



Course title	<b>Applied Drama and Theatre Workshops</b>	Instructor	<b>Determined later</b>
		Instructor's email address	
Semester	1 x 2 x	ECTS credits	3
Academic year	2019/2020	Contact hours	15 □ 30 x
Level	1-Bachelor x 2 - Master □	Language of instruction	English

#### Learning outcomes and competences

At the end of the course the learner is expected to be able to:

- 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);
- 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.

#### Course contents

Different forms of Applied Theatre and Drama:

1. Applied Drama
2. Theatre of the Oppressed
3. Forum Theatre
4. Newspaper Theatre
5. Playback Theatre
6. Invisible Theatre
7. Mantle of the Expert System
8. Rainbow of Desire

#### Recommended reading

Brockett, O. (2008) **History of the Theatre**, Pearson  
 Nicholson, E. (2005) **Applied Drama**, Polgrave Macmillan  
 Brook, P. (1990) **The Empty Space**, London, Penguin



Emunah, R. (1994) **Acting for Real**, New York, Brunner-Routledge  
Grotowski, J. (1991) **Towards a Poor Theatre**, London, Methuen Publishing Ltd  
Boal, A. (2002) **Games for Actors and Non-Actors**, London and New York, Routledge  
Boal, A. (1995) **The Rainbow of Desire**, London and New York, Routledge  
Ayckbourn, A. (2002) **The Crafty Art of Playmaking**, London, Faber & Faber  
Allen, D. (1999) **Stanislavski for Beginners**, Danbury, For Beginners  
Spolin, V. (1986) **Theatre Games for the Classroom: A Teacher's Handbook**, Illinois, Northwestern University  
Spolin, V. (1985) **Theatre Games for Rehearsal: A Director's Handbook**, Illinois, Northwestern University  
Clifford, S., Herrmann, A. (1999) **Making a Leap: Theatre of Empowerment**, Jessica Kingsley Publishers Ltd

#### Teaching and learning methods

- 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, Joan Littlewood, Viola Spolin, Peter Brook, Augusto Boal, Jacob L. Moreno, Dorothy Heathcote, Jerzy Grotowski, etc.

#### Assessments methods

Attendance, active participation and completion of various projects ( e.g. mini interactive plays, simulations and games)