

ATIs

**ACTING TECHNIQUES INTENSIVE SEMINAR**

A month of focus on theatre practice



**1–30 September 2012**

Adam Mickiewicz University, Poznań, Poland

**ATIS is directed by Prof. Grzegorz Ziółkowski**

Drama, Theatre and Performance Department AMU

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This seminar, conducted in English and of a highly practical nature, aims at studying elementary skills of the performer such as the abilities to be open to dialogue, to integrate action and speech, and to react swiftly and precisely to impulses which come from various sources: partners, texts, images, music, space and the inner realm of associations, imagination and memories. The main part of the course is devoted to devising and performing an acting etude based on a text fragment, music or iconography selected individually by the participant.

Some of the techniques employed during the course relate to or are inspired by influential contemporary Polish theatre directors who centered their work on the performer: Jerzy Grotowski, Tadeusz Kantor and Włodzimierz Staniewski with his Gardzienice Theatre. During the course their works will be presented and contextualized, as well as the works of world renowned directors such as Peter Brook, Eugenio Barba and Ariane Mnouchkine. The seminar will be rooted in an anthropological approach.

The seminar is aimed at those students, artists and researchers who wish to study acting and theatre as well as those would like to deepen in a practical way their understanding of human creativity and expression.

The seminar will consist of two parts: 1) **Practice as research**, and 2) **Backgrounds**.

## 1) Practice as research

<b>Laboratories</b>	<b>School hours</b>
• Acting training	30
• Choral actions	10
• Performative words	12
• Performative iconography and composition	12
• Individual, pair and group improvisations	20
• Acting etudes	44
• Individual tuition	10
<b>Total</b>	<b>138</b>

## 2) Backgrounds

<b>Laboratory</b>	
• Acting techniques in contemporary theatre directors' practices	20
<b>Lectures</b>	
• Contemporary theatre	24
• Theatrical anthropology	8
<b>Total</b>	<b>52</b>
<b>TOTAL</b>	<b>190</b>

'School hour' = 45 minutes

The work will begin at 9 am and finish at 7 pm on each work day; please see calendar on pages 7–8

The ATIS grows organically out of:

- **ATELIERS** 2007–09
- **AMU-PIE Acting Craft in Polish Theatre** courses 2010–12.

### **ATELIER 2009 TO THE LIGHT**

Directed by Prof. Grzegorz Ziółkowski

The Atelier was an artisanal course for an international group of actors and theatre directors led in the Grotowski Institute in Wrocław and Brzezinka from 2007–09. In the Atelier 2009 *To the Light* sixteen participants from Argentina, Armenia, Australia, the Basque Country, Brazil, China, Columbia, France, Germany, Iran, Italy, Mexico, Romania, Spain, and the USA took part.



Zaruhi Antonyan Armenia



Matthias Brunner Germany



Alejandro Alonso Bazús Spain



Solange Bonfil Argentina



Mohammad Faraji Iran



Nikki Rydon Australia



Narine Grigoryan Armenia



To the Light in Chinese by Sim Fong Zoe Lai

## AMU-PIE Acting Craft in Polish Theatre 2011



Nua Watford Cendra Spain



Georgiana Berechet Romania



Maria Payreder Austria



Marlis Heyer Germany

### WORK LEADER



**Prof. Grzegorz Ziółkowski**, director, editor, translator, author of *Teatr Bezpośredni Petera Brook* (*The Immediate Theatre of Peter Brook*, 2000) and *Guślarz i eremita. Jerzy Grotowski: od wykładów rzymskich (1982) do paryskich (1997–1998)* (*Sorcerer and Hermit. Jerzy Grotowski: from Rome (1982) to the Paris (1997–1998) lectures*, 2007). He is Professor in the Drama, Theatre and Performance Department of Adam Mickiewicz University in Poznań (see: [www.wot.amu.edu.pl](http://www.wot.amu.edu.pl)). From 1991–2001, he was artistic director of the Bureau for Theatre Research in Poznań and directed *Monologue of the Dead Nun*, *They Dance Alone*,

and *Crossroads*. From 1997–2003, he was co-creator of the International Theatre Festival Maski. The originator and organiser of theatre conferences, among them *Theatre: Energy and Entropy* (2001). He has edited many publications, among them: *Polish Theatre After 1989: Beyond Borders*, a special issue of *Contemporary Theatre Review* (with Paul Allain, 2004) and Peter Brook's *With Grotowski: Theatre is Just a Form* (with Paul Allain and Georges Banu, 2009). He translated into Polish *The Shifting Point* by Peter Brook (with Ewa Guderian-Czaplińska) and Jerzy Grotowski's *Towards a Poor Theatre* (Polish ed. by Leszek Kolankiewicz). From 2004–09, he was Programme Director of the Grotowski Centre and then the Grotowski Institute where he co-created the programme of the Grotowski Year 2009 affiliated with UNESCO. He directed work on individual acting etudes prepared by participants of the ateliers *Source Techniques – Sources of Techniques* (2007) and *Suspension of Expression* (2008) led in the Grotowski Institute in Wrocław and Brzezinka. He directed the atelier *To the Light* in August 2009. From 2009–11 he led Theatre Rosa with Agnieszka Pietkiewicz and Maciej Zakrzewski where he directed *The Leaden Ball* (2009), *The Winter of Our Discontent...* (2010) and *Songs to the Beloved* (2011). At present he directs Studio Rosa, an independent inter-human space which serves long-term work on oneself, focused on research into relation between training and creativity.

### Assistant

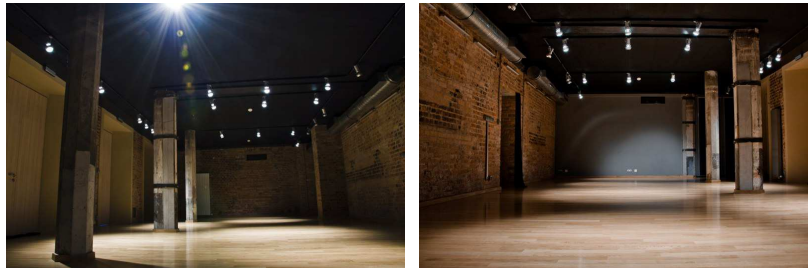
#### Maciej Zakrzewski

Actor and researcher with Studio Rosa, where he performs in *Tazm* (2012), based on Tahar Ben Jelloun's novel *This Blinding Absence of Light*, directed by Grzegorz Ziółkowski. He teaches in the Acting Studio Body-Art-Fusion (see: [www.studio-aktorskie.pl](http://www.studio-aktorskie.pl)). He performed in *The Winter of Our Discontent...* and *Songs to the Beloved* by Theatre Rosa (2010, 2011). An Ethnology and Cultural Anthropology graduate at Adam Mickiewicz University in Poznań, he is a musician and photographer (see Facebook: **FotoTeatr Maciej Zakrzewski**). From 2007–09 he worked for the Grotowski Institute. Since 2007 he has been involved in the *Regula contra Regulam* project, focused on theatre and music, led by Raul Iaiza in Poland and Italy.

### Work place

The theatre studio of Adam Mickiewicz University in Poznań, 10 Fredry Str. (in the city centre)

See: [www.wot.amu.edu.pl/salateatralna.html](http://www.wot.amu.edu.pl/salateatralna.html)



### Schedule:

- September 1: Arrival
- September 3–28: the Seminar
- September 29: Work summary and demonstration
- September 30: End of the ATIS 2012

### Number of participants:

8 → 16

### Costs:

- Tuition – 200 Euro
- Accommodation (in double rooms at university dormitory, see: [www.dsowita.pl](http://www.dsowita.pl)) – approx. 100 Euro

### Applications:

Applications (please use application form below) should be send by email only to:

[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl) before 30<sup>th</sup> of June 2012

The selected participants will be contacted before 15<sup>th</sup> of July 2012

### Certificate and photo documentation:

After the course participants of ATIS 2012 will receive a work certificate and selected photo documentation

### Contact and information:

[grzeg@amu.edu.pl](mailto:grzeg@amu.edu.pl)

### APPLICATION FORM for ATIS 2012

NAME:

SURNAME:

MALE/FEMALE:

AGE:

NATIONALITY:

STUDIES:

ARTISTIC AND/OR RESEARCH EXPERIENCE:

PHOTO AND/OR VIDEO DOCUMENTATION:

MOTIVATION:

## CLASSES

### 1) Practice as research

<b>Laboratories</b>	<b>School hours</b>
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## PRACTICE AS RESEARCH

### Acting training

Students work on basic elements of acting craft, i.e. on being:

- swift in response to impulses which come from various sources: from partner/s and from the inner realm of associations, imagination and memories;
- responsible for the integrity of group work and the ecology of one's own actions;
- open to dialogue;
- able to integrate action and speech.

They study flow of movements, rhythms, partnership work, elements of acrobatics as well as breathing, silence as the source of sounds and speech. This part of the work is permeated with the spirit of play – of being playful in the basic meaning of the term, that is of being joyful, warm-hearted, and naughty.

### Choral actions

These actions – based on breathing, eurhythmics, mathematics and geometry (which are indispensable for various group formations) – aim to teach students to differentiate between pulse and rhythm, to strengthen their spatial awareness, and above all to help them work as a team which supports a choir leader and enables her/him to enter into a dialogue with a protagonist.

### Performative words

Students work with selected fragments of texts studying ways the words make them act with different intentions (inner tensions). The main goal is to root the words in their bodies and study the interdependence of actions and speeches.

### Performative iconography and composition

Students take inspiration from different types of iconography which affect their physicality, the way of breathing and moving, the mode with which they interconnect with others and finally the way they speak. They compose their scores (movement patterns) using photographs, images,

drawings as points of departure. They devise their own choreographies and interrelate or share them with others.

#### **Individual, pair and group improvisations**

The aim of different types of improvisations is to open the passageway to the field of creativity. The improvisations help students to translate technical elements acquired during trainings into their own expression. Pupils invite props to their work: different sources of sounds and lights, as well as objects which enable them to create their own performative spaces. The improvisations constitute the base and the source for the devising students' own etudes.

#### **Acting etudes**

The etudes are miniature (up to 15 minutes), precise and repeatable compositions of texts, songs, dances, actions, music, projections etc. They constitute an area where different currents of work intermingle and feed each other. Those short presentations are melting pots where the work reaches its strongest dynamics and tempo. They help to uncover students' creative potentialities, qualities and dimensions which may be hidden or unknown – even to the students themselves.

#### **Individual tuition**

These are meetings-in-work on an individual basis devoted to solving specific problems related to work demands in general and to giving shape and polishing the acting etudes in particular.

## **BACKGROUDS**

#### **Acting techniques in contemporary theatre directors' practices**

The laboratory aims to study in a practical way acting techniques and training methods implemented by influential contemporary directors and pedagogues. Students are confronted with fundamental acting concepts such as Meyerhold's biomechanics, Chekhov's psychological gesture, Boal's joker and spectactor, Lecoq's poetic body, Decroux's corporeal mime, Grotowski's/Molik's body-voice, Barba's preexpressivity, Staniewski's mutuality as well as Suzuki's grammar of the feet. The starting point for the lab is the discussion of the ethical demands formulated by Stanislavsky at the beginning of last century.

#### **Contemporary theatre**

The lectures on key figures, events and ideas in the world theatre after the war put particular emphasis on Polish theatre practitioners and their achievements. The class presents and analyses the work of Anatoly Vassiliev (Russia/France), Eimuntas Nekrosius (Lithuania), Théâtre du Soleil (France), Dario Fo and Franca Rame (Italy), Peter Brook (England/France), Odin Teatret (Denmark), American theatres such as Living, Open, Bread and Puppet as well as the Wooster Group, Augusto Boal (Brazil), Suzuki Tadashi (Japan), Jerzy Grotowski and the Teatr Laboratorium, Tadeusz Kantor's Cricot 2 and Włodzimierz Staniewski's Gardzienice (Poland).

#### **Theatrical anthropology**

The lecture explores the intersections of anthropological approaches and various genres of human transformative behaviours (rituals, hunts and quests, sports and games, play etc.). It gives insight into the areas which constituted the main source of inspirations for such contemporary theatre makers as Jerzy Grotowski, Peter Brook or Eugenio Barba.

## CALENDAR

### 1 September (Saturday) Arrival

### 3–6 September (Monday–Thursday):

9–10:30 am (2 h) Acting training / Choral actions  
Tea break  
11–12:30 pm (2 h) Performative words  
Lunch break  
2:30–4:45 pm (3 h) Lectures: Contemporary theatre  
Tea break  
5:30–7 pm (2 h) Performative iconography and composition

### 7 September (Friday)

9–9:45 am (1 h) Acting training  
Break  
10–11:30 pm (2 h) Choral actions  
Lunch break  
2–3:30 pm (2 h) Lecture: Theatrical anthropology  
Tea break  
4–7 pm (4 h) Individual, pair and group improvisations

### 10–13 September (Monday–Thursday)

9–10:30 am (2 h) Acting training / Choir actions  
Tea break  
11–12:30 pm (2 h) Performative words / Performative words and composition  
Lunch break  
2:30–4:45 pm (3 h) Laboratory: Acting techniques in contemporary directors' practices  
Tea break  
5:30–7 pm (2 h) Individual, pair and group improvisations

### 14 September (Friday)

9–9:45 am (1 h) Acting training  
Tea break  
10–11:30 pm (2 h) Individual tuition  
Lunch break  
2–3:30 pm (2 h) Lecture: Theatrical anthropology  
Tea break  
4–7 pm (4 h) Acting etudes

### 17–20 September (Monday–Thursday)

9–10:30 am (2 h) Acting training  
Tea break  
11–12:30 pm (2 h) Individual, pair and group improvisations  
Lunch break  
2:30–4:45 pm (3 h) Lectures: Contemporary theatre  
Tea break  
5:30–7 pm (2 h) Acting etudes

### 21 September (Friday)

9–9:45 am (1 h) Acting training  
Tea break  
10–11:30 pm (2 h) Individual tuition  
Lunch break  
2–3:30 pm (2 h) Lecture: Theatrical anthropology  
Tea break  
4–7 pm (4 h) Acting etudes

## 24–27 September (Monday–Thursday)

9–10:30 am (2 h) Acting training

Tea break

11–12:30 pm (2 h) Acting etudes

Lunch break

3:30–4 pm (2 h) Laboratory: Acting techniques in contemporary directors' practices

Tea break

4:45–7 pm (3 h) Acting etudes

## 28 September (Friday)

9–9:45 am (1 h) Acting training

Tea break

10:15–11:45 am (2 h) Lecture: Theatrical anthropology

Lunch break

2–3:30 pm (2 h) Individual tuition

Tea break

4–7 pm (4 h) Acting etudes (preparation for presentations)

## 29 September (Saturday)

9–10:30 am (2 h) Acting training

Tea break

11–12:30 pm (2 h) Individual tuition

Lunch break

3–4:30 pm (2 h) Individual tuition

Tea break

5–8 pm (4 h) Acting etudes (presentations)

9 pm Summary speech

## 30 September (Sunday) End of the ATIS 2012

### Work chart

Work	2–5 / 09	6 / 09	9–12 / 09	13 / 09	16–19 / 09	20 / 09	23–26 / 09	27 / 09	28 / 09	TOTAL
Acting training	4	1	4	1	8	1	8	1	2	30
Choral actions	4	2	4							10
Performative words	8		4							12
Contemporary theatre	12				12					24
Performative iconography and composition	8		4							12
Individual, pair and group improvisations		4	8		8					20
Theatrical anthropology		2		2		2		2		8
Acting etudes				4	8	4	20	4	4	44
Acting techniques in contemporary directors' practices			12				8			20
Individual tuition				2		2		2	4	10
<b>TOTAL</b>	<b>36</b>	<b>9</b>	<b>36</b>	<b>9</b>	<b>36</b>	<b>9</b>	<b>36</b>	<b>9</b>	<b>10</b>	<b>190</b>