



The World Theatre Training Institute invites Theatre Schools, Academies and University departments to partake of the alternative education programme of theatre research and its new pedagogical courses.

Over the years, Professor Dr. Jurij Alschitz and his Team of Teachers have developed teaching modules in the field of acting pedagogy in intensive international research laboratories.

The European team of teachers of EATC gladly shares the results of the investigations. Below are brief descriptions of specific topics and proposed themes that we are offering to share with any interested party.

Detailed course descriptions are available upon request. We will be most happy to send these to you and create a specific working module for your institution.

I Courses for Acting & Directing Students

II Advanced Courses for the Training of Acting & Directing Teachers

III Lectures

I. Courses for Acting and Directing Students

Actor Preparation and Transformation

1. The Vertical of the Role: A method for the actor's self-preparation.

This course is an extension and further development of K. S. Stanislavsky's "An Actor Prepares," and is designed to specifically address the needs of today's theatre practitioners. The course provides tools for guiding the actor's homework so that his/her creative work may be realised independently. The actor is then empowered to become the author of his/her role and to be better prepared for the first meeting with the director.

2. The Secret of Energy on Stage: Understanding the role as a development and transformation of energy

Presentation of special acting techniques that generate, expand and transform aesthetic kinaesthetic energy. These exercises enable actors to contact, manage and renew their physical and vocal energies while summoning the energy inherent in the text. Thus, in addition to engaging in specific physical and vocal exercises, actors will learn how to release their creative energy through deep investigations of the higher art of the play - embodying its themes and ideas.

3. Composition as an Acting Tool

These are specific techniques designed to organise the actor's life on stage based on the rules and laws of composition and dramaturgical structure.



4. Actor - Personnage - Persona: Three faces, Three names, Three lives on stage

Persona and Personnage are two different faces of one role. The actor learns the techniques of approaching a role from two points of view. Integration of differing acting positions leads the performer to a deepening of his/her stage presence.

5. The Art of Monologue

6. The Art of Dialogue

7. Fetters of Freedom: The high art of improvisation

Investigation of the role through carefully crafted improvisation and specific techniques. Restrictive laws on improvisation provoke the creation of new ideas and expression.

Advanced themes and skills for the acting profession

1. The transition from the organic actor to the transparent actor

If we consider the copy of real life on stage as outdated then we need to find another life and form of existence on stage. One such possibility leads the actor into the cosmos of art and philosophy to the “meta-physis” of the actor.

2. The mask and the face of the actor: Investigation of the personal mask

The actor is introduced to techniques designed to help him/her recognise and combat personal clichés.

Specific subjects for the artistic process & rehearsal methods

1. The Drama of silence

The actors will learn how to organise life on stage without spoken language--acting between the lines; techniques for analysing the empty space.

2. The work on style: Understanding the principles of style, learning from art history, recognising styles, and creating one's own style on stage.

3. Table - Stage - Table: The Rehearsal Method “Analysis Through Acting”

K. S. Stanislavsky created this rehearsal method for his last performance; further developed by Maria Knebel, who passed it on to her students at the Russian Academy of Theatre Arts GITIS. Jurij Alschitz has further defined this method for modern stage practice. Active analysis provides a foundation by which a director can organise and guide the creativity of actors in the rehearsal process.

4. Asking 40 Questions of One Role

This course includes different methods for analysing text, scene, and role. Actors learn how to open the material for themselves. Directors acquire useful guidelines for how to read a play, how to prepare their analysis with the actors, and how to motivate them to go on stage.

5. Transformation from Prose to the Stage

Actors and directors develop a stage version directly from the prose text without the help of a dramaturg. This course is deeply rooted in techniques of “Storytelling”.



II. Advanced courses for the training of acting & directing teachers

1. Ensemble and Personality - war and peace

Creation, life and death of an ensemble. Rules and laws - how to understand and how to use them.

2. Training as Method

Training is the fundamental element for any pedagogical task and any rehearsal process. One can differentiate between lesson-training, laboratory-training, and daily training. The courses are based on more than two hundred different exercises.

Courses can be designed upon request in the following areas:

- Principles of training for the classroom
- Principal of training for theatre production.
- Rules for creation of new exercises for lessons, rehearsals, and during the life of a performance.

3. The Creation of a program:

How to prepare a course, a theme, a whole semester or a full study program for actors / for directors.

4. Pedagogy as a tool for the directors' profession. Directing as basis for pedagogy

New understanding and skills for old professions.

III. Lectures

1. Metaphysics of Scenic Action

2. Egoism as main Principle for a Monologue

3. Dialogue as Battle of Initiatives

4. Actor and Text: Who is the Leader?

5. The Mirror of Mutual Reflection or the Basic Relationships between Persona, Actor, Role and Personnage in Scenic Action.

6. School Before, During and After Theatre

7. How to Create Yourself: Social, psychological and artistic aspects of the actor's independent work outside theatre

8. The Place of the Theatre Teacher in the 21st Century

