

Course title	Applied Drama and Theatre Workshops	
Component code	01-05	
Lecturer	Determined later	
Lecturer's email address		
Hours	30	
ECTS	5	
Semester	Winter x	Summer x
Content	<p>Different forms of Applied Theatre and Drama: Introduction to the course; setting the rules, Applied Theatre, Theatre of the Oppressed – Forum Theatre – introduction, Forum Theatre techniques, observation, working with the voice, Stanislavski Method, Brecht's epic theatre, Grotowski theatre, working with the voice and mime, Theatre of the Oppressed – Image Theatre, working with the mime and visuals, Newspaper Theatre techniques, working with objects, Applied Drama techniques and games, Invisible Theatre – introduction, working with the imagination, Playback Theatre – introduction, working from words, phrases, sentences, Rainbow of Desire – introduction, Dramatherapy tools and techniques, Forum Theatre play, working into scenarios, Forum Theatre play, involving everyone Performing Forum Theatre play.</p>	
Learning outcomes	<p>At the end of the course the learner is expected to be able to:</p> <ul style="list-style-type: none"> • Appreciate diverse theatrical cultures and non- traditional approaches to theatre/art; • Build intellectual and aesthetic understanding of applied theatre and drama; • Students will have enhanced their soft skills: communication skills, negotiation, non-verbal communication – reading body language, presentation, public speaking, creativity, artistic aptitude, thinking outside the box, teamwork, emotional intelligence, intercultural competence; • Possess an understanding and appreciation of theatre arts (theory, performance, production); • Exhibit a working knowledge of the basic areas of theatre (acting, directing, design, voice); • Process and maintain basic knowledge of theatre as an art form; • Create plays based on the 10-minute form (the one-act play); 	

	<ul style="list-style-type: none"> • Have experience in the use of non-traditional, experimental and avant-garde techniques; • Understand and practise discipline and commitment to a project and respect the ideas of other participants in the production process of mini plays, simulations, etc.
Selected literature	<p>Brockett, O. (2008) History of the Theatre, Pearson</p> <p>Nicholson, E. (2005) Applied Drama, Polgrave Macmillan</p> <p>Brook, P. (1990) The Empty Space, London, Penguin</p> <p>Emunah, R. (1994) Acting for Real, New York, Brunner-Routledge</p> <p>Grotowski, J. (1991) Towards a Poor Theatre, London, Methuen Publishing Ltd</p> <p>Boal, A. (2002) Games for Actors and Non-Actors, London and New York, Routledge</p> <p>Boal, A. (1995) The Rainbow of Desire, London and New York, Routledge</p> <p>Ayckbourn, A. (2002) The Crafty Art of Playmaking, London, Faber & Faber</p> <p>Allen, D. (1999) Stanislavski for Beginners, Danbury, For Beginners</p> <p>Spolin, V. (1986) Theatre Games for the Classroom: A Teacher's Handbook, Illinois, Northwestern University</p> <p>Spolin, V. (1985) Theatre Games for Rehearsal: A Director's Handbook, Illinois, Northwestern University</p> <p>Clifford, S., Herrmann, A. (1999) Making a Leap: Theatre of Empowerment, Jessica Kingsley Publishers Ltd</p> <p>Jennings, S. (2012) <i>Dramatherapy Theory and Practice 1,2</i> London & New York, Routledge</p>
Teaching tools/methods	<ul style="list-style-type: none"> • David Kolb's Learning Cycle: Concrete Experience -> Observation and Reflection -> Formation of abstract concepts & generalisations -> Testing implications of concepts in new situations • Actor training techniques originating from various theatre practitioners: Constantin Stanislavski, Bertolt Brecht, Viola Spolin, Peter Brook, Augusto Boal, Jacob L. Moreno, Dorothy Heathcote, Jerzy Grotowski, etc.
Form of examination	Attendance, active participation and completion of various projects (e.g. mini interactive plays, simulations and games)