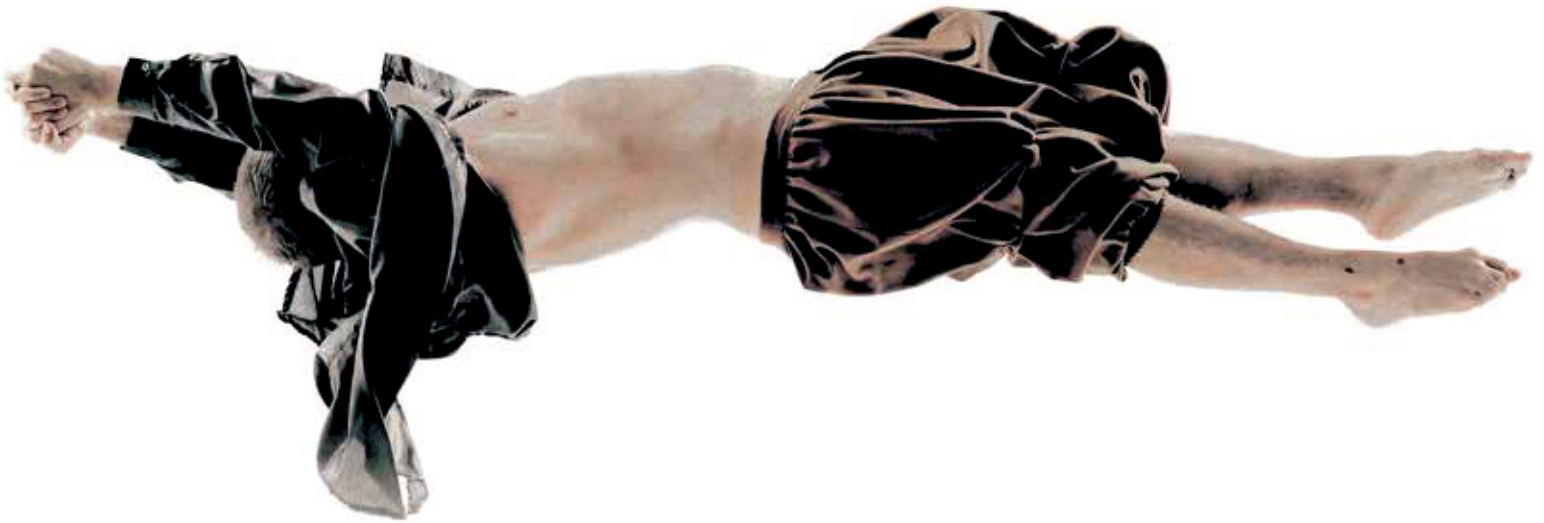


Tomorrow Spring India

The Stanislavski School of Acting



Discover a country, a culture, another approach to theatre...



TRAINING

TRAINING'S LOCATION : MINSK, REPUBLIC OF BELARUS

INTENSIVE COURSES :

ONE MONTH PROGRAMME :

LANGUAGE OF INSTRUCTION: RUSSIAN AND ENGLISH
TOTAL DURATION OF THE PROGRAMME: 200 HOURS
(50 HOURS OF CLASSES PER WEEK)

ANNUAL COURSE :

MASTERCLASS : OCTOBER 1 - JUNE 30 (09 MONTHS)

LANGUAGE OF INSTRUCTION: RUSSIAN AND ENGLISH,
TOTAL DURATION OF THE PROGRAMME: 1440 HOURS
(40 HOURS OF CLASSES PER WEEK)
LANGUAGE OF INSTRUCTION: FRENCH

THE MAXIMUM NUMBER OF STUDENTS FOR THE CLASS IS 25.

THE PRICE SHOWN
DOESN'T INCLUDE
TRAVEL, ACCOMMODATION
OR FOOD.

YOU CAN
CONTACT US, FOR
ANY QUESTIONS
CONCERNING
PRICES.

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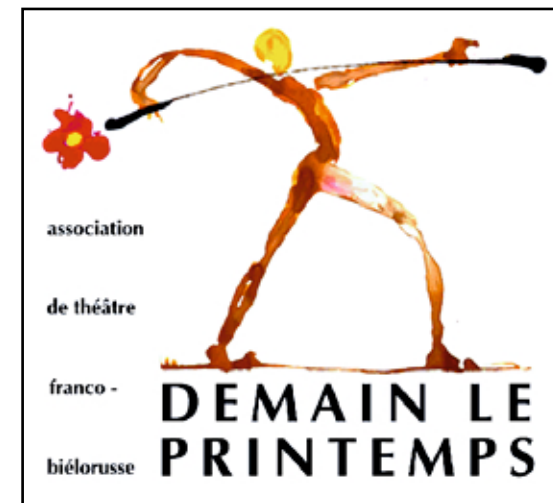
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PRESENTATION OF PARTNER ASSOCIATIONS : “DEMAIN LE PRINTEMPS” AND “MOO TEATRO”

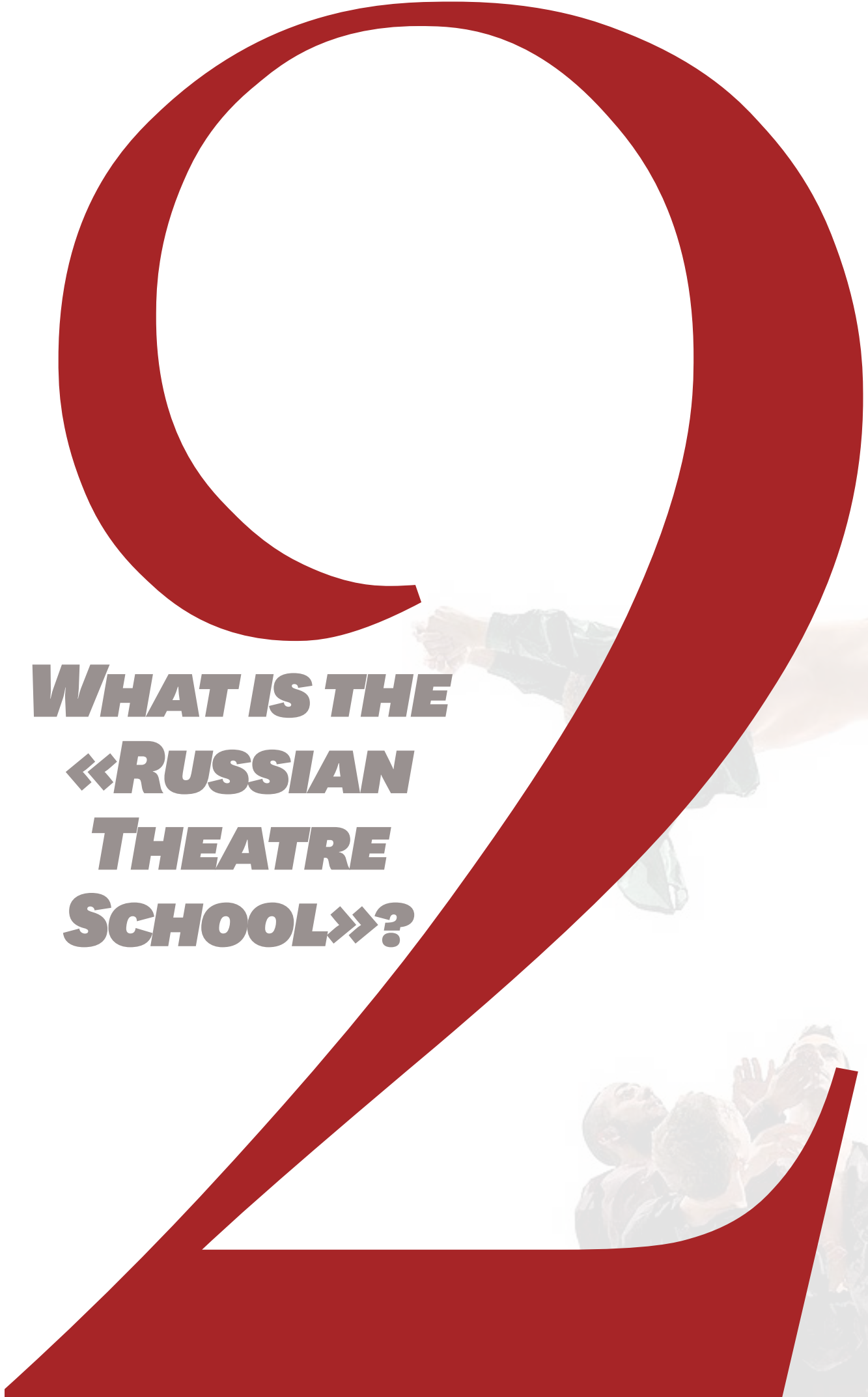


The French Association “Demain le Printemps”, established in Paris in 1994, is an international theatre school, but also a centre for artistic and cultural events. Since 1994 it trains actors in techniques and methods of the Eastern European countries. The workshops take place in Minsk, the capital of the Republic of Belarus. Its headquarter is located in the 9th arrondissement of Paris. Since 1994, “Demain le Printemps” trains young theatre amateurs in Minsk in order for them to be able to pursue a professional career.



The Belarusian Association “Teatro” founded in Minsk in 2007 unites over a hundred members from Belarus, France, Belgium, Switzerland and Canada. Most of the members are actors, stage directors, musicians, students, interpreters or teachers.

Each year the two organisations “Teatro” and “Demain le Printemps” are partner associations which organize Master classes, trainings as well as artistic and cultural exchanges.



WHAT IS THE «RUSSIAN THEATRE SCHOOL»?

**VLADIMIR IVANOVICH
NEMIROVICH-DANCHENKO AND
KONSTANTIN SERGEEVICH
STANISLAVSKY ARE RENOWNED
AS THE FOUNDERS OF THE
RUSSIAN THEATRE SCHOOL.**

“The Russian Theatre School” is an approach to the art of acting, which was initiated at the end of 19th century by an innovative approach :

«Being an actor means to continuously develop your artistic talent, your sensibility and empathy with the audience».

The training of the actor is based on various teaching techniques but in particular on the personal development of the actor and his attitude towards his work.

It is a work and life ethic firmly grounded on respect to his partner as well as to his audience. It is a development of the power of the actor's imagination in order to make the actor first and foremost an actor with conviction.

The Russian stage director and pedagogue Constantin Stanislavski has added a dimension of personal transformation to the technical education. This requires continuous work on oneself, because:

« an actor works with his body, his spirit and his own feelings and emotions».

THE PROJECT



WHAT DOES THE PROJECT CONSIST OF ?

TOTAL IMMERSION... DISCOVERING THE RUSSIAN
THEATRE SCHOOL...

The project aims to provide its participants with a multidisciplinary artistic training that is based on the actor's skills and techniques.

Beyond the artistic training this project offers the participants a unique opportunity to discover not only a new country and a new culture but in particular a new approach to acting and theatre: the one of the Russian Theatre School.

Finally it's a unique human experience that the participants share: a life that rests on sharing and solidarity but at the same time is very demanding and requires rigor, discipline and persistence during the classes.

TOTAL IMMERSION.
DISCOVERING THE
RUSSIAN THEATRE
SCHOOL...



THE PARTICIPANTS :

... YOU DON'T NEED TO SPEAK RUSSIAN !

This project is intended for actors from theatre and cinema who are students, professionals of at least 18 years old. Most importantly the participant must be eager to discover and benefit from this new approach to theatre:

«The Russian Theatre School », as it can be studied in experienced in Belarus according to the principles and methods of Stanislavsky, Michael Chekhov, Meyerhold and Tovstonogov.

The participants come from all over the world. It is not necessary to speak Russian: all courses are simultaneously translated into English, and other languages if necessary.

OBJECTIVES

The aim is to discover and acquire a deep understanding of the Russian Theatre School and allow each participant to acquire new techniques aiding the participant to expand his “actor’s tools”.

Although knowledge of the Russian language is not required it is possible to learn more about the Russian and European culture and the basis of the languages (the 200 hours long course is simultaneously translated into English, French and German).

Staying away from one’s mother country each participant will discover a new lifestyle.

We would like to gather responsible actors, each with his own personal background to enrich an ambitious art project.



HOW DOES THE TRANSLATION WORK?

All classes are translated into English, French and German. Translation plays a crucial part in discovering of this cultural and educational approach. Our role consists not only in translating of what teachers are saying but also to allow you to feel what is happening during the classes.

There is no doubt that teaching methods are different in each country. Our role is to allow you to integrate in this system without being faced by any language barriers.

Translators are actually pedagogical extension during your journey of discovering another culture.

YOU DON'T
NEED TO SPEAK
RUSSIAN !

WHY BELARUS ?

Since 1998 Belarus hosts our course, which takes place in Minsk, the capital of the Republic of Belarus and organizes with us theatre- and other cultural events. A Belarusian team of 25 people looks after the well-being of the participants and tries everything to create a pleasant environment.

It should be noted that the Republic of Belarus is geographically located in the centre of Europe. On the one hand this country is considered to be a gateway to the European Union, on the other hand a cradle of Russian culture: one of the former Republics of the USSR, Belarus is a country with living traditions of the Russian Theatre School.



ORGANISATION AND RUNNING OF THE TRAINING



PROGRAMME

The training takes place in two phases. In the first phase of training participants work on the concept “from acting to feelings”. The aim of this exercise is to achieve that real actions automatically evoke true feelings and emotions in the actor.

Firstly, the working method is based on the search for processes that needs help the actor in his play, to experience these true feelings and, secondly, in analyzing “the psycho-physiological process” that happens on stage.

For this purpose, various modules and exercises are offered to trainee actor in order to allow him to practice all stages of the process of a character creation.

In a second phase of the training the work is based on the play’s analysis.

Or how to approach an author: method of approach, analysis and work on situations as well on characters.

This approach is put into practice through studies and improvisations that participants are asked to carry out around the study rooms.

A MULTIDISCIPLINARY EDUCATION

In addition, various other techniques and skills are taught in this multidisciplinary workshop.

Amongst these are: Singing, Dance, Martial Arts and Fencing, Exercises aiding the actor’s self-expression on stage and body language and work on tempo and rhythm. Thus the “Russian Theatre School” focuses on both the mental imaginative power of the actor as well as the command of useful acting techniques and a high level of voice and body control. All these various disciplines are not considered as “specialties” but as “tools in the service of the actor”.

That is why this actor training also takes place by learning of these various disciplines: they are considered to be not just as “specialty”, but also “tools” to serve an actor.

CERTIFICATE AFTER COMPLETION OF THE COURSE

At the end of the course “Teatro” and “Demain le Printemps” “Tomorrow Spring” are pleased to equip students with a certificate of the completed course.

The certificate contains:

- The disciplines studied
- The names of teachers
- The programme length

Further, the 09-month-long Masterclass also has a celebratory opening and closing ceremony.



SCHEDULE

Classes are held from Monday to Saturday, approximately 8,5 hours per day. Sundays are intended for rest or for possible rehearsals.
Classes are taught by professors from the “Belarusian State Academy of Arts”. These are simultaneously translated into French, German and English in the following disciplines:

ACTORS’ TECHNIQUES, ACROBATICS/ BODY CONTROL, INDIVIDUAL AND GROUP SINGING, FIGHTING/FENCING/JUGGLING, TEMPO-RHYTHM AND BIOMECHANICS, SPEAKING EXERCISES, CLASSICAL DANCE.

The day is usually organized in the following way:

Morning: work through exercises on the body, concentration, attention and hearing, senses, imagination, idea about individual and group, sensory memory, precision of the gestures.
Work on the senses of tempo and rhythm (movement’s rate and emotional intensity), spacial coordination (balance, impulsion, gravity center, precision of movement).

Afternoon: practical implementation of the morning’s exercises and analyses of the acting (action’s logic).
Training of actor’s technique, improvisations and work on etudes and observations.

A TYPICAL DAY COULD BE STRUCTURED IN THE FOLLOWING WAY

	Monday		Tuesday	Wednesday	Thursday	Friday		Saturday	Sunday
8H00 à 8H30									R E S T I N G + household Chores + Rehearsals
8H30 à 9H00	Acrobatics			Acrobatics					
9H00 à 9H30	Plastique	individual singing		Plastique		Individual singing		Bio-mechanics	
9H30 à 10H00		1	Diction		Diction	Dance	1		
10H00 à 10H30		2		Fighting			2	Fighting	
10H30 à 11H00	Dance	3	Tempo-Rhythm	Fencing	Tempo-Rhythm	History of Russian theater	3	Fencing	
11H00 à 11H30		4		Juggling			4	Juggling	
11H30 à 12H00			Tap dance	Dance	Tap dance	Group singing		Russian	
12H00 à 12H30	GROUP singing								
12H30 à 13H00		5					5		
13H00 à 13H30	Break	6	Break	Break	Break	Break	6	Break	
13H30 à 14H00		7					7		
14H00 à 14H30		8					8		
14H30 à 15H00		9					9		
15H00 à 15H30		10					10		
15H30 à 16H00		11					11		
16H00 à 16H30		12	Actor's technique	Actor's technique	Actor's technique	Actor's technique	12	Actor's technique	
16H30 à 17H00	Actor's technique	13					13		
17H00 à 17H30		14					14		
17H30 à 18H00		15					15		
18H00 à 18H30		16					16		
18H30 à 19H00									
19H00 à 19H30									
19H30 à 20H00	Group organization		Group organization	Group organization	Group organization	Group organization		Group organization	
20H00 à 20H30			Break	Break	Break	Break		Break	
20H30 à 21H00	Break								
21H00 à 21H30									
21H30 à 22H00	Individual rehearsals		Individual rehearsals	Individual rehearsals	Individual rehearsals	Individual rehearsals		individual rehearsals	
22H00 à 22H30									
22H30 à 23H00									

(Example for a group of 16 people).
For intensive courses, students have the singing 2 times per week instead of piano

FOR
INTENSIVE
COURSES



(IN 2012: TRIP TO MOSCOW AND GROUP’S PARTICIPATION AT THE SONG AND THEATRE FESTIVAL IN PERM).

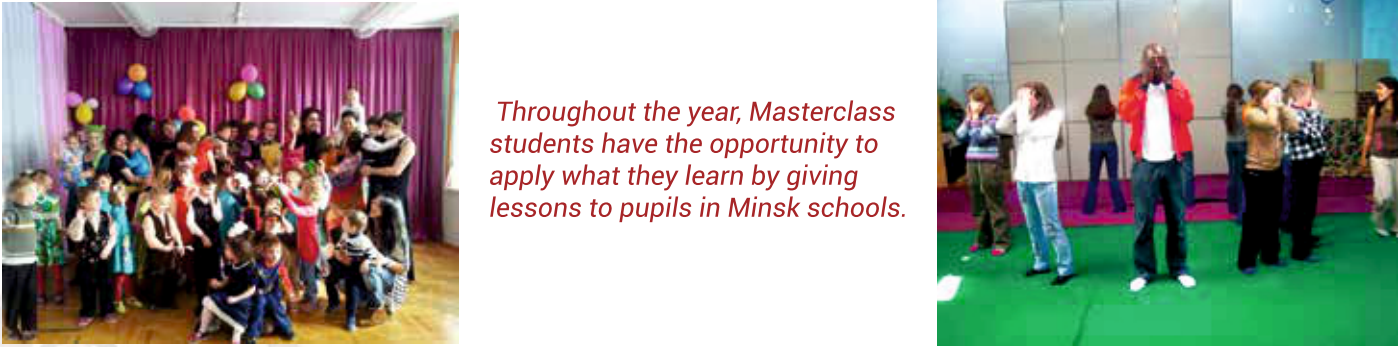
WHAT HAPPENS DURING THE TRAINING

Every two weeks the students of the course are asked to take part in various public events in front of children and adults.
Performances before an audience are a key step in the actor’s development. Thus the students are invited to develop a performance for children, which take place around the whole Belarus at schools and orphanages.
At the end of each course plays are performed in theatres in Minsk in front of an audience of various backgrounds.

The steps of the training are recorded in the programme of the Francophonie organized with the Embassy of France in Minsk.



TRANSMISSION OF KNOWLEDGE
Diction course with students of international relations from Belarusian State University (BSU) animated by participants of the Master class.



Throughout the year, Masterclass students have the opportunity to apply what they learn by giving lessons to pupils in Minsk schools.

“At a presentation at the Republican Theatre of Belarusian Drama, Minsk”.

“Animation of the tale at the French library in Minsk”





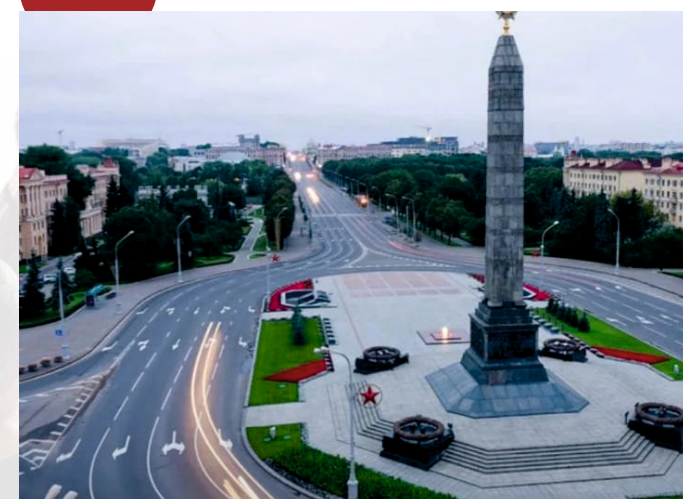
DAILY LIFE IN MINSK

In Minsk, trainees are accommodated in typical Belarusian flats. Accommodation generally sleeps between four and six people. They share simple but comfortable shared rooms with two, three or four beds. Single rooms can be booked on request (see single room rates). The accommodation is fully equipped.

Participants live in a community and are all autonomous and responsible for the smooth running of the centre. All day-to-day tasks are shared equally.

The flats are located in the city centre of Minsk. They are therefore well served by public transport, particularly the metro and tram. This means that participants can quickly and easily get to the various training venues and the city's landmarks.

Living in the heart of Belarus allows trainees to discover the country's cultural activities more fully, and offers them the chance to exchange ideas about artistic creation. This unique setting for creative immersion also offers participants a deeper involvement in Belarusian life and community, making for an intense and unique theatrical experience.



PRESENTATION OF THE PEDAGOGICAL STAFF



ARTISTIC DIRECTOR OF THE INDIAN MASTERCLASS Amit JAIN

Amit Jain, a seasoned filmmaker with extensive experience in acting, scriptwriting, and film production, brings a unique vision to this project. Educated in history and literature at Delhi University and trained by renowned theatre personalities such as Habib Tanvir and Arvind Gaur, Amit has a deep understanding of the dramatic arts. His studies at the Barry John Acting Studio and under Jean-Claude Carrière further refined his skills in performance and scriptwriting.

As the Artistic Director of the Indian Masterclass in Minsk, Amit Jain personally selects the actors and ensures a rigorous and immersive training experience. The courses, taught by Belarusian experts, are translated from Russian to English for seamless understanding and integration.

MANAGEMENT AND ORGANIZATION

Fabrice CARREY

Organizer of the project and artistic director of the association “Demain le printemps”, Fabrice Carrey has trained as an actor and then as a stage director at the Minsk Academy of Arts. Besides, he speaks fluent Russian and visits Minsk regularly. Fabrice Carrey devises the training schedule, coordinates and monitors the training.



ACTOR'S TECHNIQUE COURSE

Lidia Alekseevna MONAKOVA

Artistic director of the Belarusian association “MOO Teatro”, stage director, theatre pedagogue, Head of the Chair “Actor’s technique” of the Academy of Arts, Lidia Alekseevna became laureate of the prize of the President of the Republic of Belarus for her contribution to the education of young artists. Lidia Alekseevna is a Member of the Cultural Council according to the decision of the Council of Ministers of the Republic of Belarus. She offers work technique “from the action to the character”: to be in a situation, imagine, act and build a character thanks to the bases of the system of Stanislavski, of Meyerhold’s theatrical research as well as of M. Chekov. She offers training on improvisational work, analysis and reflection.





ACTOR'S TECHNIQUE AND STANISLAVSKI'S SYSTEM

Tarasiuk Sergei NIKOLAEVICH

Actor, director and professor of Drama at the Minsk Academy of Arts where he has taught for more than 15 years. Scene analysis, table work, character study, role play. Discovery of the historical period. Approach to the game using the study method (improvising) and regular evaluation of the trainees' personal work. Improvisation, analysis and reflection work.

ACTOR'S TECHNIQUE COURSE

Igor Gennadievitch BLINKOV

Graduated from the Academy of Arts. He taught actor's technique at the Minsk college of Arts. Besides, Igor Blinkov trained as a stage director at the workshop of Christophe Zanussi. Since 2011 he has been working by MOO Teatro as a professor of actor's technique.

SINGING

Degtyareva Ekaterina ALEXANDROVNA

Trained at the Minsk Academy of Arts, holder of a musical theater actress diploma and winner of national and international singing competitions and festivals, Ekaterina Alexandrovna has worked since 2000 at the Minsk Musical Comedy Theater, where she performs leading roles in theatrical and musical performances, in the genres of music hall, rock opera and children's show. She teaches students voice pose and lyrical singing techniques. She offers work on French, Russian and international repertoires.

DANCE

Marina Viktorovna FILATOVA

After the entry in 1967 at the Belarusian State College of Choreography she got the qualification of the ballet artist and then was admitted to the State Theatre of Musical Comedy where from 1995 to 1997 she worked as a ballet master. Since 1990 she has been teaching stage dance at the chair "Actor's technique" at the Academy of Arts of Belarus. She works on coordination, sense of gestures' forms, rhythm, style, development of musicality, agility and flexibility.



INDIVIDUAL PIANO LESSONS AND TEMPO-RHYTHM

Tatiana Alexandrovna PANASSIUK

Graduated from the Belarusian Conservatory of Music. Laureate of international competitions. Currently Tatiana Alexandrovna works as accompanist at the National Opera and Ballet Theatre and teaches at the Conservatory of Music. her objective is to teach a sufficient basis to work on the music improvisation of the group with instruments that are our body and our voice.



BIOMECHANICS AND TAP LESSONS

Petrov Igor VICTOROVICH

Petrov Igor Viktorovich was born in 1978 in Minsk. He entered the Belarusian State Academy of Arts at the acting department (Hood. Mains. zasl. Artist L. monakov). He has participated in international music festivals in Poland, Czech Republic, Slovakia and Russia. He was invited to work as an actor at the National Academic Theater. I. Kupala. Afterwards he was invited to the Young Spectator Theater, where he staged a concert dedicated to summarizing the results of the republican competition. During the training, he attended the following courses and master classes from leading Russian and European directors. Igor has played many film roles. Professor of stage movement and biomechanics of Meyerhold. He has worked in musical theater and is the director of many performances. He works as a speech teacher at the St. Petersburg school.



ACROBATICS

Yuri Adamovitch YANOVICH

Graduated from the Belarusian State University of physical education, candidate of pedagogical sciences, master of sports gymnastics, acrobat, a former circus artist, Member of the Executive Board of the Federation of Cheerleading of the Republic of Belarus. Yuri's courses are always very intensive and they give students the possibility during training of muscles, to learn a lot about acrobatic exercises (jumps, gates and equilibria) quickly, but gradually. Besides, an approach of acrobatic rock'n'roll is also being proposed.



FIGHTING, FENCING AND JUGGLING COURSE

Ilievskaya Elizaveta TIMOPHÉEVNA

Elizaveta Timopheevna graduated from the Belarusian State Academy of Arts. She has worked at the Youth Theater since 2015.