

**ÉCOLE SUPÉRIEURE
D'ART DRAMATIQUE
DU TNB
TNB DRAMA
SCHOOL**



**2018
— 2019**

Théâtre National de Bretagne
Direction Arthur Nauzyciel



THE TNB NATIONAL CENTRE FOR THE DRAMATIC ARTS (CDN)

The Théâtre National de Bretagne (TNB) traces its roots back to the very creation of the Centre Dramatique de l'Ouest (the West Center for the Dramatic Arts) in 1949. With the creation of the Maison de la Culture (House of Culture) in 1968, the 2 entities began working closely together. The merger of the two organizations in 1990 led to the creation of the TNB. In many respects the TNB is a standout CDN. As a European center for theatrical and choreographic production, its mission embraces not only theater, but dance, music, cinema and education. Included in its mission is the organization of an annual Festival. The TNB welcomes some 200,000 spectators every season. Since its founding, a number of directors have stood at its helm: Hubert Gignoux, Georges Goubert, Guy Parigot, Chérif Khaznadar, Dominique Quéhec, Pierre-Jean Valentin, Pierre Debauche, Emmanuel de Véricourt, François Le Pillouër. Since 2017 the actor and stage director Arthur Nauzyciel has led the TNB. On taking charge, Arthur Nauzyciel introduced an artistic project grounded in 3 fundamental values: Share, Transmit, Connect. In addition, he appointed 16 associate artists, a research fellow, and an actor. Nauzyciel's project for the TNB aims to collapse many of the traditional barriers between artistic disciplines, while inviting the public to explore different artistic offerings. At the same time an extraordinary plasticity of artistic expression is on display. Cinema also assumes its rightful place in the programming and forms an integral part of the TNB's offer. With the start of the academic year 2018, Arthur Nauzyciel and his associate director for academic affairs, Laurent Poitrenaux, introduced a reform of the academic program at the TNB School of the Dramatic Arts. The dual aim of the reform is to train multidisciplinary performers and open the school to international influences.

ASSOCIATE ARTISTS

Stage directors

JEAN-PIERRE BARO
JULIE DUCLOS
VINCENT MACAIGNE
GUILLAUME VINCENT

Choreographers

DAMIEN JALET
SIDI LARBI CHERKAOU
GISÈLE VIENNE

Performers

MOHAMED EL KHATIB
PHIA MÉNARD

Writers

MARIE DARRIEUSSECO
YANNICK HAENEL

Plastic artists

VALÉRIE MRÉJEN
M/M (PARIS)
XAVIER VEILHAN

Musicians

ALBIN DE LA SIMONE
KEREN ANN

Historian

PATRICK BOUCHERON

Associate academic director
LAURENT POITRENAUX



THE TNB SCHOOL A NEW ACADEMIC PROJECT

LAURENT POITRENAUX ARTHUR NAUZYCIEL

In September 2018, the 20 new students began their three-year curriculum at the TNB Drama School. With an actor stage director at the head of the TNB, the ideas behind the theater project stand at the very heart of the drama school's project as well. For the first time since its founding, the director of the TNB serves simultaneously as the director of the TNB Drama School. Arthur Nauzyciel shares responsibility for the School with the actor Laurent Poitreneaux, the associate academic director. The new academic project has been designed around a group of associate artists and a research fellow so as to offer a multidisciplinary curriculum in the dramatic arts, which is also international in character.

"Our teaching is not about what we know but about what we are seeking to find out"

— Gilles Deleuze

This statement summarizes the School's guiding philosophy. As instructors we are not in an imperious relationship with respect to the students. Our purpose is to provide them with tools, but also to invent these tools together, building on our experience, in close cooperation with Arthur Nauzyciel's project for the TNB, which revolves around theater, music, dance, the visual arts and cinema. The curriculum enables students to interact with diverse practitioners (Gisèle Vienne, Jean-Pierre Baro, Damien Jalet, Julie Duclos, Madeleine Louarn ...), and prepares them for the profession as it is today in all its configurations – far less compartmentalized than

in the past by means of collectives, technologies, video, sound, dance and the visual arts. To be an actor today no longer involves simply being a good performer or speaker of texts, notwithstanding that what unites us with Arthur is our mutual relationship to language. There is also the relationship to our physical bodies, associated with the text. The School must reflect that as well, since actors stand at the very crossroads of all imaginable art forms.

Similarly, in 2018, our competitive entrance procedure reflected this intention. It was not in our view a mere iconoclastic process, but rather the acknowledgement of a necessity: how could we find those individuals who genuinely desire to commit to our School? We selected the students, but they selected us as well.

This dynamic justified our idea of a "first round" with a requirement to provide a "creative dossier": including videos, replacing the time-honored principle of short stage auditions.

In so doing we were able to draw candidates with different dreams, from different backgrounds and origins. The result: over one thousand applications in 2018, which says something about the times and about a generation with amazing generosity and imagination. We selected 140 candidates in the second round. In this next round students of the outgoing graduating class took to the stage and played opposite the candidates in auditions. In a sense, one graduating class handed over the baton to the next. The third round of the selection process involved a workshop for 40 candidates lasting several days. In the end we made offers to some twenty successful individuals, who became our tenth graduating class for 2018-2021."

— Laurent Poitreneaux,
Associate academic director

THE TNB SCHOOL SPEAK, READ, WRITE

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Language per se is pivotal to our project. It structures the reality in which our lives unfold. We pay special attention to the French language, an essential ingredient of an actor's work in this country. Special emphasis is given to its mastery in writing and reading. In addition to writing exercises and workshops, the in-depth work on reading and pronunciation is continued in performance sessions led by actors who each mentors a small group of students. Each student work closely with his/her mentor throughout the year on a classical role. We also study "translation": textual translation, on the one hand, in order to study the migration of meaning from one language to another and to understand how this impacts the actor's work; and, on the other hand, formal translation with the aim of understanding how a text can become an image and how an image translates into movements. Moreover, it is essential in our day and age to speak second language. An ability to perform and communicate in another language can only expand the range of opportunities in France and abroad going forward. Generally speaking, the School serves as a central point of interaction between individuals and provides an arena for confronting practices and aesthetics.



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WORKSHOPS MASTER CLASSES

The School also serves as a laboratory of experimentation and research. At stake is the fostering and transmission of a sensitive relationship to the world. Throughout the learning process each student develops his or her distinctiveness as an actor with his/her own particular tools. Practice workshops lasting several weeks are led by TNB's associate artists, together with French and international artists invited throughout the season. These workshops concern not only stage practices, but choreography, music, writing, acting for the camera or in association with the visual arts. Workshop topics echo the artistic season and take a crossdisciplinary approach.



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SUPPORT FOR PERSONAL TRAJECTORIES

Already in the application package, each student is required to present a personal project to be developed over the duration of the programme of studies and materialized in the third and final year. Through individual mentoring, the School provides the framework for a privileged relationship between student-actors and TNB's associate artists. This special attention enables the student to move his/her project forward and, at the same time, to obtain valuable guidance in his/her personal progression. Generally speaking, the students are the very focus of the TNB's institutional policy and operations.

All students do work assignments with the TNB's various teams: for example, they engage in cultural work with the public relations team, participate in school-based programmes, take part in the work of the production team and, in the context of short technical traineeships, assist TNB's technical team.

ART AND POLITICS THE NEW ORIENTATIONS OF THE BACHELOR'S DEGREE

The connection with other disciplines is simultaneously practical and theoretical in nature. In the end everything comes down to theater, everything serves it. For example, it is important to understand how literature influenced music which resulted in a play which in turn became an opera, all of this in a particular context. TNB students are enrolled at the University of Rennes 2 and follow the specialization "Acting as a Profession": part of the Bachelor's curriculum in the Performing Arts. Thus, theoretical inputs from the university complement the practical ones from the School. As for the aesthetics of the theatre, our approach is to tackle the issues across several disciplines with a special emphasis in the area of Arts and Politics. Other disciplines within the Humanities – architecture, musicology, sociology, anthropology, semiology – are taught in collaboration with various schools and departments of the University.

AN INTERNATIONAL DIMENSION

In keeping with the new multidisciplinary and international project of the TNB, likewise the academic project of the TNB School is consistent with a profound awareness of European history and adopts a resolutely international orientation. As the School strengthens its existing partnerships, it also develops new ones in new places – in Europe and on other continents – with international drama schools, art centres, art and architecture schools, international theatres and art festivals. We also organize student exchanges and international drama school meetings with foreign partner schools. Every third-year student spends one semester abroad as part of his/her degree requirement and in the context of completing his/her personal project (see above). In 2019, the TNB drama School applied to sign the European Union programme "Erasmus Charter for Higher Education" (still in process).



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ADMISSIONS FIGURES FOR THE 10TH GRADUATING CLASS JANUARY — JUNE 2018

1050 APPLICATIONS

26 ARTISTS SITTING ON THE SELECTION BOARD AT DIFFERENT STAGES IN THE PROCESS

2100 VIDEO VIEWINGS

138 CANDIDATES SELECTED FOR AUDITIONING

40 CANDIDATES SELECTED FOR THE WORKSHOP

20 STUDENTS ADMITTED AS THE 10TH GRADUATING CLASS



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