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

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 who 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

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<tr>
<th>Laboratories</th>
<th>School hours</th>
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<tr>
<td>Acting training</td>
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<td>Choral actions</td>
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<td>Performative iconography and composition</td>
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<td>Individual, pair and group improvisations</td>
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<td>Acting etudes</td>
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<td>Individual tuition</td>
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<td><strong>Total</strong></td>
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2) Backgrounds

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<td>Acting techniques in contemporary theatre directors’ practices</td>
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<th>Lectures</th>
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<tr>
<td>Contemporary theatre</td>
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<td>Theatrical anthropology</td>
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<td><strong>Total</strong></td>
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<td><strong>TOTAL</strong></td>
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'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 from Armenia](image1)

![Matthias Brunner from Germany](image2)

![Alejandro Alonso Bazús from Spain](image3)

![Solange Bonfil from Argentina](image4)

![Mohammad Faraji from Iran](image5)

![Nikki Rydon from Australia](image6)

![Narine Grigoryan from Armenia](image7)

![To the Light in Chinese by Sim Fong Zoe Lai](image8)
AMU-PIE Acting Craft in Polish Theatre 2011

WORK LEADER


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). 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

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.dsjowita.pl) – approx. 100 Euro

Applications:
Applications (please use application form below) should be send by email only to:
grzeg@amu.edu.pl before 30th of June 2012
The selected participants will be contacted before 15th 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

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

**Laboratories**

- 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

Total: 138

2) Backgrounds

**Laboratory**

- Acting techniques in contemporary theatre directors’ practices: 20

**Lectures**

- Contemporary theatre: 24
- Theatrical anthropology: 8

Total: 52

TOTAL: 190

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 spectator, Lecoq's poetic body, Decroux's corporeal mime, Grotowski's/Molik's body-voice, Barba's preexpresivity, 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
  12–1 pm Lecture: Theatrical anthropology
  Tea break
  1–2 pm 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
  12–1 pm Lecture: Theatrical anthropology
  Tea break
  1–2 pm Individual, pair and group improvisations

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
  12–1 pm Lecture: Theatrical anthropology
  Tea break
  1–2 pm 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

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