ENSATT
SCHOOL: THEATER

• ACTING
• PERFORMING ARTS ADMINISTRATION
• COSTUME DESIGNER
• COSTUME MAKER
• TECHNICAL DIRECTION
• PLAYWRIGHT
• STAGE DIRECTION
• LIGHTING DESIGNER
• SOUND DESIGNER
• SCENOGRAPHY
ENSATT, SCHOOL THEATER

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The National School of the Arts and Techniques of Theatre (L’École Nationale Supérieure des Arts et Techniques du Théâtre or ENSATT) celebrated its 75th anniversary in 2016. Better known in Paris as « The Rue Blanche School », the ENSATT settled on the hill of St Just in Lyon in 1997.

The ENSATT is a « School-Theatre » that each year welcomes around 200 students in full training courses and lifelong Learning/Continuing Professional Development internships along with 70 to 80 professionals on short training courses, post graduate students, auditors and foreign students enrolled to obtain the Certificate in Theatrical Studies awarded by the school or taking part in an Erasmus exchange programme.

Acting, Performing Arts Administration, Costume Making, Costume Design, Lighting Design, Sound Design, Costume Making with Costume Cutting or Production Management Option, Technical Direction, Playwright, Stage Direction and Set Design are the various professions taught at the ENSATT; an academic course in Arts and Humanities is taught transversally to all of the departments.

The school has modern facilities such as class rooms, offices, construction workshops, rehearsal, recording and research studios, a black box stage with an audience capacity of 187, an 500-seat outdoor amphitheatre and a 219-seat theatre.

Thanks to its facilities, the school is unique in France and possibly in Europe in its capacity to teach every discipline linked to theatre production.

This joint presence of all of the theatre professions under one roof allows us to produce drama workshops, essays, work hypotheses, mock-production studies and production-workshops entrusted to the expert care of professional stage directors who come to direct a creative team focused on an artistic project conceived and created at the ENSATT and presented to audiences at the school and on tour.

Accessible through a competitive entrance exam and set in the framework of the Bologna Accords (Bachelor-Master-Doctorate), the training programmes offered at the ENSATT will lead to the presentation/awarding of a Master’s level Diploma for seven courses, one general Bachelor’s Level diploma and one professional Bachelor’s Level diploma in partnership with Lyon2 University for two of its courses and with the INSA (National Institute of Applied Sciences) for a specialised Master’s degree.

The ENSATT is a school where academic research and artistic research question each other in a constant dialogue, thus broadening the experimental field. It is also a performance venue for productions created by former ENSATT students or proposed by its partners (Lyon Dance Biennale, Sens Interdits Festival, Grame’s Music on stage Biennale, CNSMD of Lyon, etc…)

Finally through the development of partnerships with schools and performing arts centres both in France and abroad, the ENSATT prepares its students for professional integration throughout their training – as signatory of the ERASMUS University Charter – and provides guidance for their job searches in the years after they have left the school.

The school is located at the crossroads of two worlds: the world of culture where most of the school’s instructors (all working professionals) come from, and the academic world linked to universities and research programmes as is the case for the ENSATT, which is under the supervision of the French Ministry of Research. The School’s rather unique status further promotes dialogue with universities and colleges as well as with regional authorities, specifically in the Auvergne-Rhône-Alpes area, along with European and international partners.

At the ENSATT, the practice of teaching theatre is built on a constant exchange between the instructors and the students, between artists, technicians and the administrative team, between performing arts personalities and experts and informed or just occasional audiences. This practice is an art of its time that is collective and vibrant.

Thierry PARIENTE
Director
10 TRADES OF THE STAGE AND THE THEATRE

ACTING

NATIONAL BACHELOR’S LEVEL DIPLOMA ENSATT/UNIVERSITÉ LUMIÈRE LYON 2
Admission: Competitive entrance exam for candidates with the French Baccalaureate
CURSUS 3 YEARS

DEPARTMENT HEADS: Philippe DELAIGUE, Joseph FIORAMANTE

Becoming a thoroughly trained and engaged artist with high self standards and befitting humility.

At the term of this 3-year course, actors must be able to meet the artistic demands of stage directors in France and abroad. On the stage as well as in a studio, they are not only capable of extracting the essence from texts, but also have skills in singing, dancing, puppeteering, using masks, clowning, using objects as theatrical devices, moving on stage and improvising at any moment.

They are at ease with a microphone and before a camera and have the skills to conduct performances and workshops for a wide variety of audiences and outreach programmes. They are competent in at least one foreign language, can participate in international theatre events and have a solid understanding of the history of cultural policies and audience sociology in France.

PERFORMING ARTS ADMINISTRATION

MASTER’S LEVEL DIPLOMA IN THEATRE ARTS AND TECHNIQUES
Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 3 YEARS

DEPARTMENT HEADS: Michel BELLETANTE, Valérie DOR

Acquiring the knowledge and methodology needed to be an autonomous decision maker.

At the term of this 3-year course, administrators must be able to take on responsibilities within national or international cultural organisations. Their thorough general and artistic background, combined with skills in law, economics, funding, accountancy, cultural policy, management, communications and human resources allow them to anticipate and react to developments in the ever-changing cultural environment.

As executive officers in charge of projects or cultural organizations, they work side by side with artists and project initiators in the realization of their project strategy.

COSTUME DESIGNER

MASTER’S LEVEL DIPLOMA IN THEATRE ARTS AND TECHNIQUES
Competitive entrance exam for candidates with the French Baccalaureat plus two years of university-level studies.
CURSUS 3 YEARS

DEPARTMENT HEADS: Sylvie LARDET

Learning to bring the emotions expressed by costumed artists on a stage to the audience in a theatre.

At the term of this 3-year course, costume designers will have learned to work with historic as well as contemporary costumes in the theatre, opera, dance and cinema. They learn how to understand all the levels of a performance in order to transcribe them into creative costuming; starting with a graphic design, they use technical, historic and aesthetic knowledge of fabrics to build their mock-ups of stage costumes based on the stage director’s ideas, the dramaturgy and the morphology and movements of the actors.

They conduct fittings, offer advice on accessories, hairstyling, makeup, wigs and hat-making and take decisions on dyes and patinas to be used. They direct and coordinate teams and establish provisional costume budgets.
COSTUME MAKER

NATIONAL PROFESSIONAL BACHELOR’S LEVEL DIPLOMA
ENSATT/UNIVERSITÉ LUMIÈRE LYON 2

Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 1 YEAR for each option

DEPARTMENT HEADS: Laurence BLAVETTE

The costume degree programmes at ENSATT provide specialised training but equally allow students to manage the diverse tasks of a theatre costume employee, in response to newly developing competencies in the field.

2 OPTIONS:
“COSTUME CUTTER” AND “COSTUME MAKING AND PRODUCTION MANAGEMENT”

COSTUME MAKER™ OPTION:
Upon completion of his or her studies, costume cutters are capable of working autonomously to create custom-made patterns for theatre costumes; they are able to produce models and pass on the information to a costume maker. They equally know how to choose all types of fabrics, with close attention paid to the notions needed to complete the costume. They can participate in constructing a character by following the dramatic and aesthetic requirements that are expressed and thus can propose a three-dimensional version of a model based on the costume designer’s idea and instructions. Their hands-on training allows them to apprehended the importance of cutting throughout the centuries as well as the steps that are needed to complete the appropriate costume. They are active at each step of the costume production and are able to respond to all demands involved in the creation of all types of performance (theatre or audiovisual productions as well as dressing models, museography, expert assessments of historic clothing, etc…). They will know how to interact with different trades and craftsmen and to observe faithfully their artistic and technical intentions. They will know how to compile a production folder/bible which is the source item essential to any reruns of performances (shows, exhibitions…).

COSTUME MAKING AND PRODUCTION MANAGEMENT™ OPTION:
Upon completion of this one-year programme the fully trained costume makers will have a thorough knowledge of the different functions involved in producing historic, heritage and contemporary costumes.

Able to behave efficiently in a professional context, thanks to their good work ethics and technical know-how they will possess the following skills:

/ The ability to organise and supervise the workshop while maintaining quality and work safety rules.
/ The ability to draft the costume production schedule and manage the team maximising each member’s expertise and skilfulness.
/ A number of costume making techniques (tailoring, dressmaking, corsetry, forms…)
/ The technical know-how for costume cutting and realisation, identification of historic pieces and related skills (embroidery, millinery,…)
/ Computer costume management on performances at the ENSATT and stock management for each production or event, listing each item, their price, their lead time, the numbers ordered and the name of the suppliers or costumes hire companies.

TECHNICAL DIRECTOR

TO BECOME A REACTIVE MANAGER WHO CAN PROMPTLY FIND THE RIGHT PERSON OR EQUIPMENT FOR ANY SITUATION

CURSUS 1 YEAR

DEPARTMENT HEADS: Alain GIROT

To become a reactive manager who can promptly find the right person or equipment for any situation.

At the term of this one-year course developed in close collaboration with the INSA (National Institute of Applied Sciences) in Lyon, technical directors in the performing arts will be able to meet any artistic requirements, manage technical crews, handle the overall organization of the technical production process, supervise maintenance of venue equipment and premises and implement appropriate safety precautions and procedures.

In the last ten years there has been a noticeable evolution within the performing arts profession and these changes are affecting technical jobs in several ways: a much broader use of new technologies, required building and maintenance skills and stricter requirements regarding health and safety procedures. As a consequence, the technical director’s duties and responsibilities have become wider. The specificity of this vocational training course is the combination of both artistic and technical cultures, in which science professors and researchers work in collaboration with recognised and vastly experienced artists to teach young engineers.
10 TRADES OF THE STAGE AND THE THEATRE

PLAYWRIGHT

MASTER’S LEVEL DIPLOMA IN THEATRE ARTS AND TECHNIQUES

Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 3 YEARS

DEPARTMENT HEADS: Enzo CORMANN, Samuel GALLETT

During this three-year programme of writing, studying and experimenting, the student playwrights are accompanied by a collective team of critics (with work in the ‘studio’ alongside active contemporary writers). The scholastic programme is designed to preserve the solitude that writers need, while at the same time limiting their isolation. Unlike a more academic style of learning, our goal is to guide and accompany the students while strengthening their singularity, radicalism and artistic autonomy. The department has been designed in a way that avoids any artistic formatting. The aesthetic currents that have been present at the school from its beginnings in 2003 are extremely varied.

They equally attend theoretical seminars, translation workshops, voice and stage directing, reading committees and poetry workrooms. Experimental dramatic and theatrical laboratories, free staged ‘essays’ and workshops serve as a bridge towards the other departments of the school (actors, stage directors, set designers,…).

An accent is placed on artistic practices and much of the students’ work is closely associated with artistic events outside the school (theatres, festivals…) which frequently lead to works being commissioned.

STAGE DIRECTOR

MASTER’S LEVEL DIPLOMA IN THEATRE ARTS AND TECHNIQUES

Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 3 YEARS

DEPARTMENT HEADS: Guillaume LÉVÊQUE, Christian SCHIARETTI

Not to teach a truth, but the means to voice one. This three-year course is articulated around three main axes:

/ Passing on a pluridisciplinary technique (a stage director should be familiar with stage and acting practices).
/ Widening and nurturing intellectual and cultural development (a stage director must show abilities to read and do research).
/ Acting practice and training (a stage director must know the skills from the inside, in order to direct actors effectively).

Yet the purpose of this course is not to teach a truth but the means to voice one. Each student will be taught theatre’s founding principles and will start exploring theatre direction and the acting process through professional collaborations with active performing arts venues.

Step by step, each student’s subjectivity will be recognised and they will have the opportunity to assist, then direct their own production. The student’s productions will then, when possible, be performed and go on tour.

LIGHTING DESIGNER

MASTER’S LEVEL DIPLOMA IN THEATRE ARTS AND TECHNIQUES

Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 3 YEARS

DEPARTMENT HEADS: Christine RICHIER, Thierry FRATISSIER

To master the distribution of light in space and time in order to create a visual and emotional experience for the audience.

At the term of this 3-year course, lighting designers have had training that prepares them to perform the different skills of stage lighting in the performing arts (theatre, opera, concerts and cultural events). They design lighting and have the technical skills and hands-on knowledge to apply their designs to the stage.

Lighting design studies at ENSATT include research skills and studies of dramatic arts that enable graduates to use their technical knowledge to assist an artistic team and to continue to incorporate changing technologies into their work, thus leading them to new levels of artistic and dramatic expression.
SOUND DESIGNER

MASTER’S LEVEL DIPLOMA
IN THEATRE ARTS AND TECHNIQUES

Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 3 YEARS

DEPARTMENT HEADS: Maria CASTRO, Michel MAURER

Sound is a discreet element that changes our point of view. We receive it like a touch before perceiving its meaning. It reaches the deepest part of each spectator’s sensitivity.

Upon completion of this 3-year programme, ENSATT Sound Design students have the knowledge and know-how that allow them to occupy all the practical positions in sound design, alone or as part of a team; sound board technician, sound engineer, sound creator. They have the know-how to establish a budget, organize tours, and write production specifications. Thanks to their expert knowledge in sound design, sound recording, sound diffusion and possible correction of venue acoustics they can guide and inspire stage directors within their field.

Their polyvalent training enables them to be operational in event preparation, museography, exhibits and venue installation. They are equally trained to work with a large palette of media and sound sources: web sites, the recording industry, video art, animated films, radio and audiovisual productions.

SCENOGRAFTER

MASTER’S LEVEL DIPLOMA
IN THEATRE ARTS AND TECHNIQUES

Admission: Competitive entrance exam for candidates with the French Baccalaureate plus two years of university-level studies
CURSUS 3 YEARS

DEPARTMENT HEADS: Alexandre DE DARDEL, Denis FRUCHAUD

To discover how a text can resonate inside a space and reach the audience through and within that space.

At the conclusion of this three-year course, scenography students master all the necessary techniques and visual languages available for stage design: painting, sculpting, drawing, volumes and operating equipment. They are also proficient in using software specifically designed to create 3D models. Their general knowledge of the theatre and the arts allows them to draw inspiration from the past and the present and to combine both in a contemporary approach.

They are able to carry out script analysis and period research and give a creative interpretation of a project. They equally have the ability to convey their vision to a director and to present a design project. Thanks to their experience and skills in technical theatre and stagecraft they can also collaborate efficiently with other members of the design team and the whole production crew: technical director, costume, lighting and sound designers, actors, etc… Finally, they can manage a team and estimate the costs of a scenography project.

RESEARCH POLICY

As a higher education school, the ENSATT develops a research policy in partnership with the community of universities and higher education institutions in Lyon and St Etienne. The ENSATT research unit, named labATT, is led by university lecturer Mireille LOSCO-LENA who is also associated to the Lyon 2 University research lab Passages XX-XXI.

The ENSATT research unit’s main objective is to develop a dialogue between academic and artistic research as they are both involved in the current international development of research in the arts which considers artistic practice as a consubstantial part of its methods.

In the last three years, a think tank on the nature and processes of stage artists’s research has been created. A research programme focusing on « the idea of research in theatre practices from the late 19th century to today » was led around monthly workshops and ended in February 2015 with an international seminar organised in partnership with the Lyon 2 University. In 2016 this programme lead to the publication of the first collective work* dedicated to the research in practices relating specifically to theatre.

In Spring 2015 and within the context of this programme, a collection of articles about research and creation in the field of theatre and in connection with technological development were published in the periodical Ligeia, co-directed by Izabella Pluta and Mireille Losco-Lena. These various works bring together teams of researchers and performing arts professionals.

A TRANSVERSAL TEACHING PROGRAMME: ARTS AND HUMANITIES

The Arts and Humanities programme is directed and taught by Gérald Garutti. The objective of the programme is to provide students with an essential common culture crossing philosophy, politics, aesthetics, drama and the performing arts.

The curriculum includes general knowledge (important historic dates, currents of thought, intellectual debates, artistic movements and literary trends), theatrical culture (genres, authors, works) and knowledge of the major figures of contemporary theater (writers, actors, directors, artists, politicians).

Meetings are organized with stage directors, choreographers, producers, set designers, lighting designers, costume designers, sound designers, artists, directors of cultural institutions and active members of the cultural field. These professionals come to the ENSATT to meet with the students to share their experiences, their professional approach and their vision of their field, and their interviews are filmed for use by the school.

INTERNATIONAL COLLABORATIONS

ENSATT is extending its collaboration with other educational, artistic and cultural institutions throughout the world, thus allowing its students to acquire increased mobility and educational contacts.

The school continues to assert its position as an establishment that is open to international collaborations, from Saint-Laurent-du-Maroni in French Guyana (with the Company KS and Co) to Shanghai (with the Shanghai Theatre Academy), from Tunis (with the Institut Supérieur d’Art Dramatique - ISAD and National Tunisian Theatre) and Rabat (with the Institut Supérieur d’art dramatique et d’ Action culturelle - ISADAC) to Brno (with the JAMU), Santa Cruz (with the National Theatre School of Bolivia) or Cotonou (with the International Theatre School of Benin).

ENSATT is also member of the «École des Ecoles» network that links Lyon with Copenhagen, London, Madrid, Milan, Lausanne, Brussels, Vilnius, Strasbourg, Hamburg, Lisbon, Zurich and Oslo and is part of the annual international meeting in San Miniato, organized by the Theatre of Pisa. ENSATT is thus developing fruitful exchanges complementary and in line with the school's joining of the ERASMUS University Charter.

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REGISTRER

Students must meet the following requirements in order to register for the competitive entrance exam:

/ Candidates must be 18 years of age or older on the first day of September in the year of the exam, and
/ Candidates must be less than 25 years of age for the following programmes: Actor Costume Maker Option “Costume Cutter” and Option “Costume Making and Production Management”, Set Designer, Lighting Designer, Costume Designer, Sound Designer, Performing Arts Administrator.
/ Candidates must be less than 28 years of age for the following programmes Playwright and Stage Director.

CANDIDATES

Please note: Candidates may be accepted for the entrance exam under the following conditions by decision of the Director of the School and upon examination of the application by the entrance committee.

/ For the entrance exam for the Actor Programme, candidates who have not obtained a national diploma equivalent to the French baccalaureate, but who can demonstrate that they have pursued studies and practices related to the professions represented at the School.
/ For the entrance exam for the following Programmes: Costume Maker Option “Costume Cutter” and Option “Costume Making and Production Management”, Playwright and Stage Director, Set Designer, Lighting Designer, Costume Designer, Sound Designer, Performing Arts Administrator, candidates who have not obtained a national diploma equivalent to the French baccalaureate plus two years of university-level studies, nor 120 ECTS credits, but who can demonstrate that they have pursued studies and practices related to the professions represented at the School.

Details and mandatory pre-admissions application www.ensatt.fr

(Extract of the Decree of 4 November 2013 amending the Decree of 1 March 1993 regarding the admission conditions for initial training and continuing education leading to a diploma, and the issuing of diplomas from the École Nationale Supérieure des Arts et Techniques Théâtre).