

Title and Code of Course: The Spectator's Craft: Analyzing Contemporary Theatre Productions			
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Credit Point Value: <b>6</b>	Number of Lessons per Week: <b>2</b>	Type of Course: <b>Seminar</b> <input checked="" type="checkbox"/> <b>Lecture</b> <input type="checkbox"/>	Method of Evaluation: <b>Oral Examination</b> <input type="checkbox"/> <b>In-Class Presentation</b> <input checked="" type="checkbox"/> <b>Other</b> <input type="checkbox"/>
<b>Course Description:</b>			
<p>Boyle, Castellucci, Ostermeier, Rau, Waltz, Wilson: some of the most important directors of our time. But what makes their works so unique and extraordinary? What is so special in the ways they approach life and death, history and literature, sense and sensibility? And how could we characterize these ways: the trademarks of <i>their</i> craft? How could we develop our ways of approach to understand them?</p> <p>During the course we are watching and talking about contemporary theatre productions in order to improve some essential skills of <i>our own</i> craft: the spectator's craft.</p> <p>The productions we analyze are the following:</p> <ul style="list-style-type: none"> <li>• Shakespeare: <i>Hamlet</i> (dir. Thomas Ostermeier) Schaubühne am Lehniner Platz, Berlin / Festival d'Avignon, 2008.</li> <li>• Mary Shelley: <i>Frankenstein</i> (dir. Danny Boyle) National Theatre, London, 2011.</li> <li>• <i>Lenin</i> (dir. Milo Rau) Schaubühne am Lehniner Platz, Berlin, 2017.</li> <li>• <i>Inferno</i> (dir. Romeo Castellucci) Societas Raffello Sanzio / Festival d'Avignon, 2008.</li> <li>• <i>Fables de La Fontaine</i> (dir. Robert Wilson) Comédie Française, Paris, 2003.</li> <li>• Purcell: <i>Dido &amp; Aeneas</i> (dir. Sasha Waltz) Staatsoper Berlin, 2005.</li> </ul>			
<b>Bibliography:</b>			
<p>Katie Mitchell, <i>The Director's Craft</i>, London &amp; New York, Routledge, 2009.</p> <p>David Bradby, David Williams, Peter M. Boenisch (eds.), <i>Director's Theatre</i>, London, Methuen Drama, 2019. (second edition)</p> <p>Christopher Innes, Maria Shevtsova (eds.), <i>The Cambridge Introduction to Theatre Directing</i>, Cambridge, C.U.P., 2013.</p> <p>Patrice Pavis, <i>Contemporary Mise en Scène: Staging Theatre Today</i>, London &amp; New York, Routledge, 2013.</p> <p>Erika Fischer-Lichte, <i>The Routledge Introduction to Theatre and Performance Studies</i>, London &amp; New York, Routledge, 2014.</p> <p>Sally Cooper, Simon Mackey, <i>Drama and Theatre Studies</i>, London, Nelson Thornes Ltd., 2000. (new, revised and expanded edition)</p>			