



Authorial Acting

(N0215A310501)

magisterský program

akreditační spis

B-I – Charakteristika studijního programu

Název studijního programu	Authorial Acting (N0215A310501)
Typ studijního programu	magisterský
Profil studijního programu	akademicky zaměřený
Forma studia	prezenční forma
Standardní doba studia	2 roky
Jazyk studia	angličtina
Udělovaný akademický titul	MgA.
Rigorózní řízení	ne
Garant studijního	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zaměření na přípravu k výkonu regulovaného povolání	ne
Zaměření na přípravu odborníků z oblasti bezpečnosti České republiky	ne
Uznávací orgán	-
Oblast(i) vzdělávání a u kombinovaného studijního programu podíl jednotlivých oblastí vzdělávání v %	
Umění	
Cíle studia ve studijním programu	
<p>Authorial acting, or acting with an emphasis on authorial creativity and pedagogy is a course that has been offered in English as well as Czech since 2015. We want to continue to offer this possibility. The program is largely based on the original Czech version, though it has its specific features.</p> <p>Acting with an emphasis on authorial creativity and pedagogy stands in true interdisciplinary fashion with one foot in the camp of acting, and the other in that of authorship, where we understand acting to be the capacity of a person for conscious action and play(ing), and authorship to be the capacity for original thought and imagination, in an artistic as well as a wider sense. At the same time, this is the study of dramatic play as the stimulus and aim of acting and authorship. We study these phenomena not only with the full knowledge of their dimensions and overlaps which we could call artistic and aesthetic, but also with a view to those we could call ethical, social, philosophical, psychological, and especially pedagogical. Pedagogy is a part of the study of psychosomatic disciplines, and of the method of their teaching. We therefore study acting in an authorial sense, which relates to the education of an individual to achieve a creative personality, creative in the artistic as well as other fields.</p>	

The master's degree studies widen and especially deepen the topics studied in the bachelor's program. The master's degree studies are, like in the bachelor's program, largely empirical, based on gaining experience in the main dimensions of human expression. Study takes place through:

- 1) the experiential getting-to-know of the psychosomatic disciplines, and through the rigorous reflection of the associated topics and problems,
- 2) integration of the gained proficiencies in authorial, or authorially-scenic, forms,
- 3) theoretical and historical contextualisation

The foundation psychosomatic disciplines are education in voice, speech, movement, dialogical acting and play. The integrating disciplines are authorial reading and authorial presentation. Theoretical subjects are chosen in order to provide the necessary wider horizon for the psychosomatic and creative proficiencies gained. Transparency and the public presentation of the studies (authorial reading, presentations and performances, the Autorská tvorba nablízko (Authorial creation up close) festival) are also emphasised, in order to enable current and long-term processes of making things more conscious, verifying them, and fine-tuning them to make them more precise. A speciality of the study of authorial acting with an emphasis on authorial creativity and pedagogy is dialogical acting, the legacy of the department's founder professor Ivan Vyskočil, which is now already being studied, developed and applied by the second generation of followers.

Profil absolventa studijního programu

A graduate is able to:

- practically and theoretically orient themselves with some quality in the field of authorial acting and psychosomatic disciplines.
- Pass on their discoveries and proficiencies in authorial acting and psychosomatic disciplines to interested individuals from the ranks of the professional as well as 'lay' members of the public, publish these and share them, and enter into expert discussion on these topics.
- Come up with, develop, realise and publish their authorial ideas, topics, forms, and this alone as well as in co-operation with others. They will have the competence to lead a creative team.
- Write their own authorial texts with scenic potential, but also with the potential to be used in the context of radio, television, videoperformance or film and so on.
- Work with others' texts and ideas in an authorial way.
- Consciously act with their own expressive media, like their voice, speech, gesture, movement, body and so on, in a psychosomatic (complete, holistic) way, as with natural parts of their personality, this both in the artistic as well as non-artistic fields.
- Perform in public in a quality way, in the context of theatre (or more widely, art) as well as outside of this.

Předpokládané uplatnění absolventů (typické pracovní pozice)

The course is conceived with a wider goal in mind than 'just' acting in the traditional sense, the goal is a confident creative personality, who can -and do- apply themselves in practice in

a wide range of activities. Our graduates become authors of their own projects in the realm of theatre, literature, art and design, video-performance, movement and dance, music etc. Graduates also find traditional creative jobs in the so-called mainstream as well as alternative theatre (acting, dramaturgy, directing), in the media they often work as writers, dramaturges, commentators and editors. Our graduates appear in the spheres of pedagogy, counselling and therapy and so on. Frequently our students study other subjects too, either in parallel or before or after studying at our department, resulting in creative work in other fields.

Pravidla a podmínky pro tvorbu studijních plánů

A brief description of the system of study:

Study plans are designed in line with the Study and Exam Regulations of the AMU. These, on the basis of the specificities of higher education in artistic disciplines, requires a main, compulsory subject. This is a key artistic subject, where talent is necessary, and which forms the basis of the discipline. The assessment of a student's progress in this subject is done by committee, and repetition of the final examination is not possible.

The theoretical and historical basis of the given discipline is a compulsory part of all study programs. This is taught in the form of compulsory subjects which provide a basis of knowledge, which contribute towards the academic profile of the graduate, and which form a part of the final state examination. The study plan also includes non-compulsory subjects.

A description of the credit system:

A classification is awarded according to the ECTS (European Credit Transfer System). In the two-year study period a student earns a total of 120 credits upon completion of all their individual subjects. (+/- 30 credits per semester, 60 per year).

Subjects classified by examination are then graded on a scale from A – excellent = 1, B – lower excellent = 1.5, C – very good = 2, D – lower very good = 2.5, E – good = 3, F – unsatisfactory = 4. Other subjects are classified with the binary passed/not passed; combining the two systems is not possible.

The extent of a teaching lesson, and other information relevant to the design of study plans:
The standard length of a teaching lesson is 45 minutes. The basic organisational forms of teaching are lectures, seminars, and workshops.

Podmínky k přijetí ke studiu

In general:

The applicant should be in good physical and psychological condition.

The applicant should be in good condition as regards talent and character, and these should be capable of further development and cultivation.

It is necessary to have a need for learning and a capacity of learning, for studying, and for partaking in teamwork.

In particular:

We test the prospective student's degree of talent, and their ability for development, in the foundation disciplines of psychosomatic study, especially voice, speech and movement.

Further, we test the ability to distinguish between different parts of acting on stage, the ability to consciously act in a playful way, the ability to act together with someone else, the ability to react authentically, the ability to improvise (these are the ability requirements for the study of

acting). Last but not least, the ability to formulate authorial ideas is also important (authorial texts).

The presence of all of these skills in and of itself does not guarantee an authorial character, however, and this is why it is necessary to conduct an interview as part of the application procedure. (The subjects addressed here are the prospective student's motivation for study, their general knowledge of culture, art, philosophy, public social and current affairs.) This allows an assessment of the character and character potential of the individual. There is usually just a single round of entrance exams, and they take place in English.

Návaznost na další typy studijních programů

Applicants are usually recruited from among graduates of bachelor's degrees in mostly humanities and arts focused subjects. We receive applications from graduates of institutions of higher education from the European Union (Greece, Austria, Ireland, Finland etc.) and beyond (Macedonia, Serbia, India, the USA etc.). Our department is a reliable, and sought after, destination for foreign exchange students taking part in the Erasmus program.

B-IIa – Studijní plány a návrh témat prací (bakalářské a magisterské studijní programy)

Studijní plán: Herectví se zaměřením na autorskou tvorbu a pedagogiku v anglickém jazyce (M.A.) (202HATPNE-2021)

Povinné předměty

Název předmětu	Rozsah	Způsob ověření	Počet kreditů	Vyučující	Semestr výuky	Kategorie předmětu	Profilující základ
Authorial Acting 1 (kód: 202EHD1)	4T	Z	2	Garant: prof. Mgr. Jan HANČIL MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Howard Scott LOTKER	1	PH	PZ
Authorial Reading 1 (kód: 202EAC1)	2T	Z	3	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK	1	PH	PZ
Awareness in Movement 1 (kód: 202EVD1)	2T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	1	PB	PZ
Body in Motion 1 (kód: 202ETP1)	2T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Mgr. Jiří LÖSSL; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	1	PB	PZ
Dialogical Acting and its Pedagogy 1 (kód: 202EDN1)	2T	Z	2	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	1	PH	PZ
Highlights of Czech Theatre 1 (kód: 202ENE1)	2T	ZK	2	Garant: doc. Mgr. Martin PŠENIČKA, Ph.D. doc. Mgr. Martin PŠENIČKA, Ph.D.	1	PB	ZT
Individual Voice Education 1 (kód: 202EIV1)	1T	Z	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ	1	PB	PZ
Individual Voice Education in front of a Group 1 (kód: 202EIK1)	2T	Z	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ	1	PB	PZ

Název předmětu	Rozsah	Způsob ověření	Počet kreditů	Vyučující	Semestr výuky	Kategorie předmětu	Profilující základ
Interest Workshop with the Guest Pedagogue (kód: 202ZDP)	24CS	Z	1	MgA. Mgr. Michaela RAISOVÁ, Ph.D.	1	PB	
Interpretation Seminar 1 (kód: 202EIS1)	2T	Z	2	Garant: prof. Mgr. Jan HANČIL prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	1	PB	ZT
Introduction to Authorial Acting 1 (kód: 202EUH1)	2PT	Z	1	Garant: prof. Mgr. Jan HANČIL / prof. MgA. Přemysl RUT doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; prof. Mgr. Jan HANČIL; doc. Mgr. Martina MUŠILOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ	1	PB	ZT
Philosophical Propaedeutic 1 (kód: 202EFP1)	2T	Z	2	Garant: doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D. doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D.; doc. Kent SJÖSTRÖM, Ph.D.	1	PB	PZ
Speech as Active Communication 1 (kód: 202EVI1)	1T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	1	PB	PZ
Authorial Acting 2 (kód: 202EHD2)	4T	ZK	3	Garant: prof. Mgr. Jan HANČIL MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Howard Scott LOTKER	2	PH	PZ
Authorial Presentation 1 (kód: 202EAS1)	2T	ZK	4	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. / prof. MgA. Přemysl RUT MgA. Eva ČECHOVÁ; doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Howard Scott LOTKER; MgA. Hana MALANÍKOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; Mgr. Markéta POTUŽÁKOVÁ, Ph.D.; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ; MgA. Pavel ZAJÍČEK	2	PH	PZ

Název předmětu	Rozsah	Způsob ověření	Počet kreditů	Vyučující	Semestr výuky	Kategorie předmětu	Profilující základ
Authorial Reading 2 (kód: 202EAC2)	2T	ZK	3	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK	2	PH	PZ
Awareness in Movement 2 (kód: 202EVD2)	2T	ZK	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	2	PB	PZ
Body in Motion 2 (kód: 202ETP2)	2T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Mgr. Jiří LÖSSL; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	2	PB	PZ
Dialogical Acting and its Pedagogy 2 (kód: 202EDN2)	2T	ZK	2	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	2	PH	PZ
Dialogical Acting Training 1 (kód: 202EDI1)	2T	Z	2	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	2	PB	
Highlights of Czech Theatre 2 (kód: 202ENE2)	2T	ZK	2	Garant: doc. Mgr. Martin PŠENIČKA, Ph.D. doc. Mgr. Martin PŠENIČKA, Ph.D.	2	PB	ZT
Individual Voice Education 2 (kód: 202EIV2)	1T	ZK	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ	2	PB	PZ
Individual Voice Education in front of a Group 2 (kód: 202EIK2)	2T	ZK	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ	2	PB	PZ
Interpretation Seminar 2 (kód: 202EIS2)	2T	ZK	2	Garant: prof. Mgr. Jan HANČIL prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	2	PB	ZT
Introduction to Authorial Acting 2 (kód: 202EUH2)	2PT	Z	1	Garant: prof. Mgr. Jan HANČIL / prof. MgA. Přemysl RUT doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; prof. Mgr. Jan HANČIL; doc. Mgr. Martina MUŠILOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ	2	PB	ZT

Název předmětu	Rozsah	Způsob ověření	Počet kreditů	Vyučující	Semestr výuky	Kategorie předmětu	Profilující základ
Introduction to Psychology (kód: 202EUP)	2T	ZK	2	Garant: MUDr. Eva SLAVÍKOVÁ MUDr. Eva SLAVÍKOVÁ	2	PB	PZ
Philosophical Propaedeutic 2 (kód: 202EFP2)	2T	ZK	2	Garant: doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D. doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D.; doc. Kent SJÖSTRÖM, Ph.D.	2	PB	PZ
Speech as Active Communication 2 (kód: 202EVI2)	1T	ZK	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	2	PB	PZ
Theory of Movement Seminar (kód: 202EST)	18SS	Z	1	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Mgr. Jiří LÖSSL; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	2,4	PB	PZ
Authorial Acting in Collaborative Project 1 (kód: 202EHT1)	5T	Z	2	Garant: prof. Mgr. Jan HANČIL MgA. Eva ČECHOVÁ; prof. Mgr. Jan HANČIL; MgA. Hana MALÁNÍKOVÁ, Ph.D.	3	PH	PZ
Authorial Presentation 2 (kód: 202EAS2)	2T	ZK	4	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. / prof. MgA. Přemysl RUT MgA. Eva ČECHOVÁ; doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Howard Scott LOTKER; MgA. Hana MALÁNÍKOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; Mgr. Markéta POTUŽÁKOVA, Ph.D.; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ; MgA. Pavel ZAJÍČEK	3	PH	PZ
Authorial Reading 3 (kód: 202EAC3)	2T	Z	3	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK	3	PH	PZ
Awareness in Movement 3 (kód: 202EVD3)	2T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	3	PB	PZ
Body in Motion 3 (kód: 202ETP3)	2T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr.	3	PB	PZ

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				Michaela RAISOVÁ, Ph.D.			
Dialogical Acting and its Pedagogy 3 (kód: 202EDN3)	2T	Z	2	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	3	PH	PZ
Dialogical Acting Training 2 (kód: 202EDI2)	2T	Z	2	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	3	PB	
Individual Voice Education 3 (kód: 202EIV3)	1T	Z	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. Mgr. Pavla FENDRICHOVÁ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.	3	PB	PZ
Individual Voice Education in front of a Group 3 (kód: 202EIK3)	2T	Z	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ	3	PB	PZ
Interpretation Seminar 3 (kód: 202EIS3)	2T	Z	2	Garant: prof. Mgr. Jan HANČIL prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	3	PB	ZT
Singing 1 (kód: 202EZE1)	1T	Z	2	doc. Mgr. Miloš ČERNÝ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.	3	PB	
Speech as Active Communication 3 (kód: 202ERE3)	1T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	3	PB	PZ
Thesis Preparation Seminar (kód: 202EDS)	2T	Z	1	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. MgA. Mgr. Michaela RAISOVÁ, Ph.D.; MUDr. Eva SLAVÍKOVÁ	3	PB	PZ
Authorial Acting in Collaborative Project 2 (kód: 202EHT2)	5T	ZK	3	Garant: prof. Mgr. Jan HANČIL MgA. Eva ČECHOVÁ; prof. Mgr. Jan HANČIL; MgA. Hana MALANÍKOVÁ, Ph.D.	4	PH	PZ
Authorial Reading 4 (kód: 202EAC4)	2T	ZK	3	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK	4	PH	PZ
Awareness in Movement 4 (kód: 202EV4D)	2T	ZK	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr.	4	PB	PZ

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				Michaela RAISOVÁ, Ph.D.			
Body in Motion 4 (kód: 202ETP4)	2T	Z	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	4	PB	PZ
Dialogical Acting and its Pedagogy 4 (kód: 202EDN4)	2T	ZK	2	Garant: doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	4	PH	PZ
Dialogical Acting Training 3 (kód: 202EDI3)	2T	Z	2	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	4	PB	
Individual Voice Education 4 (kód: 202EIV4)	1T	ZK	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. Mgr. Pavla FENDRICHOVÁ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.	4	PB	PZ
Individual Voice Education in front of a Group 4 (kód: 202EIK4)	2T	ZK	2	Garant: MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D. MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ	4	PB	PZ
Interpretation Seminar 4 (kód: 202EIS4)	2T	ZK	2	Garant: prof. Mgr. Jan HANČIL prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	4	PB	ZT
Singing 2 (kód: 202EZE2)	1T	ZK	2	doc. Mgr. Miloš ČERNÝ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.	4	PB	
Speech as Active Communication 4 (kód: 202EV14)	1T	ZK	2	Garant: MgA. Mgr. Michaela RAISOVÁ, Ph.D. MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	4	PB	PZ

Součásti SZZ a jejich obsah

The final state examination for the master's degree consists of the following individually classified parts:

1. Degree presentation (an authorial, creative project)
2. A written masters thesis, and the oral defence thereof.
3. Psychosomatic disciplines (viva voce examination)
4. Authorial theatre (viva voce examination)

The overall classification of the final state examination: A – B – C – D – E – F

The final result of the study program: pass / fail

Ad 1. Degree presentation.

The graduand creates a persuasive and communicating authorial scenic form (min. 30 minutes in length) in which they integrate the abilities and experiences gained during their studies of individual subjects.

Classification: A – B – C – D – E – F

Ad 2. A written masters thesis and the oral defence thereof.

The student writes a theoretical thesis at the end of their studies, which as a rule relies on their personal experiences in the discipline.

Classification: A – B – C – D – E – F

Ad 3. Psychosomatic disciplines (self-reflection, terms and definitions, concepts), viva voce examination.

The basic questions consist of reflections of the dissection of the psychosomatic disciplines, (Dialogical Acting with the inner partner, authorial reading, authorial presentation, voice education, speech, movement, acting and play.) they also concern the theory of these disciplines and the topics touched upon in the theoretical subjects.

Classification: A – B – C – D – E – F

Exam question topics:

- Dialogical Acting with the Inner Partner
- Authorial Reading and Authorial Presentation
- Speech and Voice Education
- Movement Education
- Acting, Play and Partner Play Education

Ad 4. Authorial theatre (historical context, terminology and concepts), viva voce examination on the basis of a randomly drawn question.

The student proves their basic orientation in the history and theory of authorial theatre, its philosophical and psychological conception, and related topics. Emphasis is given to the ability to interpret a selected dramatic text, with a view to the intentions of the author as well as with a view to one's own.

Classification: A – B – C – D – E – F

Question topics:

- Philosophical and/or Psychological Foundations
- Theatre and Drama Foundations

On the day of the final exam, the student draws one question at random from an envelope. In the envelope are questions on all the psychosomatic disciplines. Preparation of all questions is thus required. The student also chooses and prepares two Authorial theatre topics in advance. The first one is either from Philosophy or Psychology, the other is from Theatre and Drama Foundations. The student should be able to present these topics to the committee.

Další studijní povinnosti

Students in their second year of study (of both the bachelor's and master's programs) have full responsibility for the organisation of the festival Autorská tvorba nablízko (Authorial Creation Up-close) which is held annually under the auspices and supervision of the department. The festival is an open review of the most interesting things that have come to be created and realised as part of the study at the department, with events in Czech and English.

The festival is an opportunity for the presentation to the wider public of authorial attempts, forms and productions which have come to being at the department. Workshops are also a part of this. These enable prospective applicants and the expert and wider public to be introduced to the psychosomatic disciplines in a practical way.

Návrh témat kvalifikačních prací a téma obhájených prací

-

Návrh témat rigorózních prací a téma obhájených prací

-

Součásti SRZ a jejich obsah

-

B-III Charakteristika studijních předmětů

Povinné předměty

B-III – Charakteristika studijního předmětu			
Název studijního předmětu	202EAC1 – Authorial Reading 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	3
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			
Personal view, ability of precise formulation of ideas, sense of the internal order and shape of a text, authenticity in writing and reading are evaluated. As well, the ability to note the artistry of a texts by others and the comments of others on one's own.			
Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.		
Zapojení garanta do výuky předmětu			
Vyučující	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK		
Stručná anotace předmětu			
Obsah kurzu			
Public readings (in the course which is open to guests) of original texts and subsequent response from the audience.			
Výsledky učení			
Acceptance of responsibility for an original writing including the ability to personally read it to			

others and take their reaction under consideration for further work. This is how we discover what we actually said and how others understand us.

Studijní literatura a studijní pomůcky

Texts are original. Discussions often mention other writers whose work might interest the students because of some similar features which they may wish to attempt. Study material is additional individual readings.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Ivan Vyskočil. Ivan Vyskočil's Introduction to the book Mama isn't Home on the discipline of Authorial Reading [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021. [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/ivan-vyskocil-s-introduction-to-the-book-mother-isn-t-home?lang=en>>.

Ivan Vyskočil. On the Study of Acting: Inaugural professorial lecture upon receiving a professorship in acting [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021 [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/on-the-study-of-acting-inaugural-professorial-lecture-upon-receiving-a-professorship-in-acting?lang=en>>.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDN1 – Dialogical Acting and its Pedagogy 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's rehearsal in instruction hours of dialogue. Also a condition for successful completion of the course is two written reviews per semester. A familiarity with the recommended literature is also required.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	
Stručná anotace předmětu	

Obsah kurzu

Study takes place in groups of six to twelve divided according to level of advancement. In integral part of action through dialogue is regular reflection – by the method of introspection the student learns to identify the most important problems arising from his/her individual condition. Reflections are further developed and evaluated.

Výsledky učení

Dialogical Acting with the Inner Partner is a mind-body discipline whose creator is Prof. Ivan Vyskočil.

Largely this covers:

- the path to self-discovery, self-recognition, self-acceptance and self-actualization,
- creation of the mind-body conditions for creative communications, "conductive" empathy,
- experience, learning and study of drama acting principles,
- experience, learning and study of non-subjective acting,
- a path to understanding, "embodiment" and implementing definite challenges, questions, defined tasks, texts,
- methodic rehearsing, investigation, perception, awareness and searching.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EFP1 – Philosophical Propaedeutic 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: attendance and participation in lectures/classes, completion of the semester paper.

Garant předmětu	doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D.; doc. Kent SJÖSTRÖM, Ph.D.
Stručná anotace předmětu	

Obsah kurzu

Survey of Philosophy 1 is focused on the philosophy of acting and introduces in particular, phenomenally, hermeneutically and dialogically harmonized philosophies.

1. Acting as a cultural phenomenon.
2. Ontology of acting.
3. Hermeneutic concepts of art and works of art.
4. Art as acting and celebration.

Výsledky učení

To introduce student to the philosophical thought, particularly, in the context of the philosophy of plays, theatre and philosophy of embodiment.

Studijní literatura a studijní pomůcky

H. G. Gadamer, Truth and Method (second, revised edn, trans. Revisions J. Weinsheimer and D. G. Marshall) New York: Continuum, 1995. (first published 1960) Part: Ontology of Play
E. Fink, The Oasis of Happiness: Toward an Ontology of Play, Yale French Studies No. 41, Game, Play, Literature: Yale University Press. 1968. p. 19-30.
D. Winnicott, Playing and Reality, London and New York: Routledge, 2005. (first published 1971)
J. Huizinga, Homo Ludens: A Study of the Play-element in Culture. Boston, MA: The Beacon Press, 1950 (first published 1944) 1-49
F. Nietzsche, So spoke Zarathustra, Dover, 1999. (selected stories)
F. Nietzsche, Untimely meditation, Cambridge University Press, 1997. (Part: On Use and Abuse of History for Life)
F. Nietzsche, The Birth of Tragedy, Penguin, 1993. (first three chapters)
M. Buber, I and Thou, Martino publishing, 2010. (first section)

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EHD1 – Authorial Acting 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	4T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

During the semester independent reading, preparation of assignments, independent rehearsing of developed situations are required.

Overall grading is comprised of 50% for participation in exercises, 30% for authorial input and 20% for the artistic quality of the performance at the summary performance.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Howard Scott LOTKER	
Stručná anotace předmětu	

Obsah kurzu

The course Authorial Acting, is based on experiences in Dialogical Acting with the Inner Partner. The course is an introduction to acting and its authorial aspects – not only when performing a role – but acting as a game and open creation. Emphasis is placed on sensing the partner, teamwork, and on personal, authorial creative work. Necessary are also talents in authorial writing and dramaturgy. This course leads to participants understanding authorial principles, and prepares students for later independent development. Becoming professional actors is not the goal of the course.

Methods:

1. Dramaturgical preparation.
2. Analysis of personal and individual authorial themes and their development.

3. Active situation analysis.
4. Composition and preparations for the final performance.

Výsledky učení

The aim of the foundational two-semester course is:

1. For students to develop understanding of the potentials of actors' expressivity in areas like: intentionality, concreteness, composition, communicative expression.
2. To understand the process of creating, rehearsing, and presenting their authorial works – to be able to independently and consciously work on their material in interplay with other

Studijní literatura a studijní pomůcky

Chekhov, M. On the Technique of Acting. New York: Harper, 1991.
Stanislavski, K. An Actors' Work: a student's diary. Translated by Jean Benedetti. London: Routledge, 2008.
Donnellann, D. The Actor and the Target. London: Nick Hern Books, 2005.
Brook P. The Empty Space. New York: Avon Books, 1969.
Barba E. a Savarese N. A Dictionary of Theater Anthropology: the secret art of the performer. New York London: Routledge, 2006.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIV1 – Individual Voice Education 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski.

London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIK1 – Individual Voice Education in front of a Group 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski. London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIS1 – Interpretation Seminar 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Students gain credits after the first semester and do an exam after the second semester. Part of the exam is an oral presentation on a selected topic. Aside from active participation during the whole course, students are evaluated according to their ability to communicate their thoughts based on thorough reading.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Students come to class with a previously read text which is, based on the first observations, read again and re-interpreted, in at least key scenes. Primary texts are accompanied by reading secondary texts or other material of visual character (online).

Výsledky učení

Instructing students to read carefully, make reading a need in life, that is, to demonstrate its sense. Considering the study focus, it is a training to read dramatic texts. Drama is not the summation of all lines and stage knowledge. To read a dramatic text is to decipher its structure. The interpretation course teaches this specific type of reading. It also shows how

the structure of a dramatic text (today more often, post-dramatic) changed throughout the history of theatre.

Studijní literatura a studijní pomůcky

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Mansfield Centee, CT: Martino Publishing, 2014 [1950].

Esslín, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Aristotle. *Poetics*. Mineola: Dover Publications, 1997.

Kott, Jan. *Shakespeare Our Contemporary*. Translated by Boleslaw Tabor斯基. London: Methuen, 1967.

De Garcia, Magreta and Wells, Stanley, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.

Sontag, Susan. An essay „Against Interpretation“ distributed as a printed document in the class.

Barthes, Roland. „The Death of the Author“ In *Image, Music, Text*. Translated by Stephan Heath. New York: Hill and Want, 1978.

Selected plays by William Shakespeare (King Lear, The Merchant of Venice, Hamlet, Richard III., Coriolanus, Midsummer Night's Dream, Macbeth, Othello, Romeo a Julie, Measure for Measure, The Tempest and other, depending on the group focus).

Selected plays by Tom Stoppard, J. M. Synge, Samuel Beckett, Harold Pinter, Marina Carr, Martin McDonagh, Patrick Marber, Sarah Kane, Joe Penhall, Edward Albee, Sam Shepard, David Mamet and other playwrights according to group's interest.

Other essays and texts are distributed in the class according to the need and focus of the group.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ENE1 – Highlights of Czech Theatre 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta	1) Active participation and attendance of shows – 30%, 2) class presentation – 30%, 3) essay – 40%.		
Garant předmětu	doc. Mgr. Martin PŠENIČKA, Ph.D.		
Zapojení garanta do výuky předmětu			
Vyučující	doc. Mgr. Martin PŠENIČKA, Ph.D.		
Stručná anotace předmětu			
Obsah kurzu			
The course will be divided into two parts: 1) History of Czech Theatre (I) will introduce students into the Czech theatre culture from the Middle Ages to 19th Century. This part will focus on the text analysis of selected plays and other documents. 2) Performance analysis of contemporary and live Czech/Prague stage productions.			
Výsledky učení			
Students should gain basic knowledge of Czech theatre history and experience a wide range of theatre performances which they should be able to discuss and analyze.			

Studijní literatura a studijní pomůcky

Literature (selected):

- Císař, Jan. History of Czech Theatre: An Overview.
Burian, Jarka. Leading creators of twentieth-century Czech theatre
Burian, Jarka. Modern Czech theatre: reflector and conscience of a nation
Burian, Jarka. The Scenography of Josef Svoboda.
Senelick, L. (ed.) National Theatre in Northern and Eastern Europe: 1746-1900
Goetz-Stankiewicz, Marketa. The silenced theatre: Czech playwrights without a stage.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ETP1 – Body in Motion 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Class and workshop participation, on-going written reviews.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	Mgr. Jiří LÖSSL; MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Stručná anotace předmětu	

Obsah kurzu

Anatomy in movement:

Based on theory knowledge and subsequent partner manipulations, researching the human body as a system of joints and bones. Awareness of anatomy and neurology based on experience are integrated and become greater awareness, employable for the discovery of new movement material which may be effectively used. To help understand one's body, learn it, use it properly, save energy and avoid injury and stress.

Surface, touch:

Working with the intimate space of the human body, sensitizing the skin surface, reacting to touch. Touch as a bearer of information in various qualities, ex: drifting across the skin surface with a touch, resisting touch, internal mass, entrusting body weight to touch.

Subsequent research into the potential which these qualities bring to movement interaction.

Mass, internal space:

Working with internal space; its quality, with states, with density, viscosity, changing quality of internal mass. Based on physical changes in one's mass in the internal space we discover a change in the quality of the movement of one's body, changes in emotion and

subsequently changes in communication in the movement interaction.

Construction, bones:

Bones as the basic architecture of the human body; solid structure which supports it and simultaneously protects soft tissue. This is an inseparable element taking part in movement. Based on changes in one's observations and intentions we uncover those layered changes in the movement of one's body in a movement interaction.

Výsledky učení

The aim is defined by the course subtitle: The body as an instrument, to recognize one's body as a means of communication.

Studijní literatura a studijní pomůcky

Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.

Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.

Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.

Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.

Brook, Peter. The Empty Space. New York: Penguin Books, 2008.

Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.

Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.

Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.

Chekhov, Michail. The path of the Actor. London: Routledge, 2005.

Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.

Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.

Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003. Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.

Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.

Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.

Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.

Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.

Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.

Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.

Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London,

- NY: Routledge, 1992.
- Newlove, Jean. *Laban for Actors and Dancers*. London: Routledge, 1993.
- Lecoq, Jacques. *Theatre of Movement and Gesture*. London: Routledge, 2006.
- Lecoq, Jacques. *The Moving Body – Teaching Creative Theatre*. New York: Routledge, 2002.
- Long, Raymond. *The Key Muscles of Yoga*. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. *The Key Poses of Yoga*. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. *Gravity*. Belgium: Graphius, 2018.
- Reeve, Justine. *Dance Improvisations*. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. *Experimental Theatre from Stanislavsky to Peter Brook*. London: Routledge, 2001.
- Stanislavsky, K.S. *An Actor Prepares*. New York: Routledge, 1989.
- Steinman, Louise. *The Knowing Body*. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. *Body, space, image: notes towards improvisation and performance*. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. *Psychophysical Acting, an intercultural approach after Stanislavski*, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVD1 – Awareness in Movement 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on:

1. min. 70% attendance.
2. Interest and personal growth.
3. One or more authorial etuds or improvisation- solo or in a group.
4. Written reflection.
5. Taking part in „klauzury“ – the week exam at the end of the semester.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Cultivating awareness in movement is necessary for being aware of one's body and motion and its following work in the process of individual creation and ability of stage presence.

1. Inner calm – perception of time and space.
2. Breathing in connection to movement.
3. Release, hypotonicity, activation and overstrain.
4. Movement dynamics, cultivating scale and perception of structure.
5. Cultivation of plasticity of movement and the use of imagination.
6. Rhythm.

Výsledky učení

1. Being aware of one's body and its sentience. Feeling the inner space of the body and its motion and impact on the space.
2. Cultivating awareness of the body and movements "here and now" on the stage – specific tasks, short improvisations and rehearsed etudes.
3. Sensing differences: release, hypotonicity, activation and overstrain. Experimenting with a rythm and motional compositions – improvisation, short etudes.
4. Concrete themes of an improvisation. Students create short etudes from following themes: embodying an animal, passing through different spaces.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Calais-Germain, Blandine. Anatomy of Movement. Seattle: Eastland Press, 2013.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Francllin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.

- Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.
- Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.
- Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.
- Lecoq, Jacques. The Moving Body – Teaching Creative Theatre. New York: Routledge, 2002.
- Long, Raymond. The Key Muscles of Yoga. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. The Key Poses of Yoga. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. Gravity. Belgium: Graphius, 2018.
- Reeve, Justine. Dance Improvisations. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. Experimental Theatre from Stanislavsky to Peter Brook. London: Routledge, 2001.
- Stanislavsky, K.S. An Actor Prepares. New York: Routledge, 1989.
- Steinman, Louise. The Knowing Body. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. Body, space, image: notes towards improvisation and performance. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. Psychophysical Acting, an intercultural approach after Stanislavski, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVI1 – Speech as Active Communication 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: class participation, attendance (75%), paper and discussions over the recommended readings.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Systematic work from class to class and intensive preparations at home on a selected text or texts.

Výsledky učení

- Recognize one's spoken word and use it.
- Recognize one's spoken Czech and use it.
- Learn to hear and listen.
- Learn to speak in the sense and logic of things
- Learn to speak with expression and expressively.
- Learn to speak to someone (and to oneself).

This all based on appropriately selected texts, predominantly of Czech provenience.

Studijní literatura a studijní pomůcky

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing, 1973.
Donnellan, Declan: The Actor and the Target. London: Nick Hern Books 2005.
Gutekunst, Christina and Gillet, John: Voice into Acting. London: Bloomsbury 2014.
Houseman, Barbara: Finding your Voice, London: Nick Hern Books 2002.
Ong, Walter J.: Orality and Literacy and technologizing of the word. London, New York: Routledge 2012.
Rodenburg, Patsy: The Actor Speaks. London: Methuen Drama 1997.
Rodenburg, Patsy: The Need for Words: Voice and the Text. London: Methuen Drama 2005.
Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ZDP – Interest Workshop with the Guest Pedagogue		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	24CS	kreditů	1
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	cvičení
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Elective workshop with credit.

Garant předmětu	
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Course content is not determined by the Original Creations Dept. It merely arranges meetings with guests and guarantees the quality.

Výsledky učení

The study aims and syllabus are determined by the guest instructor. These can be very diverse. This is free space granted to the instructor, dedicated to similar professions such as the Dept. of Authorial Creativity. and the classes can be quite inspiring.

Studijní literatura a studijní pomůcky

Determined by the guest instructor.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EUH1 – Introduction to Authorial Acting 1		
Typ předmětu	Povinné předměty	semestr výuky	1
Rozsah studijního předmětu	2PT	kreditů	1
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	přednáška
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Grading takes place based on instructor's discussion with students and short papers.

Garant předmětu	prof. Mgr. Jan HANČIL / prof. MgA. Přemysl RUT
Zapojení garanta do výuky předmětu	
Vyučující	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; prof. Mgr. Jan HANČIL; doc. Mgr. Martina MUSILOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Introduction to the theory and history of acting focusing on original creations and instruction.

Výsledky učení

Students must have basic insight into the subject and understand the basic principles and contextual references.

Studijní literatura a studijní pomůcky

Donnellan, Declan: The Actor and the Target: New Edition. London: Theatre Communications Group 2006.

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EAS1 – Authorial Presentation 1		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	4
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Idea (subject) originality, dramaturgy work on it, movement, voice and speech performance, communicability of theatre devices and uniqueness of original expression are assessed.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. / prof. MgA. Přemysl RUT
Zapojení garanta do výuky předmětu	
Vyučující	MgA. Eva ČECHOVÁ; doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Howard Scott LOTKER; MgA. Hana MALÁNÍKOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; Mgr. Markéta POTUŽÁKOVÁ, Ph.D.; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ; MgA. Pavel ZAJÍČEK
Stručná anotace předmětu	

Obsah kurzu

Screenplay preparations, exams, consultations and performance.

Výsledky učení

Integration of skills and experiences acquired during study in individual courses to a communicative persuasive stage form.

Studijní literatura a studijní pomůcky

The original presentation is independent which excludes the use of literature, citations and texts by others for the topic.

Brook, Peter: *The Empty Space*. New York: Simon and Schuster, 1996.

Donnellan, Declan: *The Actor and the Target*. London: Nick Hern Books, 2005.

Eichenbaum, Boris and Beth, Paul and Nesbitt, Muriel: The Structure of Gogol's "The Overcoat", *The Russian Review*, Vol. 22, No. 4 (Oct., 1963), pp. 377–399.

Esslin, Martin: *The Theatre of the Absurd*. New York: Anchor Books, 1969.

Frisch, Max: *Sketchbook, 1946–1949*. New York; London: Harcourt Brace Jovanovich, 1977.

Jung, Carl Gustav: *Psychological Types*. Great Britain: Tylor and Francis Ltd., 2016.

Vyskočil, Ivan and company: *(Inter)acting with the inner partner*. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola, 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EAC2 – Authorial Reading 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	3
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Personal view, ability of precise formulation of ideas, sense of the internal order and shape of a text, authenticity in writing and reading are evaluated. As well, the ability to note the artistry of a texts by others and the comments of others on one's own.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK
Stručná anotace předmětu	

Obsah kurzu

Public readings (in the course which is open to guests) of original texts and subsequent response from the audience.

Výsledky učení

Acceptance of responsibility for an original writing including the ability to personally read it to others and take their reaction under consideration for futher work. This is how we discover what we actually said and how others understand us.

Studijní literatura a studijní pomůcky

Texts are original. Discussions often mention other writers whose work might interest the students because of some similar features which they may wish to attempt. Study material is additional individual readings.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Ivan Vyskočil. Ivan Vyskočil's Introduction to the book Mama isn't Home on the discipline of Authorial Reading [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021. [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/ivan-vyskocil-s-introduction-to-the-book-mother-isn-t-home?lang=en>>.

Ivan Vyskočil. On the Study of Acting: Inaugural professorial lecture upon receiving a professorship in acting [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021 [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/on-the-study-of-acting-inaugural-professorial-lecture-upon-receiving-a-professorship-in-acting?lang=en>>.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDN2 – Dialogical Acting and its Pedagogy 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's rehearsal in instruction hours of dialogue. Also a condition for successful completion of the course is two written reviews per semester. A familiarity with the recommended literature is also required.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	
Stručná anotace předmětu	

Obsah kurzu

Study takes place in groups of six to twelve divided according to level of advancement. In integral part of action through dialogue is regular reflection – by the method of introspection the student learns to identify the most important problems arising from his/her individual condition. Reflections are further developed and evaluated.

Výsledky učení

Dialogical Acting with the Inner Partner is a mind-body discipline whose creator is Prof. Ivan Vyskočil.

Largely this covers:

- the path to self-discovery, self-acquaintance, self-acceptance and self-fulfillment,
- creation of mind-body conditions for creative communications, "conductive" empathy,
- experience, recognition and study of drama principles,
- experience, recognition and study of non-objective acting,
- the path to understanding, "embodying" and realizing particular challenges, issues, particular tasks, texts,
- methodological rehearsing, investigation, perception, self-attentiveness and discovery.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDI1 – Dialogical Acting Training 1		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's experience in the classes of dialogue negotiations. A condition for successfull completion of the course is two written reviews per semester. As well, an acquaintance with the recommended literature is required.

Garant předmětu	
Zapojení garanta do výuky předmětu	
Vyučující	
doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	
Stručná anotace předmětu	

Obsah kurzu

A mental-physical discipline created by Prof. Ivan Vyskočil. The foundation is experience and trials in behaviour (speaking, acting) with oneself (with and internal partner), in principle, alone – self-dialogue. To learn authentic, spontaneous, acting and interplay behaviour (behaviour and experience) and produce publically in situations of "public aloneness" (Stanislavsky), with the presence and attention of "the audience". In situations when – that is if – friends, observers are not there and the exclusion of visual and tactile contact.

Výsledky učení

Dialogue behaviour with an internal partner is a physical-mental discipline whose creator is

Prof. Ivan Vyskočil.

Largely this can be:

- a path to self-discovery, self-acquaintance, self-acceptance and self-actualization,
- creation of the physical-mental condition for creative communications "conductive" empathy,
- experience, recognition and study of drama acting principles,
- experience, recognition and study of non-subject acting,
- a path to understanding, "embodiment" and realization of defined challenges, questions, defined tasks, texts,
- method of trying, searching, perceiving, being attentive and finding.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EFP2 – Philosophical Propaedeutic 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: attendance and participation in lectures/classes, completion of the semester paper.

Garant předmětu	doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	doc. RNDr. Alice KOUBOVÁ, Ph.D., Ph.D.; doc. Kent SJÖSTRÖM, Ph.D.
Stručná anotace předmětu	

Obsah kurzu

Introductory Philosophy 2 focuses on the philosophy of dialogue and philosophy of anthropology and introduces, in particular the phenomenologically, hermeneutically and dialogically tuned philosophy.

1. The spoken word as experience of the world.
2. Intuition vs. language and its potential.
3. I – You, I – That.
4. Philosophic – anthropologic aspects of acting.

Výsledky učení

To introduce student to the philosophical though, particularly, in the context of the

philosophy of plays, theatre and philosophy of embodiment.

Studijní literatura a studijní pomůcky

- H. G. Gadamer, Truth and Method (second, revised edn, trans. Revisions J. Weinsheimer and D. G. Marshall) New York: Continuum, 1995. (first published 1960) Part: Ontology of Play
E. Fink, The Oasis of Happiness: Toward an Ontology of Play, Yale French Studies No. 41, Game, Play, Literature: Yale University Press. 1968. p. 19-30.
D. Winnicott, Playing and Reality, London and New York: Routledge, 2005. (first published 1971)
J. Huizinga, Homo Ludens: A Study of the Play-element in Culture. Boston, MA: The Beacon Press, 1950 (first published 1944) 1-49
F. Nietzsche, So spoke Zarathustra, Dover, 1999. (selected stories)
F. Nietzsche, Untimely meditation, Cambridge University Press, 1997. (Part: On Use and Abuse of History for Life)
F. Nietzsche, The Birth of Tragedy, Penguin, 1993. (first three chapters)
M. Buber, I and Thou, Martino publishing, 2010. (first section)

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EHD2 – Authorial Acting 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	4T	kreditů	3
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

During the semester independent reading, preparation of assignments, independent rehearsing of developed situations is required.

Overall grading is comprised of 50% for participation in exercises, 30% for authorial input and 20% for the quality of the performance at the summary performance.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Howard Scott LOTKER	
Stručná anotace předmětu	

Obsah kurzu

The course Authorial Acting, is based on experiences in Dialogical Acting with the Inner Partner. The course is an introduction to acting and its authorial aspects – not only when performing a role – but acting as a game and open creation. Emphasis is placed on sensing the partner, teamwork, and on personal, authorial creative work. Necessary are also talents in authorial writing and dramaturgy. This course leads to participants understanding authorial principles, and prepares students for later independent development. Becoming professional actors is not the goal of the course.

Methods:

1. Dramaturgical preparation.
2. Analysis of personal and individual authorial themes and their development.

3. Active situation analysis.
4. Composition and preparations for the final performance

Výsledky učení

The aim of the foundational two-semester course is:

1. For students to develop understanding of the potentials of actors' expressivity in areas like: intentionality, concreteness, composition, communicative expression.
2. To understand the process of creating, rehearsing, and presenting their authorial works – to be able to independently and consciously work on their material in interplay with others.

Studijní literatura a studijní pomůcky

Chekhov, M. On the Technique of Acting. New York: Harper, 1991.
Stanislavski, K. An Actor's Work: a student's diary. Translated by Jean Benedetti. London: Routledge, 2008.
Donnellan, D. The Actor and the Target. London: Nick Hern Books, 2005.
Brook P. The Empty Space. New York: Avon Books, 1969.
Barba E. a Savarese N. A Dictionary of Theater Anthropology: the secret art of the performer. New York London: Routledge, 2006.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIV2 – Individual Voice Education 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski.

London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIK2 – Individual Voice Education in front of a Group 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training, "very good self-realization" meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski. London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIS2 – Interpretation Seminar 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Students gain credits after the first semester and do an exam after the second semester. Part of the exam is an oral presentation on a selected topic. Aside from active participation during the whole course, students are evaluated according to their ability to communicate their thoughts based on thorough reading.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Students come to class with a previously read text which is, based on the first observations, read again and re-interpreted, in at least key scenes. Primary texts are accompanied by reading secondary texts or other material of visual character (online).

Výsledky učení

Instructing students to read carefully, make reading a need in life, that is, to demonstrate its sense. Considering the study focus, it is a training to read dramatic texts. Drama is not the summation of all lines and stage knowledge. To read a dramatic text is to decipher its structure. The interpretation course teaches this specific type of reading. It also shows how

the structure of a dramatic text (today more often, post-dramatic) changed throughout the history of theatre.

Studijní literatura a studijní pomůcky

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Mansfield Centee, CT: Martino Publishing, 2014 [1950].

Esslín, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Aristotle. *Poetics*. Mineola: Dover Publications, 1997.

Kott, Jan. *Shakespeare Our Contemporary*. Translated by Boleslaw Tabor斯基. London: Methuen, 1967.

De Garcia, Magreta and Wells, Stanley, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.

Sontag, Susan. An essay „Against Interpretation“ distributed as a printed document in the class.

Barthes, Roland. „The Death of the Author“ In *Image, Music, Text*. Translated by Stephan Heath. New York: Hill and Want, 1978.

Selected plays by William Shakespeare (King Lear, The Merchant of Venice, Hamlet, Richard III., Coriolanus, Midsummer Night's Dream, Macbeth, Othello, Romeo a Julie, Measure for Measure, The Tempest and other, depending on the group focus).

Selected plays by Tom Stoppard, J. M. Synge, Samuel Beckett, Harold Pinter, Marina Carr, Martin McDonagh, Patrick Marber, Sarah Kane, Joe Penhall, Edward Albee, Sam Shepard, David Mamet and other playwrights according to group's interest.

Other essays and texts are distributed in the class according to the need and focus of the group.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ENE2 – Highlights of Czech Theatre 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

- 1) Active participation and attendance of shows – 30%,
 2) class presentation – 30%,
 3) essay – 40%.

Garant předmětu	doc. Mgr. Martin PŠENIČKA, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
doc. Mgr. Martin PŠENIČKA, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

The course will be divided into two parts:

- 1) History of Czech Theatre (I) will introduce students into the Czech theatre culture from the Middle Ages to 19th Century. This part will focus on the text analysis of selected plays and other documents.
 2) Performance analysis of contemporary and live Czech/Prague stage productions.

Výsledky učení

Students should gain basic knowledge of Czech theatre history and experience a wide

range of theatre performances which they should be able to discuss and analyze.

Studijní literatura a studijní pomůcky

Literature (selected):

- Císař, Jan. History of Czech Theatre: An Overview.
Burian, Jarka. Leading creators of twentieth-century Czech theatre
Burian, Jarka. Modern Czech theatre: reflector and conscience of a nation
Burian, Jarka. The Scenography of Josef Svoboda.
Senelick, L. (ed.) National Theatre in Northern and Eastern Europe: 1746-1900
Goetz-Stankiewicz, Marketa. The silenced theatre: Czech playwrights without a stage.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ETP2 – Body in Motion 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Attendance in classes and lectures (70% attendance), written reviews throughout the semester, participation at klauzury, the public exam week display, and a written reflection.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	Mgr. Jiří LÖSSL; MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Stručná anotace předmětu	

Obsah kurzu

- Use of acquired skills and knowledge of anatomy in movement, experience with touch, mass and structure of one's body for deepening listening and communication.
- Working with literature and specific material, looking for inspiration and mining one's experience for preparation and implementation of a simple teaching intention.
- Participation in the teaching process through the selection of teaching methods and forms of teaching which are required for the development of natural movement with musicians with respect to the age and individual characteristics.

Výsledky učení

The aim is defined by the course title: The body as a teacher, the use of individual gained knowledge of movement and the creativity of one's body for the preparation and implementation of the teaching process.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003. Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.
- Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.
- Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.
- Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.
- Lecoq, Jacques. The Moving Body – Teaching Creative Theatre. New York: Routledge, 2002.
- Long, Raymond. The Key Muscles of Yoga. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. The Key Poses of Yoga. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. Gravity. Belgium: Graphius, 2018.
- Reeve, Justine. Dance Improvisations. USA: Human Kinetics, 2011.

Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
Roose-Evans, James. Experimental Theatre from Stanislavsky to Peter Brook. London: Routledge, 2001.
Stanislavsky, K.S. An Actor Prepares. New York: Routledge, 1989.
Steinman, Louise. The Knowing Body. Berkeley, CA: North Atlantic Books, 1986.
Tufnell, Miranda, Crickmay, Chris. Body, space, image: notes towards improvisation and performance. Hampshire: Dance books, 2003.
The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
Zarrilli, P. Psychophysical Acting, an intercultural approach after Stanislavski, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVD2 – Awareness in Movement 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on:

1. Class attendance, min 70% attendance.
2. Interest and personal creativity.
3. Presentation of a short structured etude/partiture.
4. Written reflection and taking part in „klauzury“ – exam week presentation at the end of semester.
5. Written assesement – ability to explain and connect specific terms to specific material and exercises from the classes, work with literature.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Stručná anotace předmětu	
Obsah kurzu	<p>Deeper experimentation with movement and space through conscious body ready to communicate on the stage. It is necessary for the next step: finding the way how to catch what is just happening and be able to repeat it in the same quality.</p> <ol style="list-style-type: none"> 1. Posture – spatial body placement. 2. Perception of horizontal and vertical lines. 3. Spatial relationships. Entering the space, leaving the space.

4. Tempo, tempo-rhythm, dynamics and scale.
5. Creation of 2 partitures: getting up and moving sculptures.
6. Sensing the difference between a rythm and a meter through structured movement and its transfer into a specific theatrical form with clear rules.

Výsledky učení

1. Improving of a mind-body condition through the cultivation of a conscious movement.
2. Continuing to search for a natural movement without stereotypes and bad habits.
3. Cultivating sense for conscious movement on stage/in front of the viewers, stage presence.
4. Cultivating body expression skills – experimenting with a movement as a form of an expression.
5. Training of skills in an improvisation and its repeating- how to preserve and to transfer the quality from the improvisation to the concrete image, form, partiture.
6. Themes: „getting up partiture“ and „moving sculpture partiture“.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Calais-Germain, Blandine. Anatomy of Movement. Seattle: Eastland Press, 2013.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.

- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.
- Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.
- Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.
- Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.
- Lecoq, Jacques. The Moving Body – Teaching Creative Theatre. New York: Routledge, 2002.
- Long, Raymond. The Key Muscles of Yoga. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. The Key Poses of Yoga. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. Gravity. Belgium: Graphius, 2018.
- Reeve, Justine. Dance Improvisations. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. Experimental Theatre from Stanislavsky to Peter Brook. London: Routledge, 2001.
- Stanislavsky, K.S. An Actor Prepares. New York: Routledge, 1989.
- Steinman, Louise. The Knowing Body. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. Body, space, image: notes towards improvisation and performance. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. Psychophysical Acting, an intercultural approach after Stanislavski, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVI2 – Speech as Active Communication 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: class participation, attendance (75%), paper and discussions over the recommended readings.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Systematic work from class to class and intensive preparations at home of a selected text or texts. Linked to Recitation and its Instruction 1 dependent on talent.

Výsledky učení

- To learn one's speaking and manage it.
- To learn spoken Czech and manage it.
- Learn to hear and listen.
- Learn to speak with sense and logic.
- Learn to speak with emotion and distinctively.
- Learn to speak to someone (and to oneself).

All based on appropriately selected texts primarily of Czech provenience.
All in connection with Recitation and its Teaching 1 according to talent.

Studijní literatura a studijní pomůcky

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing, 1973.
Donnellan, Declan: The Actor and the Target. London: Nick Hern Books 2005.
Gutekunst, Christina and Gillet, John: Voice into Acting. London: Bloomsbury 2014.
Houseman, Barbara: Finding your Voice, London: Nick Hern Books 2002.
Ong, Walter J.: Orality and Literacy and technologizing of the word. London, New York:
Routledge 2012.
Rodenburg, Patsy: The Actor Speaks. London: Methuen Drama 1997.
Rodenburg, Patsy: The Need for Words: Voice and the Text. London: Methuen Drama
2005.
Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle
and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EUH2 – Introduction to Authorial Acting 2		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2PT	kreditů	1
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	přednáška
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Grading takes place based on instructor's discussion with students and short papers.

Garant předmětu	prof. Mgr. Jan HANČIL / prof. MgA. Přemysl RUT
Zapojení garanta do výuky předmětu	
Vyučující	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; prof. Mgr. Jan HANČIL; doc. Mgr. Martina MUSILOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Introduction to the theory and history of acting focusing on original creations and instruction.

Výsledky učení

Students must have basic insight into the subject and understand the basic principles and contextual references.

Studijní literatura a studijní pomůcky

Donnellan, Declan: The Actor and the Target: New Edition. London: Theatre Communications Group 2006.

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EUP – Introduction to Psychology		
Typ předmětu	Povinné předměty	semestr výuky	2
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on class attendance (70%) and completion of the semester paper on a recommended or selected topic (30%). Concluded with a colloquium.

Garant předmětu	MUDr. Eva SLAVÍKOVÁ
Zapojení garanta do výuky předmětu	
Vyučující	
MUDr. Eva SLAVÍKOVÁ	
Stručná anotace předmětu	

Obsah kurzu

Students are introduced to the basic concepts of general psychology through presentations and practical tests. Attention is devoted to additional topics (ex: questions of the mental-physical approach) related to their personal experience in the study of individual disciplines, primarily internal dialogues. Introduction to personality psychology assists in a theory review of the study and a greater view into personal experience.

Výsledky učení

The course introduces students to the basic concepts of personality psychology (the dynamic concept of personality theory), which is related to its investigation, self-discovery in the study discipline "Dialogue with and Internal Partner".

Studijní literatura a studijní pomůcky

Artaud, Antonin: The Theater and It's Double. New York: Grove Press 1997.
Berne, Eric: Game People Play. London: Penguin Books Ltd. 2016.
Brook, Peter: The Empty Space. New York: Simon and Schuster 1996.
Caillois, Roger: Man, Play and Games. Illionis: University of Illionis Press 2001.
Fink, Eugen: Oasis of Happiness. Purlieujournal.com, Spring 2012. Volume 1, Issue 4, pp. 20–42/112.
Frankl, Viktor Emil: Man's Search for Meaning. Boston: Beacon Press 1992.
Freud, Sigmund: Freud Complete Works. Ivan Smith 2000, 2007, 20010.
Freud, Sigmund: The Interpretation of Dreams. www.Abika.com.
Goffman, Erwing: The Presentation of Self in Everyday Life. Edinburg: University of Edinburg 1956.
Huizinga, Johan: Homo ludens. Great Britain: Redwood Burn Ltd. 1980.
Johnson, David: The Theory and Technique of Transformation in Drama therapy, Arts in Psychotherapy vol. 18, 1991.
Jung, Carl Gustav: Psychological Types. Great Britain: Tylor and Francis Ltd. 2016.
www.Abika.com.
Jung, Carl Gustav: Man and his Symbols. Great Britain: Turtleback Books 1968.
Moreno, Jakob Levy: Psychodrama. New York: Beacon House 1964.
Psychodrama since Moreno. Ed. Holmes, Karp, Watson. Great Britain: Tylor and Francis Ltd. 1994.
Perls, F. S.: Gestalt Therapy Verbatim. Great Britain, Bertrams 1992.
Rogers, Carl Roger: On Becoming a Person. USA: Constable and Robinson 2004.
Rogers, Carl Roger: Way of Being. USA: Cengage Learning, Inc 1995.
Sacks, Oliver: Musicophilia. New York x Toronto: Alfred A. Kropf 2007.
Sacks, Oliver: The Man Who Mistook his Wife for a Hat. Great Britain: PanMcmillan 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EST – Theory of Movement Seminar		
Typ předmětu	Povinné předměty	semestr výuky	2,4
Rozsah studijního předmětu	18SS	kreditů	1
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	seminář
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on:

1. Attendance of the whole seminar.
2. Active participation in discussion.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
Bc. Jan BÁRTA; Mgr. Jiří LÖSSL; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

1. Group and individual reflection of attended practice and themes.
2. Theoretical basics of subject, working with recommended literature.
3. Analysis of the structure of chosen lessons.
4. Group discussion.

Výsledky učení

1. Functional integration of the theory of subject and practice based on attendance in

subjects Awareness in Movement I and II and Body in Motion I and II.
2. Naming the themes of lessons in subjects Awareness in Movement I and II and Body in Motion I and II.
3. Reflection of the structure of classes in time.
4. Group analysis of lessons' structure from the point of pedagogical view.
The seminar is in Czech and English.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.
- Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.
- Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.
- Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.
- Lecoq, Jacques. The Moving Body – Teaching Creative Theatre. New York: Routledge, 2002.

- Long, Raymond. The Key Muscles of Yoga. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. The Key Poses of Yoga. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. Gravity. Belgium: Graphius, 2018.
- Reeve, Justine. Dance Improvisations. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. Experimental Theatre from Stanislavsky to Peter Brook. London: Routledge, 2001.
- Stanislavsky, K.S. An Actor Prepares. New York: Routledge, 1989.
- Steinman, Louise. The Knowing Body. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. Body, space, image: notes towards improvisation and performance. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. Psychophysical Acting, an intercultural approach after Stanislavski, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EAS2 – Authorial Presentation 2		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	4
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			
<p>Idea (subject) originality, dramaturgy work on it, movement, voice and speech performance, communicability of theatre devices and uniqueness of original expression are assessed.</p>			
Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D. / prof. MgA. Přemysl RUT		
Zapojení garanta do výuky předmětu			
Vyučující			
<p>MgA. Eva ČECHOVÁ; doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Kateřina DAŇKOVÁ; prof. Mgr. Jan HANČIL; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Howard Scott LOTKER; MgA. Hana MALÁNÍKOVÁ, Ph.D.; prof. PhDr. Jana PILÁTOVÁ; Mgr. Markéta POTUŽÁKOVÁ, Ph.D.; MgA. Mgr. Michaela RAISOVÁ, Ph.D.; prof. MgA. Přemysl RUT; MUDr. Eva SLAVÍKOVÁ; MgA. Pavel ZAJÍČEK</p>			
Stručná anotace předmětu			
Obsah kurzu			
<p>Screenplay preparations, exams, consultations and performance.</p>			
Výsledky učení			
<p>Integration of skills and experiences acquired during study in individual courses to a communicative persuasive stage form.</p>			

Studijní literatura a studijní pomůcky

The original presentation is independent which excludes the use of literature, citations and texts by others for the topic.

Brook, Peter: *The Empty Space*. New York: Simon and Schuster, 1996.

Donnellan, Declan: *The Actor and the Target*. London: Nick Hern Books, 2005.

Eichenbaum, Boris and Beth, Paul and Nesbitt, Muriel: The Structure of Gogol's "The Overcoat", *The Russian Review*, Vol. 22, No. 4 (Oct., 1963), pp. 377–399.

Esslin, Martin: *The Theatre of the Absurd*. New York: Anchor Books, 1969.

Frisch, Max: *Sketchbook, 1946–1949*. New York; London: Harcourt Brace Jovanovich, 1977.

Jung, Carl Gustav: *Psychological Types*. Great Britain: Tylor and Francis Ltd., 2016.

Vyskočil, Ivan and company: *(Inter)acting with the inner partner*. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola, 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EAC3 – Authorial Reading 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	3
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Personal view, ability of precise formulation of ideas, sense of the internal order and shape of a text, authenticity in writing and reading are evaluated. As well, the ability to note the artistry of a texts by others and the comments of others on one's own.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK
Stručná anotace předmětu	

Obsah kurzu

Public readings (in the course which is open to guests) of original texts and subsequent response from the audience.

Výsledky učení

Acceptance of responsibility for an original writing including the ability to personally read it to others and take their reaction under consideration for futher work. This is how we discover what we actually said and how others understand us.

Studijní literatura a studijní pomůcky

Texts are original. Discussions often mention other writers whose work might interest the students because of some similar features which they may wish to attempt. Study material is additional individual readings.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Ivan Vyskočil. Ivan Vyskočil's Introduction to the book Mama isn't Home on the discipline of Authorial Reading [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021. [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/ivan-vyskocil-s-introduction-to-the-book-mother-isn-t-home?lang=en>>.

Ivan Vyskočil. On the Study of Acting: Inaugural professorial lecture upon receiving a professorship in acting [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021 [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/on-the-study-of-acting-inaugural-professorial-lecture-upon-receiving-a-professorship-in-acting?lang=en>>.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDN3 – Dialogical Acting and its Pedagogy 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's rehearsal in instruction hours of dialogue. Also a condition for successful completion of the course is two written reviews per semester. A familiarity with the recommended literature is also required.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK
Stručná anotace předmětu	

Obsah kurzu

Study takes place in groups of six to twelve divided according to level of advancement. In integral part of action through dialogue is regular reflection – by the method of introspection the student learns to identify the most important problems arising from his/her individual condition. Reflections are further developed and evaluated.

Výsledky učení

Dialogical Acting with the Inner Partner is a mind-body discipline whose creator is Prof. Ivan Vyskočil.

Largely this covers:

- the path to self-discovery, self-acquaintance, self-acceptance and self-fulfillment,
- creation of mind-body conditions for creative communications, "conductive" empathy,
- experience, recognition and study of drama principles,
- experience, recognition and study of non-objective acting,
- the path to understanding, "embodying" and realizing particular challenges, issues, particular tasks, texts,
- methodological rehearsing, investigation, perception, self-attentiveness and discovery.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDI2 – Dialogical Acting Training 2		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's experience in the classes of dialogue negotiations. A condition for successfull completion of the course is two written reviews per semester. As well, an acquaintance with the recommended literature is required.

Garant předmětu	
Zapojení garanta do výuky předmětu	
Vyučující	
doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	
Stručná anotace předmětu	

Obsah kurzu

A mental-physical discipline created by Prof. Ivan Vyskočil. The foundation is experience and trials in behaviour (speaking, acting) with oneself (with and internal partner), in principle, alone – self-dialogue. To learn authentic, spontaneous, acting and interplay behaviour (behaviour and experience) and produce publically in situations of "public aloneness" (Stanislavsky), with the presence and attention of "the audience". In situations when – that is if – friends, observers are not there and the exclusion of visual and tactile contact.

Výsledky učení

Dialogical Acting with the Inner Partner is a physical-mental discipline whose creator is Prof.

Ivan Vyskočil.

Largely this can be:

- a path to self-discovery, self-acquaintance, self-acceptance and self-actualization,
- creation of the physical-mental condition for creative communications "conductive" empathy,
- experience, recognition and study of drama acting principles,
- experience, recognition and study of non-subject acting,
- a path to understanding, "embodiment" and realization of defined challenges, questions, defined tasks, texts,
- method of trying, searching, perceiving, being attentive and finding.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EHT1 – Authorial Acting in Collaborative Project 1		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	5T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

During the semester independent reading, preparation of component assignments, independent rehearsing of developed situations are required.

Overall grading is comprised of 50% for participation in exercises, 30% for original input and 20% for the artistic quality of the performance at the summary performance.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Eva ČECHOVÁ; prof. Mgr. Jan HANČIL; MgA. Hana MALANÍKOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

The course "Acting Propaedeutic Based on Dialogue Acting" is an introduction to acting and its creative aspect, not merely playing a role but acting as a game and creation. Emphasis is placed on sensing the partner, team creation and personal investment. Presumed is a creative writing ability and dramaturgy. This course leads to the understanding of principles and prompts students towards their later independent development.

Developed skills:

- Public solitude and concentration.
- Imitation and individual expression.
- Radiance.
- Individual and collective improvisation.
- Path towards presentation and path towards a role.

- Text as a character's originating point.
- Characterization and its potential.
- Self testimony and its limits.
- Work on stage presentation.

Procedure:

1. Dramaturgical preparations.
2. Analysis of personal and individual topics and their development.
3. Active situation analysis.
4. Composition and preparations for the summary performance.

Výsledky učení

The aim of the Fundamental two-semester course is:

1. Develop sensitivity to physical impulses, improvisational, characterization and presentation skills.
2. Inform students about the potential of acting manifestation (goal orientation, factuality, composition, commucative manifestation).
3. Inform students about the process of trying a role in order to demonstrate awareness and independence in working in a role in interaction with others.

Studijní literatura a studijní pomůcky

- Alfreds, Mike. Different Every Night: Freeing the Actor. London: Nick Hern Books, 2007.
- Barba, Eugenio, and Savarese, Nicola. A Dictionary of Theatre Anthropology. London and New York: Routledge, 2005.
- Barnett, David. Brecht in Practice: Theatre, Theory and Performance. London: Bloomsbury, 2015.
- Silberman, M., Giles, S., Kuhn, T. eds. Brecht on Theatre. London: Bloomsbury, 2014.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. New York: Scribner Macmillan, 1995.
- Brook, Peter. There are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Johnstone, Keith. Impro: Improvisation and the theatre. London: Routledge, 1987.
- Meisner, Sanford, Longwell, Dennis, et al. Sanford Meisner on Acting. New York: Vintage, 1987.
- Merlin, Bella. The Complete Stanislavsky Toolkit. London: Nick Hern Books, 2014.
- Stanislavsky, Constantin. An Actor Prepares. New York: Routledge, 1989.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIV3 – Individual Voice Education 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	Mgr. Pavla FENDRICHOVÁ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski.

London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIK3 – Individual Voice Education in front of a Group 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski. London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIS3 – Interpretation Seminar 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Students gain credits after the first semester and do an exam after the second semester. Part of the exam is an oral presentation on a selected topic. Aside from active participation during the whole course, students are evaluated according to their ability to communicate their thoughts based on thorough reading. In the winter semester, students write seminary papers on selected topic based on the reading list.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Students come to class with a previously read text which is, based on the first observations, read again and re-interpreted, in at least key scenes. Primary texts are accompanied by reading secondary texts or other material of visual character (online).

Výsledky učení

Instructing students to read carefully, make reading a need in life, that is, to demonstrate its sense. Considering the study focus, it is a training to read dramatic texts. Drama is not the summation of all lines and stage knowledge. To read a dramatic text is to decipher its

structure. The interpretation course teaches this specific type of reading. It also shows how the structure of a dramatic text (today more often, post-dramatic) changed throughout the history of theatre.

Studijní literatura a studijní pomůcky

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Mansfield Centee, CT: Martino Publishing, 2014 [1950].

Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Aristotle. *Poetics*. Mineola: Dover Publications, 1997.

Kott, Jan. *Shakespeare Our Contemporary*. Translated by Boleslaw Tatarski. London: Methuen, 1967.

De Garcia, Magreta and Wells, Stanley, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.

Sontag, Susan. An essay „Against Interpretation“ distributed as a printed document in the class.

Barthes, Roland. „The Death of the Author“ In *Image, Music, Text*. Translated by Stephan Heath. New York: Hill and Want, 1978.

Selected plays by William Shakespeare (King Lear, The Merchant of Venice, Hamlet, Richard III., Coriolanus, Midsummer Night's Dream, Macbeth, Othello, Romeo a Julie, Measure for Measure, The Tempest and other, depending on the group focus).

Selected plays by Tom Stoppard, J. M. Synge, Samuel Beckett, Harold Pinter, Marina Carr, Martin McDonagh, Patrick Marber, Sarah Kane, Joe Penhall, Edward Albee, Sam Shepard, David Mamet and other playwrights according to group's interest.

Other essays and texts are distributed in the class according to the need and focus of the group.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDS – Thesis Preparation Seminar		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	1
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: class participation and attendance (75%), in exceptional and extenuating circumstances based on one's course paper.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Michaela RAISOVÁ, Ph.D.; MUDr. Eva SLAVÍKOVÁ
Stručná anotace předmětu	

Obsah kurzu

In principle three rounds during which the students present first of all the topic of their future thesis, then the selected topic and finally to the ideal example and the final resulting text.

Výsledky učení

To prepare students for thesis writing, either bachelor's or master's, particularly if it regards searching for a topic, using corresponding methodologies and content and formal requirements.

Studijní literatura a studijní pomůcky

Individual according to the dissertation topic.

Informace ke kombinované nebo distanční formě**Rozsah konzultací (soustředění)****Informace o způsobu kontaktu s vyučujícím**

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ETP3 – Body in Motion 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Class active participation, written reflections throughout the semester, written reflection at the end of the semester with reference to the recommended literature.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

- Use of acquired skills and knowledge from previous courses Body in Motion for working with movement material, space structure and subsequent transfer of spontaneous compositions to the conscious level.
- Fascination with the movement of one's body, partner's movement, space movement, movement in the space. Finding movement awareness. Working with time and gravity.
- Working with inner space; building sensitivity for the space, a partner, environment and the here and now. Building a narrative, relationship, emotion.
- Listening to the story written by one's body, in space and time.

Výsledky učení

The aim is defined by the course title: The body as a partner, a bearer of emotion, feeling and life experience and their use in authentic body/movement expression. Conscious work with space, composition, time, rhythm, structure and partners in the space.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.
- Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.
- Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.
- Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.
- Lecoq, Jacques. The Moving Body – Teaching Creative Theatre. New York: Routledge, 2002.
- Long, Raymond. The Key Muscles of Yoga. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. The Key Poses of Yoga. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. Gravity. Belgium: Graphius, 2018.

- Reeve, Justine. *Dance Improvisations*. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. *Peter Brook*. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. *Experimental Theatre from Stanislavsky to Peter Brook*. London: Routledge, 2001.
- Stanislavsky, K.S. *An Actor Prepares*. New York: Routledge, 1989.
- Steinman, Louise. *The Knowing Body*. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. *Body, space, image: notes towards improvisation and performance*. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. *Psychophysical Acting, an intercultural approach after Stanislavski*, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVD3 – Awareness in Movement 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on:

1. Class attendance.
2. Interest and personal creativity.
3. One or more authorial etuds or improvisation- solo or in a group.
4. Written review.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Training for movement is necessary for to be aware of my body and motion and its following transfer to the process of the individual creativity and being present on a stage.

1. Calm – perception of time and space.
2. Breathing.
3. Release, hypotonicity, activation and overstrain.
4. Movement dynamics.
5. Plasticity of movement.
6. Rythm.

Výsledky učení

1. Being aware of my body and its sentience. Feeling the inner space of the body and its motion- concrete tasks, rehearsals.
2. Connection between the inner space and the space outside of the body- being aware of the body and movements "here and just now" on the stage – concrete tasks, rehearsals.
3. Sensing differences: release, hypotonicity, activation and overstrain. Experimenting with a rythm and motional compositions- improvisation, short etudes.
4. Concrete themes of an improvisation. Students create short etudes from following themes: my space, elements, colours.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Calais-Germain, Blandine. Anatomy of Movement. Seattle: Eastland Press, 2013.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics,

1996.

- Hartley, Linda. *Wisdom of the Body Moving, An Introduction to Body-Mind Centering*. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. *Twentieth Century Actor Training*. New York, London: Routledge, 2002.
- Innes, Christopher. *Avant-garde Theatre*. NY, London: Routledge, 1993.
- Mitter, Shomit. *Systems of Rehearsal*. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. *Laban for Actors and Dancers*. London: Routledge, 1993.
- Lecoq, Jacques. *Theatre of Movement and Gesture*. London: Routledge, 2006.
- Lecoq, Jacques. *The Moving Body – Teaching Creative Theatre*. New York: Routledge, 2002.
- Long, Raymond. *The Key Muscles of Yoga*. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. *The Key Poses of Yoga*. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. *Gravity*. Belgium: Graphius, 2018.
- Reeve, Justine. *Dance Improvisations*. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. *Experimental Theatre from Stanislavsky to Peter Brook*. London: Routledge, 2001.
- Stanislavsky, K.S. *An Actor Prepares*. New York: Routledge, 1989.
- Steinman, Louise. *The Knowing Body*. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. *Body, space, image: notes towards improvisation and performance*. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. *Psychophysical Acting, an intercultural approach after Stanislavski*, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ERE3 – Speech as Active Communication 3		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: class participation, attendance, homework (75%), final presentations, and discussions on recommended readings.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Systematic work from class to class and intensive preparations at home on a selected text or texts.

Linked to Speech as Active Communication 2 – dependent on talent.

Výsledky učení

- Discovering one's own speaking voice, and how to work with it.
- Discovering one's spoken English, how to work with it.
- Learning to listen and hear
- Learning to speak with sense and logic.
- Learning to speak expressively and with expression .

- Learning to speak with someone (and with oneself).

The voicework is based on selected texts in English.

Studijní literatura a studijní pomůcky

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing, 1973.

Donnellan, Declan: The Actor and the Target. London: Nick Hern Books 2005.

Gutekunst, Christina and Gillet, John: Voice into Acting. London: Bloomsbury 2014.

Houseman, Barbara: Finding your Voice, London: Nick Hern Books 2002.

Ong, Walter J.: Orality and Literacy and technologizing of the word. London, New York: Routledge 2012.

Rodenburg, Patsy: The Actor Speaks. London: Methuen Drama 1997.

Rodenburg, Patsy: The Need for Words: Voice and the Text. London: Methuen Drama 2005.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EZE1 – Singing 1		
Typ předmětu	Povinné předměty	semestr výuky	3
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Elective all-year workshop with credit.

Garant předmětu	
Zapojení garanta do výuky předmětu	
Vyučující	
doc. Mgr. Miloš ČERNÝ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Investigating the balance between the expression demands of a song and the personal performance of the student.

Výsledky učení

Meeting with performance challenges of songs, not from the singing technique perspective but stage communication. Basics of dramatic singing.

Studijní literatura a studijní pomůcky

Song archives from which the instructor selects according to his experience with voice and performance of individual students considering the group topic.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EAC4 – Authorial Reading 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	3
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Personal view, ability of precise formulation of ideas, sense of the internal order and shape of a text, authenticity in writing and reading are evaluated. As well, the ability to note the artistry of a texts by others and the comments of others on one's own.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MgA. Markéta ŠTAUBEROVÁ; MgA. Pavel ZAJÍČEK
Stručná anotace předmětu	

Obsah kurzu

Public readings (in the course which is open to guests) of original texts and subsequent response from the audience.

Výsledky učení

Acceptance of responsibility for an original writing including the ability to personally read it to others and take their reaction under consideration for futher work. This is how we discover what we actually said and how others understand us.

Studijní literatura a studijní pomůcky

Texts are original. Discussions often mention other writers whose work might interest the students because of some similar features which they may wish to attempt. Study material is additional individual readings.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Ivan Vyskočil. Ivan Vyskočil's Introduction to the book Mama isn't Home on the discipline of Authorial Reading [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021. [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/ivan-vyskocil-s-introduction-to-the-book-mother-isn-t-home?lang=en>>.

Ivan Vyskočil. On the Study of Acting: Inaugural professorial lecture upon receiving a professorship in acting [online]. Institute for Research into and Study of Authorial Acting. 6. 1. 2021 [cit.]. URL =

<<https://www.autorskeherectvi.cz/post/on-the-study-of-acting-inaugural-professorial-lecture-upon-receiving-a-professorship-in-acting?lang=en>>.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDN4 – Dialogical Acting and its Pedagogy 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's rehearsal in instruction hours of dialogue. Also a condition for successful completion of the course is two written reviews per semester. A familiarity with the recommended literature is also required.

Garant předmětu	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK
Stručná anotace předmětu	

Obsah kurzu

Study takes place in groups of six to twelve divided according to level of advancement. In integral part of action through dialogue is regular reflection – by the method of introspection the student learns to identify the most important problems arising from his/her individual condition. Reflections are further developed and evaluated.

Výsledky učení

Dialogical Acting with the Inner Partner is a mind-body discipline whose creator is Prof. Ivan Vyskočil.

Largely this covers:

- path of self-discovery, self-knowledge, self-acceptance and self-fulfilment,
- creation of mind-body conditions for creative communications, "conductive" empathy,
- experience, understanding and study of drama principles,
- experience, understanding and study of non-subjective acting,
- path to understanding, "embodiment" and realizing defined challenges, queries, defined tasks, texts,
- examination methods, investigating, perceiving, observing and finding.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EDI3 – Dialogical Acting Training 3		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded primarily based on one's experience in the classes of dialogue negotiations. A condition for successfull completion of the course is two written reviews per semester. As well, an acquaintance with the recommended literature is required.

Garant předmětu	
Zapojení garanta do výuky předmětu	
Vyučující	
doc. MgA. Mgr. Michal ČUNDERLE, Ph.D.; MUDr. Eva SLAVÍKOVÁ; MgA. Václav TROJAN; MgA. Pavel ZAJÍČEK	
Stručná anotace předmětu	

Obsah kurzu

A mental-physical discipline created by Prof. Ivan Vyskočil. The foundation is experience and trials in behaviour (speaking, acting) with oneself (with and internal partner), in principle, alone – self-dialogue. To learn authentic, spontaneous, acting and interplay behaviour (behaviour and experience) and produce publically in situations of "public aloneness" (Stanislavsky), with the presence and attention of "the audience". In situations when – that is if – friends, observers are not there and the exclusion of visual and tactile contact.

Výsledky učení

Dialogical Acting with the Inner Partner is a physical-mental discipline whose creator is Prof.

Ivan Vyskočil.

Largely this can be:

- a path to self-discovery, self-acquaintance, self-acceptance and self-actualization,
- creation of the physical-mental condition for creative communications "conductive" empathy,
- experience, recognition and study of drama acting principles,
- experience, recognition and study of non-subject acting,
- a path to understanding, "embodiment" and realization of defined challenges, questions, defined tasks, texts,
- method of trying, searching, perceiving, being attentive and finding.

Studijní literatura a studijní pomůcky

Čunderle, Michal and Komlosi, Alexander: Ivan Vyskočil: A Life Commitment to the Alternative, in Slavic and East European performance, Volume 31, No1. Spring 11, p. 63–73.

Čunderle, Michal, Komlosi, Alexander and Zich, Jan: Ivan Vyskočil – A portrait. Internal material of the department, 2010.

Hořínek, Zdeněk: The Non-theatre of Ivan Vyskočil, Czech + Slovak theatre, November 1997, No. 6, p. 5–11.

Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

The Landscape of a Life – film by Pavel Kolaja – a portrait of Professor Ivan Vyskočil, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EHT2 – Authorial Acting in Collaborative Project 2		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	5T	kreditů	3
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

During the semester independent reading, preparation of component assignments, independent rehearsing of developed situations are required.

Overall grading is comprised of 50% for participation in exercises, 30% for original input and 20% for the artistic quality of the performance at the summary performance.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Eva ČECHOVÁ; prof. Mgr. Jan HANČIL; MgA. Hana MALANÍKOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

The course "Acting Propaedeutic Based on Dialogue Acting" is an introduction to acting and its creative aspect, not merely playing a role but acting as a game and creation. Emphasis is placed on sensing the partner, team creation and personal investment. Presumed is a creative writing ability and dramaturgy. This course leads to the understanding of principles and prompts students towards their later independent development.

Developed skills:

- Public solitude and concentration.
- Imitation and individual expression.
- Radiance.
- Individual and collective improvisation.
- Path towards presentation and path towards a role.

- Text as a character's originating point.
- Characterization and its potential.
- Self testimony and its limits.
- Work on stage presentation.

Procedure:

1. Dramaturgical preparations.
2. Analysis of personal and individual topics and their development.
3. Active situation analysis.
4. Composition and preparations for the summary performance.

Výsledky učení

The aim of the Fundamental two-semester course is:

1. Develop sensitivity to physical impulses, improvisational, characterization and presentation skills.
2. Inform students about the potential of acting manifestation (goal orientation, factuality, composition, commucative manifestation).
3. Inform students about the process of trying a role in order to demonstrate awareness and independence in working in a role in interaction with others.

Studijní literatura a studijní pomůcky

- Alfreds, Mike. Different Every Night: Freeing the Actor. London: Nick Hern Books, 2007.
- Barba, Eugenio, and Savarese, Nicola. A Dictionary of Theatre Anthropology. London and New York: Routledge, 2005.
- Barnett, David. Brecht in Practice: Theatre, Theory and Performance. London: Bloomsbury, 2015.
- Silberman, M., Giles, S., Kuhn, T. eds. Brecht on Theatre. London: Bloomsbury, 2014.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. New York: Scribner Macmillan, 1995.
- Brook, Peter. There are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Johnstone, Keith. Impro: Improvisation and the theatre. London: Routledge, 1987.
- Meisner, Sanford, Longwell, Dennis, et al. Sanford Meisner on Acting. New York: Vintage, 1987.
- Merlin, Bella. The Complete Stanislavsky Toolkit. London: Nick Hern Books, 2014.
- Stanislavsky, Constantin. An Actor Prepares. New York: Routledge, 1989.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIV4 – Individual Voice Education 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	Mgr. Pavla FENDRICHOVÁ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski.

London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIK4 – Individual Voice Education in front of a Group 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: Working activity in exercises and classes; completion of two reviews at the summary of both semesters; theory interview on voice technique theory and its importance for personal development.

Garant předmětu	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
	MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.; MgA. Martina KAFKOVÁ
Stručná anotace předmětu	

Obsah kurzu

Voice training is understood as one component of artistic training – very good self-realization – meaning aimed towards getting to know oneself and one's potential also for training the voice. All Alternative Theatre and Puppetry Dept. body-mind course are aimed in this direction.

Výsledky učení

- Create impetus for general recognition of the importance of the psychological basis of individual functional voice exercises.
- Developing vocal basics and the physical-mental conditions, the need to induce voice exercises in a corresponding physical-mental system. For each harmonically tuned function

(in the sense of the harmonic interplay of healthy, vitalizing, mental, physical and vocal production).

- The mediator is primarily the conscientious management of breathing which renews the harmonic balance among the body, thoughts and emotions.
- To understand the mechanism of natural (miscellaneous) breathing and its relationship to thought, muscles and emotion, that is, to induce principles of self-awareness and attempt to integrate rational, sensible and emotional thought.
- Justify the reality that voice is a communication of human physical-mental quality and co-creates a comprehensive expression of individuality.
- Quality of voice reflects the tuning of the conscious and subconscious of the individual.

Studijní literatura a studijní pomůcky

Seikel, John A.: Anatomy and Physiology for Speech, Language, and Hearing. Clifton Park Delmar cengage learning 2010.

Zinder, David G.: Body voice imagination image. London, New York: Routledge 2009.

Garfield Davies, D.: Care of the professional voice, a guide to voice management for singers, actors and professional voice users. New York: Routledge 2005.

Marafioti, P. Mario: Caruso's Method of Voice Production the Scientific Culture od the Voice. New York: Appleton-Century 1937.

Linklater, Kristin: Freeing the natural voice. New York: Drama Book Publishers 1976.

Houseman, Barbara: Finding your voice, a step-by-step guide for actors. London: Nick Hern Books 2012.

Titze, Ingo R.: Principles of voice production. Iowa City: National Center for Voice and Speech 2000.

Miller, Donald: Resonance in singing voice building through acoustic feedback. Princeton: Inside view press 2008

Stebbins, Genevieve: Society gymnastics and voice-culture adapted from the Delsarte system. New York: Edgar S. Werner Publishing & Supply Co. 1888

Rodenburg, Patsy: Speaking Shakespeare. London: Methuen 2002.

Rodenburg, Patsy: The actor speaks voice and the performer. London: Methuen Drama 2005.

Rodenburg, Patsy: The Need for Words Voice and the Text. London: Methuen 2005.

Salzman, Eric: Thenew music theater seeing the voice, hearing the body. New York: Oxford University Press 2008.

Newham, Paul: Therapeutic voicework principles and practice for the use of singing as a therapy. London, Philadelphia: Jessica Kingsley 1998.

Rodenburg, Patsy: The Right to Speak working with the voice. London: Methuen 1992

Lewis, Dennis: The Tao of Natural Breathing for Health, Well-Being and Inner Growth: San Francisco: Mountain Wind Publishing 1997

Edgerton, Michael Edward: The 21st-century voice contemporary and traditional extra-normal voice. Lanham: Scarecrow Press 2004.

Alschitz, Jurij: Training forever!. Malmö: Lund University, Malmö Theatre Academy 2003.

Titze, Ingo R.: Vocology the science and practice of voice habilitation. Iowa City: Utah National Center for Voice and Speech 2012.

Shewell, Christina: Voice work art and science in changing voices. Chichester: Wiley-Blackwell 2009.

Martin, Jacqueline: Voice in modern theatre. London: Routledge 1991.

Gutekunst, Christina: Voice into acting Integrating voice and the Stanislavski approach. London, New York: Bloomsbury Methuen Drama 2014.

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing 1973.

Berry, Cicely: Your voice and how to use it. London: Virgin Books 2000.

Campo, Giuliano: Zygmunt Molik's voice and body work the legacy of Jerzy Grotowski. London, New York: Routledge 2010.

Chapman, Janice L.: Singing and teaching singing. 2012.

Fields, Victor Alexander: Training the Singing Voice. 1947.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EIS4 – Interpretation Seminar 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Students gain credits after the first semester and do an exam after the second semester. Part of the exam is an oral presentation on a selected topic. Aside from active participation during the whole course, students are evaluated according to their ability to communicate their thoughts based on thorough reading. In the winter semester, students write seminary papers on selected topic based on the reading list.

Garant předmětu	prof. Mgr. Jan HANČIL
Zapojení garanta do výuky předmětu	
Vyučující	
prof. Mgr. Jan HANČIL; Mgr. Ondřej POLÁK; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Students come to class with a previously read text which is, based on the first observations, read again and re-interpreted, in at least key scenes. Primary texts are accompanied by reading secondary texts or other material of visual character (online).

Výsledky učení

Instructing students to read carefully, make reading a need in life, that is, to demonstrate its

sense. Considering the study focus, it is a training to read dramatic texts. Drama is not the summation of all lines and stage knowledge. To read a dramatic text is to decipher its structure. The interpretation course teaches this specific type of reading. It also shows how the structure of a dramatic text (today more often, post-dramatic) changed throughout the history of theatre. Different adaptations of the same dramatic texts are compared and other influences, contexts and media (film, Theatre, visual culture) are explored.

Studijní literatura a studijní pomůcky

Huizinga, Johan. *Homo Ludens: A Study of the Play-Element in Culture*. Mansfield Centee, CT: Martino Publishing, 2014 [1950].

Esslin, Martin. *The Theatre of the Absurd*. London: Methuen, 2001.

Aristotle. *Poetics*. Mineola: Dover Publications, 1997.

Kott, Jan. *Shakespeare Our Contemporary*. Translated by Boleslaw Tatarski. London: Methuen, 1967.

De Garcia, Magreta and Wells, Stanley, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge University Press, 2001.

Sontag, Susan. An essay „Against Interpretation“ distributed as a printed document in the class.

Barthes, Roland. „The Death of the Author“ In *Image, Music, Text*. Translated by Stephan Heath. New York: Hill and Want, 1978.

Selected plays by William Shakespeare (King Lear, The Merchant of Venice, Hamlet, Richard III., Coriolanus, Midsummer Night's Dream, Macbeth, Othello, Romeo and Juliet, Measure for Measure, The Tempest and others, depending on the group focus).

Selected plays by Tom Stoppard, J. M. Synge, Samuel Beckett, Harold Pinter, Marina Carr, Martin McDonagh, Patrick Marber, Sarah Kane, Joe Penhall, Edward Albee, Sam Shepard, David Mamet and other playwrights according to group's interest.

Other essays and texts are distributed in the class according to the need and focus of the group.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202ETP4 – Body in Motion 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zápočet	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Active participation (70% attendance), on-going written reviews, written outline of a prepared class, its realisation and a written reflection of the process and experience with reference to recommended literature.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

- Use of acquire skills and knowledge for working with movement material, space structure and subsequent transfer of spontaneous compositions to the conscious level. Preparation for a pedagogical practise – creation of a class.
- Fascination of the movement of one's body, partner's movement, space movement, movement in space. Finding movement awareness. Working with time and gravity.
- Working with internal space; building sensitivity for a space, a partner, an environment. Building a narrative, relationship, emotion.
- Listening to the story written by one's body, in space and time.
- Preparation of a pedagogical intention and its realisation.

Výsledky učení

The aim is defined by the course title: The body as a partner, a bearer of emotion, feeling and life experience and their use in authentic body/movement expression. Pedagogical work: preparation of a class, topic, structure and leading of a group of people.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franklin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.
- Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.
- Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.
- Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.
- Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.
- Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.

- Lecoq, Jacques. *The Moving Body – Teaching Creative Theatre*. New York: Routledge, 2002.
- Long, Raymond. *The Key Muscles of Yoga*. Banfha Yoga Publications LLC, 2006.
- Long, Raymond. *The Key Poses of Yoga*. Banfha Yoga Publications LLC, 2008.
- Paxton, Steve. *Gravity*. Belgium: Graphius, 2018.
- Reeve, Justine. *Dance Improvisations*. USA: Human Kinetics, 2011.
- Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.
- Roose-Evans, James. *Experimental Theatre from Stanislavsky to Peter Brook*. London: Routledge, 2001.
- Stanislavsky, K.S. *An Actor Prepares*. New York: Routledge, 1989.
- Steinman, Louise. *The Knowing Body*. Berkeley, CA: North Atlantic Books, 1986.
- Tufnell, Miranda, Crickmay, Chris. *Body, space, image: notes towards improvisation and performance*. Hampshire: Dance books, 2003.
- The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.
- Zarrilli, P. *Psychophysical Acting, an intercultural approach after Stanislavski*, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVD4 – Awareness in Movement 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	2T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on:

1. Class attendance, min 70% attendance.
2. Interest and personal creativity.
3. Presentation of a short structured etude/partiture.
4. Written reflection and taking part in „klauzury“ – exam week presentation at the end of semester.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
Bc. Jan BÁRTA; Bc. Jana NOVORYTOVÁ; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Deeper experimentation with movement and space through conscious body ready to communicate on the stage. It is necessary for the next step: finding the way how to catch what is just happening and be able to repeat it in the same quality.

Creation of a partiture on a specific topic.
Work with an object.

Výsledky učení

1. Improving of a mind-body condition through the cultivation of a conscious movement.
2. Continuing to search for a natural movement without stereotypes and bad habits.
3. Cultivating sense for conscious movement on stage/in front of the viewers, stage presence.
4. Cultivating body expression skills – experimenting with a movement as a form of an expression.
5. Training of skills in an improvisation and its repeating- how to preserve and to transfer the quality from the improvisation to the concrete image, form, partiture.
6. Individual/group work on a specific topic.

Studijní literatura a studijní pomůcky

- Barba, E., Savarese, N. and col: A Dictionary of Theatre Anthropology. London, NY: Routledge, 1999.
- Boorman, Joyce. Creative Dance in Grades Four to Six. Ontario: The Hunter Rose Company Limited, 1971.
- Boorman, Joyce. Creative Dance in the First Three Grades. Ontario: The Hunter Rose Company Limited, 1969.
- Brook, Peter. Empty Space: A Book About the Theatre: Deadly, Holy, Rough, Immediate. Scribner, 1995.
- Brook, Peter. The Empty Space. New York: Penguin Books, 2008.
- Brook, Peter. There Are No Secrets: Thoughts on Acting and Theatre. London: Bloomsbury, 2015.
- Buckwalter, Melinda. Composing While Dancing, an improviser's companion. Wisconsin: The University of Wisconsin Press, 2010.
- Burt, Ramsay. Judson Dance Theatre, Performative Traces. New York: Routledge, 2006.
- Calais-Germain, Blandine. Anatomy of Movement. Seattle: Eastland Press, 2013.
- Chekhov, Michail. The path of the Actor. London: Routledge, 2005.
- Chekhov, Michael. To the Actor: On the Technique of Acting. London: Martino Fine Book, 2014.
- Cohen, Bonnie Bainbridge. Sensing, Feeling, Action. USA: Contact Editions, 1993.
- Cooper, Ann, ed. Taken by surprise, A dance improvisation reader. Middletown: Wesleyan University Press, 2003.
- Donnellan, Declan. The Actor and the Target. London: Nick Hern Books, 2005.
- Feldenkrais, Moshe. Awareness Through Movement. New York: Harper Collins Publishers, 1990.
- Forsythe, William. Practice of Choreography, It Starts From Any Point. New York: Routledge, 2011.
- Franclin, Eric. Dance Imagery for Technique and Performance, USA: Human Kinetics, 1996.
- Hartley, Linda. Wisdom of the Body Moving, An Introduction to Body-Mind Centering. Berkeley, CA: North Atlantic Books, 1995.

Hodge, Alison, ed. Twentieth Century Actor Training. New York, London: Routledge, 2002.

Innes, Christopher. Avant-garde Theatre. NY, London: Routledge, 1993.

Mitter, Shomit. Systems of Rehearsal. Stanislavsky, Brecht, Grotowski and Brook. London, NY: Routledge, 1992.

Newlove, Jean. Laban for Actors and Dancers. London: Routledge, 1993.

Lecoq, Jacques. Theatre of Movement and Gesture. London: Routledge, 2006.

Lecoq, Jacques. The Moving Body – Teaching Creative Theatre. New York: Routledge, 2002.

Long, Raymond. The Key Muscles of Yoga. Banfha Yoga Publications LLC, 2006.

Long, Raymond. The Key Poses of Yoga. Banfha Yoga Publications LLC, 2008.

Paxton, Steve. Gravity. Belgium: Graphius, 2018.

Reeve, Justine. Dance Improvisations. USA: Human Kinetics, 2011.

Reeves, Geoffrey. Peter Brook. Cambridge: Cambridge University Press, 1995.

Roose-Evans, James. Experimental Theatre from Stanislavsky to Peter Brook. London: Routledge, 2001.

Stanislavsky, K.S. An Actor Prepares. New York: Routledge, 1989.

Steinman, Louise. The Knowing Body. Berkeley, CA: North Atlantic Books, 1986.

Tufnell, Miranda, Crickmay, Chris. Body, space, image: notes towards improvisation and performance. Hampshire: Dance books, 2003.

The Great European Stage Directors: Brook, Grotowski, Barba. London, NY: Methuen Drama, 2019.

Zarrilli, P. Psychophysical Acting, an intercultural approach after Stanislavski, London: Routledge, 2009.

Informace ke kombinované nebo distanční formě**Rozsah konzultací (soustředění)****Informace o způsobu kontaktu s vyučujícím**

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EVI4 – Speech as Active Communication 4		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Credit is awarded based on: class participation, attendance (75%), paper and discussions over the recommended readings.

Garant předmětu	MgA. Mgr. Michaela RAISOVÁ, Ph.D.
Zapojení garanta do výuky předmětu	
Vyučující	
MgA. Howard Scott LOTKER; MgA. Mgr. Michaela RAISOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Systematic work from class to class and intensive preparations at home of a selected text or texts. Linked to Recitation and its Instruction 1 dependent on talent.

Výsledky učení

- To learn one's speaking and manage it.
- To learn spoken Czech and manage it.
- Learn to hear and listen.
- Learn to speak with sense and logic.
- Learn to speak with emotion and distinctively.
- Learn to speak to someone (and to oneself).

All based on appropriately selected texts primarily of Czech provenience.
All in connection with Recitation and its Teaching 1 according to talent.

Studijní literatura a studijní pomůcky

Berry, Cicely: Voice and the Actor. New York: Wiley Publishing, 1973.
Donnellan, Declan: The Actor and the Target. London: Nick Hern Books 2005.
Gutekunst, Christina and Gillet, John: Voice into Acting. London: Bloomsbury 2014.
Houseman, Barbara: Finding your Voice, London: Nick Hern Books 2002.
Ong, Walter J.: Orality and Literacy and technologizing of the word. London, New York: Routledge 2012.
Rodenburg, Patsy: The Actor Speaks. London: Methuen Drama 1997.
Rodenburg, Patsy: The Need for Words: Voice and the Text. London: Methuen Drama 2005.
Vyskočil, Ivan and company: (Inter)acting with the inner partner. (Edited by Michal Čunderle and Alex Komlosi), translated by Alexander Komlosi. Praha: Brkola 2011.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím

B-III – Charakteristika studijního předmětu

Název studijního předmětu	202EZE2 – Singing 2		
Typ předmětu	Povinné předměty	semestr výuky	4
Rozsah studijního předmětu	1T	kreditů	2
Prerekvizity, korekvizity, ekvivalence			
Způsob ověření studijních výsledků	zkouška	Forma výuky	
Forma způsobu ověření studijních výsledků a další požadavky na studenta			

Elective all-year workshop with credit.

Garant předmětu	
Zapojení garanta do výuky předmětu	
Vyučující	
doc. Mgr. Miloš ČERNÝ; MgA. Mgr. Tereza JANDA ROGLOVÁ, Ph.D.	
Stručná anotace předmětu	

Obsah kurzu

Investigating the balance between the expression demands of a song and the personal performance of the student.

Výsledky učení

Meeting with performance challenges of songs, not from the singing technique perspective but stage communication. Basics of dramatic singing.

Studijní literatura a studijní pomůcky	

Song archives from which the instructor selects according to his experience with voice and performance of individual students considering the group topic.

Informace ke kombinované nebo distanční formě

Rozsah konzultací (soustředění)

Informace o způsobu kontaktu s vyučujícím