

## SYLLABUS

**1. Course title:**

Basics of Acting,

Course: Basic elements of artistic expression

**2. Code:**

BOA

**3. Cycle of study:**

1

**4. ECTS credits:**

9

**5. Type of course:** Mandatory  Elective**6. Prerequisites:**

Commitment of pre-contractual obligations from the BOA.

**7. Class restrictions:**

Students of Production.

**8. Duration / semester:**

1

1

**9. Weekly contact hours:**

9.1. Lectures:

4

9.2. Seminars:

4

9.3. Laboratory/Practice classes:

**10. Faculty:**

Academy of Dramatic Arts

**11. Department/study program:**

Production

**12. Lecturer:****13. Lecturer's e-mail:**

**14. Web site:**

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**15. Course aims:**

- The basic elements of the acting expression.
- Attention, concentration and action.
- Enlightenment, relationships, conflicts and movement as an acting resource for building a character.
- Genre and style and theater poetics and forms.

**16. Learning outcomes:**

Understand the process of getting to know the flexibility and richness of their own sensibility to develop more complete productive personality and get acquainted with the basics of acting expression for better communication between actor and producer, director and producer.

**17. Course content:**

Module I: Attention, concentration and action

1. Introduction to the basics of acting. The term acting. Act as a drama game. Talent. The actor's personality and actor as a personality. And-

Concentration and concentration. Attention circles. Attention Centers. Concentration and selection principle. The imagination and the process of ejaculation

2. Preparing for action. Relaxation. Releasing muscle. Emptying and filling. Action. Definition of action. Types of actions

Characteristics of the action (quality and error of the action)

3. Actual Resources. Scene movement. The voice acting as acting. Informacija.Naracija

(Description without a pre-event, description of the event and description after the previous event). Referral commentary.

Identification. Recitation (Versification). Monologue. Character.

4. Structural analysis of the work. Horizontal figure or. Vertical or. Accentology and articulation. Types and values

The singularity of accents in BiH in literary speech. Logical accent. Melody value of accent. The Importance of Articulation in

The development of acting personality (as well as the personality of the producer). Articulation exercises

5. Voice as acting resurs. Anatomy of the voice organ. Voice as an instrument. The tone and its properties (Color tones,

Tone height, tone strength, duration of tone). Voting voices. Impairment, breathing and relaxation. Voice training

Through respiratory, setting and relaxation exercises

Semester study I.

Demonstrate, analyze and evaluate the choice of module I in study conditions before a teacher and associates.

Module II: Enlightenment, relationships, conflicts and movement as an acting resource for building a character.

6. Imagination, fantasy and enlightenment. Liberating imagination. Improvisation of Imagination. Moments in Improvisation. From fantasy to fantasy.

Faith and inner stage self-consciousness. Movement as an acting resource. The Essence of the Scenes Movement for Expression

Actor. Types of motion. Movement articulation. Focus and Balance (Daily, Disrupted)

7. Relationships, conflicts and obstacles. Everyday relationships. Change the relationship. Ethics of Stanislavski. Ethics by Definition K. S. Sta-

islavsko. The Importance of Ethics in Theater Art

8. Analysis and Defense of Seminar Papers. Biographies and stories. History of the potentials. The emergence of the theater. Development by

Slow motion. Character. Definition of character. Like a personality. Like a shape.

9. Characterization. General lines. Special lines. External and internal lines. Transformation. Stanislavski o liku.

Development of

Body pride. Voice and Speech. Actress and roleplay perspectives. Tempo-rhythm. Logic and Posture. Personality.

Uzdrža-

And completeness.

10. Another person. Mihail Čehov about the character. Boleslavski o liku. Branko. Gavela o lik. Boro Stjepanović about the character.

Semester Overview II.

Demonstrate, analyze and evaluate the choice of Module II program in study conditions before the teacher and associates.

Module III: Genre and style and theater poetics and forms.

11. Genres. Definition and division. Tragedy. Definition of tragedy. Aristotle about the tragedy. It is about tragedy.

Types of Tragedy.

Theories of tragedy. Comedy. Definition of a comedy. Types of comedy. Aristophanes and comedies. Vaudeville.

Farce. Burlesque

Comedy situation. Comedy character. Comedy of Art. Moliere

**18. Learning methods:**

1. Lectures and consultations
2. Practical lessons
3. Independent work of students
4. Continuous assessment of knowledge and skills

Interactive teaching and exercise process on the relationship between student and assistant professor.

Planned and organized independent work of students in optimal, study spatial conditions. Due to the intensity, specificity and precision of observing changes in students in the process of research, there is a constant presence of both professors and assistants at lecture times.

**19. Assessment methods:**

- Partial semester examinations of work I and II.
- Public Semester Final Exam - Review of Work in optimal, study conditions.
- Semestral correction exams I and II.

## 20. Assessment components:

Volume measure:

- Exercise, choice of students for 3-5 minutes.

Load Measure:

- A student in the semester works 1-2 exercises-ethos, of different shapes, on the subject of relaxation and recreation of acting resources: speech, voice and movement.

Recognition of acting resources at the student to improve speech, body and voice expression, and all the efforts to achieve their own authority in communication and to create a clearer image of the producer. Organization of work, standardization of quantitative, qualitative, ethical and aesthetic conditions of research, acquisition of basic knowledge in terms of acting expression, and the revival of all acting resources and psychophysical abilities, for better communication and the formation of a productive attitude as a personality.

## 21. Required reading list:

Professional literature:

1. K.S. Stanislavski: SISTEM, Državni izda vački zavod Jugoslavije, Beograd, 1945.
2. K. S. Stanislavski: MOJ ŽIVOT U UMJETNOSTI, Narodna prosvjeta, Sarajevo, 1955.
3. K. S. Stanislavski: RAD GLUMCA NA ULOZI
4. K. S. Stanislavski: BESEDE
5. K. S. Stanislavski: ETIKA
6. Jan Kot: JEDENJE BOGOVA
7. Jan Kot: I DALJE ŠEKSPIR
8. Grotovski: KA SIROMAŠNOM POZORIŠTU
9. Barba/Saraveze: TAJNA UMJETNOSTI GLUMCA
10. Bob Vilson: ARHITEKTURA U POZORIŠTU
11. Denis En: ARTIKULISANO TELO
12. Piskator: POLITIČKO KAZALIŠTE
13. Dr.Ileana Ćosić: AMERIČKI AVANGA-RDNI TEATAR 1960 – 1980.
14. Dr.Tvrtko Kulenović: REZIME
15. Dr.Tvrtko Kulenović: POZORIŠTE AZNE
16. Dr.Tvrtko Kulenović: TEORIJSKE OSNOVE SAVREMENOG EVROPSKOG I KLASIČNOG INDIJSKOG TEATRA "ZEAMI – NO TEATAR"
17. Raša Plaović: ELEMENTI GLUME, Rad Beograd, 1951.
18. D. Didro: O UMETNOSTI – članak, paradoks o glumcu, Kultura, Beograd, 1954.
19. Branko Gavella: GLUMAC I KAZALIŠTE, Sterijino pozorje, Novi Sad, 1967.
20. Jovan Kulundžić: FRAGMENTI O TEATRU, Sterijino pozorje, Novi Sad, 1965.
21. F. Fergason: SUŠTINA POZORIŠTA, Nolit, Beograd, 1970. (novo izdanje pod naslovom Pojam pozorišta)
22. Bertholt Breht: DIJALETIKA U TEATRU, Nolit, Beograd, 1966.

**22. Web sources:**

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**23. Applicable starting from the academic year:**

2013/14

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**24. Adopted in the Faculty/Academy session:**

19.06.2013.

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