

SZÍNHÁZ- ÉS FILMMŰVÉSZETI EGYETEM  
UNIVERSITY OF THEATRE AND FILM ARTS

# EDUCA-...

SUMMARY

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CONSULTANT: PROF. JÁKFALVI MAGDOLNA, PhD.

When writing this paper, I tried to listen to two inner voices and imagined two possible readers. One is the masters, colleagues and associates we work with in the same place on the same issue: we are educating actors. And with whom in the months of writing, at least in my head, I got into a dialogic relationship. My other imaginary reader is the current applicant and, according to the intent of the paper, an all-time applicant who is equally depressed by the rigid accuracy of the University's admission requirement and the confused rumors circulating on real expectations. Theatres intending to form a more and more intimate relationship with spectators of today and tomorrow have gone a long way in their aristocratically closed self and our Academy has become more and more open as well in the past one or two decades. This opening has created two new institutions: the preparatory course held in the academic year and the summer university. These two warmly welcomed initiatives, however, do not affect the audition itself; rather, it is intended to communicate the self-image and *ars poetica* of the Academy towards potential applicants. Nevertheless, there are still many misunderstandings, misconceptions and lies among the applicants. This is what I write about to this eighteen-year-old young

man who have been one of my inner voices and who started his long-standing acquaintance with the Academy of Theatre and Film with three unsuccessful auditions. The other voice, of course, is my present day self, which has been trying to face responsibly with his own teacher's method and its effect for many years. The method did not really my own, I learned theatre directing from Gábor Székely, actors' studies from László Marton and, of course, Géza D. Hegedűs. The method of audition and teaching as described in this paper reflects their method, but I endeavor to observe the nature of the admission procedure regardless of age and style.

There is a theatrical commonplace: good casting is a half-success. So let's say, good audition is a half-graduate actor. Or that: good audition is half-teaching or just teaching in itself. Indeed, it is one of the discovery of this paper that audition is determined by the way we teach actors. This is one of the essentials of the paper: audition is teaching: applicants are judged through teaching. The other basic principle: audition is theater, because of its form and dramaturgy, and the internal functioning and the mechanism of its effects decide whether an applicant is accepted or not.

The dissertation begins with the description and analysis of one of the most decisive moments of the audition. The catch of the head is a life-familiar experience when we notice something, and not just our minds, somehow our hearts notice also, and this something is sticking to us, holding us, does not let us go. The paper states that the kind of existence that triggers this experience is nothing more than concentrated existence.

Our Academy's self-evident public consensus is that auditions take place in some form of theater, so the paper looks at it as a theatrical situation as well. Firstly the audition space and then the moment of entry of the applicant is examined and the paper finds that it is very similar to an actor entering the stage; in our case the entering character is the applicant itself. The next pivotal point of the investigation is the issue of the text of the audition-theater. Arguments and counter-arguments are about private conversation with the applicant and the presentation of pre-taught material from poems and monologues. Examination of formal circumstances concludes with the conclusion that teachers have to create and form their own personal environment of the audition-theatre.

It is clear from the aspects of the first and second audition stages that the seemingly two stages are actually one: more or less

teachers judge an applicant, with stronger or more moderate emphasis on those teachers who will actually be the masters of the accepted ones. The dramatic twist is between the first two stages and the workshop (the so called 'living together') that precedes the third round. After describing the nature and functioning of the workshop, the second part of the dissertation describes a typical workshop assignment and analyzes some theatrical and acting principles it imply.

The first is individual work: the paradox that the workshop (and, of course, the whole course of acting studies) is based on the intimate proximity of teacher and student, still it requires independent work in the absence of the teacher.

The second principle is to turn stage generalities into specific circumstance, specific action.

Third: to figure out the plot and its title.

Fourth: to select the starting point for the story.

Fifth: the relationship between space, story and actor and their effect on each other: the actor's activity arising from the specificity and the nature of the space.

Sixth: the actor's body, the reality and truth of the physical manifestation.

Seventh: the actor's thoughts. Man, this infinitely thinking being is represented by the actor not only by its actions, but by its way of thinking as well.

Eighth: the enter of a character as a twist in the plot. The character entering the stage comes from a situation that contrasts with the situation she/he receives. The new situation can differentiate or completely alter the original purpose of the character and the mode it reaches, or does not reach its goal.

Ninth: perception (or its lack) is a twist in the plot that emerges from the nature of the character and determines the further development of the story.

Tenth: the method of mapping the character. During the workshop, the only character we deal with is that of the applicant, but still, discussing the method the paper points out the interplay between actors' studies and personality development: the actor who analyzes its role develops its self-knowledge.

This workshop that models the actual studies is ultimately nothing more than a formal framework, in which the personalities of the applicants can be studied in a complex way. The situation for investigation is created by the principle of high standards: we are looking at applicants with the same theatrical expectation as we look at actors who play in professional theaters. The method also portrays one of the foundations of actor education, a personalized, intimate dialogue of master and student.

The third admission stage preceding the final decision is para-

doxically presented in a description of a failed audition. The last theorem of the paper breaks out of the story of aptitude and incapacity, the failure of the actor and a very personal expression of it: it is the very immediate theatrical effect of the applicants that this method of audition is to measure.

Finally, there are questions beyond the individual judgment of the applicants: the number of the newly formed class and the gender ratio, the dramaturgy of the announcement of results, and the final separation of the teachers and the applicants.

The dissertation concludes with the introduction of two aspects of the teaching, which affect the work of the auditioning teachers. What kind of theater do we educate actors for? – knowing that we are able to think of our potential students primarily in our own familiar theater environment, but we want to educate them a little bit more than actors, that is 'theatre-makers', who are looking for unusual and new theatrical forms.

The last, hardest-to-describe aspect of audition and teaching is one of the core motives of all of us. The description of this aspect in the dissertation has been avoided, but here it seems appropriate to describe it as love.