chosen texts
- b) Instrumentation
- c) Rehearsals and presentation

#### **HOUR BREAKDOWN**

- 11 April to 4 May 2016
- Mondays and Wednesdays from 4 to 8 p.m.
- 8 sessions
- 30 hours – 3 CECLEC-ECTS credits
- 30 ICE hours.

- 11, 13, 18, 20, 25 and 27 April
- 2 and 4 May

**VENUE:** GB/1002 room (Germán Bernácer building)



PLEASE NOTE.

IN ORDER TO OBTAIN THE COURSE CERTIFICATE, STUDENTS MUST:

- \*ATTEND AT LEAST 80% OF TOTAL COURSE HOURS
- \*HAVE PAID FOR COURSE FEES
- \*PASS TEACHER'S ASSESSMENT TEST
- \*COMPLETE COURSE SATISFACTION SURVEY