

ACTING CRAFT IN POLISH THEATRE	
Teacher	Prof. Grzegorz Ziółkowski Drama, Theatre and Performance Department AMU grzeg@amu.edu.pl
Hours	30
ECTS	5
Place	Theatre Studio, Collegium Maius, 10 Fredry street, entrance from the library hall behind the main building (with a big dome), from Kowalczyka lane
Course description	The course, of a highly practical nature, aims at studying basics of acting craft through work on individual acting scenes. Its first part focuses on elementary skills of performer such as abilities to be open to dialogue, to integrate action and speech, and to react swiftly and adequately to impulses which come from various sources: partners, texts, images, music, space and inner environs of associations, imagination and memories. The second part is devoted to devising and performing a short, repeatable and precise individual scene based on a text fragment selected individually by a student. The course is aimed not only and not primarily at those students who wish to study acting but also and above all at those who would like to deepen in practical way their understanding of human creativity and expression.
Module aims	<ul style="list-style-type: none"> • To develop the ethical attitude in students in relation to theatre work; • To provide students with different methods and techniques of individual and partner work on movement, improvisation, composition, and text; • To provide students with skills of analyzing textual material, iconography, music, as well as selecting props for theatre work; • To sensitize students to the importance of lighting and space in the creative process, and to teach students how to solve basic technical problems in this area; • To prepare students to create and share an individual or partner acting scene.
Pre-requisites	This course may be regarded as a practical supplement to theoretical, parallel course 'Polish Experimental Theatre' so it is recommended (but not mandatory) to participate also in the other course.
Assessment criteria	Attendance is required. Students who miss more than two meetings (except for illness or other serious matters) will not be assessed. Students are assessed on the basis of an individual acting scene elaborated during the course.
Programme	
Week 1	Impulses and group's integrity Sending, receiving and passing different kinds of impulses in a group; work on the group's integrity and freeing students' expressive potentialities
Week 2	Interactions and theatre games Various ways of interacting with the partners in the framework of theatre games
Week 3	Spatial awareness Sharpening of students' spatial awareness
Week 4	Action dialogues

	Basic partnership techniques; dialogue in actions without speech based on 'yes/no' principle
Week 5	Oppositions Study of oppositions in an individual work based on an 'open/closed' principle; integration of music into the work
Week 6	Contrasts Study of contrasts as a base for comic expression; partnership work on different movement qualities (dimensions, tempos, intensities, dynamics, and directions)
Week 7	Score Elaboration of individual choreographies taking inspiration from iconography; deepening the study of movement qualities in individual scores
Week 8	Score and music Refining the work on the movement scores; integration of music into the score work; work to transform movements into actions with intentions
Week 9	Text work Study of text fragments selected individually by students; focus on texts' sound qualities and, later, on their meanings
Week 10	Score and speech Further work on text fragments selected individually by students and their integration with the movement scores
Week 11	'Journey' through the space Study of different trajectories in the space; focus on clarity of movement directions, changes of tempos and dynamics; special attention to beginning and ending of the compositions
Week 12	Score and the 'journey' Integration of individual acting movement/text choreographies into the space
Week 13	Work on individual or partner acting scene 1 Elaboration of the draft of the scene on the base of earlier work on movement, text, space and music
Week 14	Work on individual or partner acting scene 2 Further elaboration of the scene and work on the scene's milieu (space, light, sounds, music)
Week 15	Presentation of acting scenes Work evaluation
Suggested reading	<ol style="list-style-type: none"> 1. Peter Brook, <i>The Empty Space</i>, London: MacGibbon and Kee, 1968. 2. Jerzy Grotowski, <i>Towards a Poor Theatre</i>, edited by Eugenio Barba, Holstebro: Odin Teatrets Forlag, 1968. 3. Włodzimierz Staniewski and Alison Hodge, <i>Hidden Territories: the Theatre of Gardzienice</i>, London and New York: Routledge, 2003. 4. <i>Acting (Re)Considered</i>, ed. by Phillip B. Zarrilli, London and New York: Routledge, 2002. 5. Eugenio Barba and Nicola Savarese, <i>A Dictionary of Theatre Anthropology: the Secret Art of the Performer</i>, London and New York: Routledge, 2006.

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| | <ol style="list-style-type: none">6. Peter Brook, <i>With Grotowski: Theatre is Just a Form</i>, edited by Georges Banu and Grzegorz Ziolkowski with Paul Allain, Wrocław: Grotowski Institute, 2009.7. <i>Twentieth Century Actor Training</i>, ed. by Alison Hodge, London and New York: Routledge, 2010. |
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