

# On the Education by Theatre Project

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**Basic information:**

Name of project: EDUCATION BY THEATRE

Time of realisation: 1 September 2010 – 31 August 2013

Extension: 1 September 2013 – 30 April 2014

Total amount of approved costs: 848,495.67 EUR

Recipient: Constantine the Philosopher University in Nitra, Trieda A. Hlinku 1

Operational programme Education, priority axis 1 – Reform of the Education and Vocational Training System, measure 1.2 Tertiary Schools and Research and Development as the Driving Forces in the Development of the Knowledge Society by Agency of the Ministry of Education, Science, Research and Sport of the Slovak Republic for the Structural Funds of EU.

The project was realised at the following departments and workplaces: The Institute of Literary and Artistic Communication at the Faculty of Arts, Constantine the Philosopher University in Nitra; the Department of Cultural Studies at the Faculty of Arts, Constantine the Philosopher University in Nitra (including The University Creative Atelier); Department of English and American Studies, Faculty of Arts, Constantine the Philosopher University in Nitra, and the Department of Music (teaching musical-dramatic arts), Pedagogical Faculty, Constantine the Philosopher University in Nitra.

The project EDUCATION BY THEATRE was focused on the innovation of existing forms and methods of courses on theoretical and historical as well as practical education and at the creation of pedagogical-didactic materials and tools of the existing model of education by theatre (including personal development by means of theatre), drama creation and drama teaching at the Constantine the Philosopher University in Nitra. The project was outlined in a manner allowing the use of possible creative theatre techniques in an interdisciplinary way.

Part of the process of innovating the methods and procedures in particular subjects included also the participation of graduates, former PhD. students and current teachers of the Academy of Performing Arts in Bratislava; former PhD. students of the Academy of Performing Arts in Brno as well as active theatre artists. This emerged from the inter-digitation of theatre techniques with interdisciplinary procedures and aesthetic thinking, cultural studies and other specialisations.

Project activities were realised continuously throughout the whole academic year in all three years of the project duration.

The main goal of the project – innovation of study specialisations aesthetics, cultural studies, English and American studies and music (as a music-drama specialisation) – was supported by the *Action Plan of the University Management for 2009*, which was elaborated in correspondence with the aims and objectives of the *Long-term Objectives of Constantine the Philosopher University for 2007 - 2017*.

Within the plan one of the main priorities of the University is the **Innovation of Education**, which should be provided mainly via optimisation of study programmes on bachelor and MA levels and which should lead to rationalisation and insurance of quality of education.

The objectives of the project emerge from the *Long-term Objectives* in the field of research and development, which is stipulated for the following areas: artistic communication, methodology of explication and interpretation of works of art (literary, music, visual arts, drama, film works). It concerns the basic scientific disciplines such as theory of sciences on art and theory of artistic-didactic disciplines teaching. Similarly it follows the priorities in the area of Slovak mu-

sis of the 20<sup>th</sup> century, methodological aspects of musicology (music history, history of instrumental music, Slovak vocal arts, and music pedagogy), historical-aesthetic aspects of visual arts and other arts in the region as well as didactic aspects in teaching artistic-educational disciplines.

Concerning the fact that the Department of Cultural Studies, Department of Music, Department of English and American Studies and Institute of Literary and Artistic Communication also participated in the project, the aim of the project was to support students' ability to apply acquired knowledge and skills in the wider – non-humanities – context, to improve cultural and theatre awareness and overall contribute in approximating the graduates of the aforementioned departments to the needs of the labour market and knowledge society. The project also connected research and pedagogical objectives and by involving PhD. students it also offered the possibility to improve scientific and pedagogical activities at the third level of university education.

At a significant rate the project also stimulated the development of artistic activities at the Constantine the Philosopher University. Since artistic activities have specifics which require adequate financing (individual study plan, relatively high financial costs for material), the project in certain activities was essential for several students.

Within the project the departments participating in the project, as well as the Media Centre at the Faculty of Arts of Constantine the Philosopher University, university library and University Creative Atelier were provided with technical and material equipment.

Thanks to the project the departments and other facilities such as the university library created centres for study of theatre performances and plays via multimedia. A large number of domestic and foreign print and electronic publications on theatre were acquired as well.

The recording of the course and results of particular project activities and production of DVDs and CDs was provided by the media centre at the Faculty of Arts of Constantine the Philosopher University and Radio Plus.

The results of the project are:

- A series of workshops named **Historical Theatre Poetics** of which the majority were workshops aimed at reconstructing historical theatre poetics via Sophocles' *Antigone*. The form of reconstruction of historical and contemporary poetics represents the pilot forms. Another series was named **Contemporary Theatre Poetics** and it practically presented procedures of contemporary drama aesthetics and principles of its perception (workshop on authorial drama writing, artistic direction workshop, scenographic workshop, scenic music workshop, direction workshop, acting workshop, theatre critique, etc.). The last group is represented by **Workshops on Application of Theatre Techniques** within which the students had the possibility to acquaint themselves with various forms of theatre techniques in the framework of interdisciplinary connections (theatre and English, theatre and therapy, etc.).

- Various innovative educational activities, working with students directly in seminars and classes, such as preparing the school performance *The Vampire's Ball* (*Ples upírov*) or excursions to professional Slovak theatres.

- Archiving of theatre plays and performances (e.g. video recordings of performances in English at a drama festival for elementary and grammar schools, organised by the Department of English and American Studies).

- A series of publications on the history and theory of historical and contemporary theatre poetics – mainly of a monographic character. What was highly appreciated was also the multimedia study book *On Poetics of Contemporary Theatre (heuristics)* which was elaborated via the regular guest appearances of theatre groups with non-traditional or innovative poetics in the University Creative Atelier of the Faculty of Arts, Constantine the Philosopher University. Theatres as well as guest artists were of Slovak origin.

The project was completed on 21-22 May 2013 with international conference *Education by Theatre* overall results of the project were presented.

The target group of the project were students and PhD. students of aforementioned departments as well as the other departments of the Constantine the Philosopher University in Nitra.

Originally it was planned that minimum 320 students should participate on the project (165 students specialising in aesthetics, 65 in cultural studies, 70 in musical-dramatic specialisation and 20 in English and American studies). However, the planned number was significantly exceeded in all specialisation.

Assumed age structure: 18 – 24.

Assumed geographical location: Nitra, Banská Bystrica, Trnava, Žilina and Bratislava region with districts of Bratislava Nitra, Trnava, Topoľčany, Prievidza, Partizánske, Nové Zámky, Šaľa, Martin, Žilina, Trenčín, Banská Bystrica, Zvolen etc.

Assumed level of education of students: university students, graduates of specialised high and grammar schools, BA and PhD. students.

The activities, study and working materials for students were continuously published at the website of the project: <http://www.vzdelavanieivadlom.ukf.sk> in following sections: Workshops – new, Workshops – archives, Publications, Musical, Other Activities (designed for announcements on guest appearing of drama groups in University Creative Atelier, about lectures, excursions, festivals, etc.), Presentations, Publicity and Materials for Students.

Another part was designed for administration of the project – Administration.

Materials for students were elaborated according to the sources from lectors of particular workshops and supplemented by the supervisor of the project for other needed aspects. These were then presented as basic or recommended literature as well as working materials used during practical realisation of workshops. Materials were available to all participants of all workshops, not only to a student participating at particular workshop. Materials were protected by password for students as well as administration of the project.

A part of each workshop was a public presentation of its results

introduced in cooperation of the lecturers and students (demonstrations of authorial performances, proposals of scenographic solutions, types of music for theatre performances, etc.). Lecturers also explained the objectives of particular workshops.

The form of workshops is well-known but in the project it was used in quite untraditional way. On one hand it was innovating the teaching process while on the other hand it was optimising the educational in wider context since the results of the workshops were always presented in form of a publication. By their publishing the situation regarding essential Slovak theatrolological literature was optimised. That was until then suffering by absence of domestic literature in some areas (that also relates to translation literature) and not very challenging theatre-educational environment (absence of department of creative dramatics, department of theatrolology, etc.).

Propagation of the project and its results and progress was provided also via the website of Constantine the Philosopher University in Nitra [www.ukf.sk](http://www.ukf.sk) and the website of the Faculty of Arts [www.ff.ukf.sk](http://www.ff.ukf.sk). Another means of propagation are also publications, monographs, methodology, DVD demonstrations, conferences, etc.

Response to particular activities was provided also by students and participants of workshops, who published their opinions, experiences and interviews with lecturers both in the printed and electronic media – such as *Občas NEČAS*, <http://artblog.sk/redakcia/> and others i. or in professional journals – such as *Javisko*, *kød* and others.

Complexities in innovation of subjects on theatre education – as well as the conception of publicity – were considered as the basis of stimulating the attractiveness of the project for students and PhD. students.

The project was realised in the two basic activities (as specified in the project structure of the European Social Fund):

**Primary objectives of activities 1 and 2 and their implementation 1.1. and 2.1.):**

**1 Improvement of the quality and competitiveness of Constantine the Philosopher University in Nitra via introduction of innovative forms of education**

**1.1 Innovation of forms and methods of courses on theoretical, historical and practical education**

**2 Support of the rationalisation and improvement of quality of the teaching process of study programmes in theatrological disciplines**

**2.1 Elaboration of pedagogical-didactic materials and tools**

#### **Ad 1.1**

The aim of the activity was the innovation, development and creativation of teaching processes and their interdisciplinary application.

The activity innovated the model of education by theatre (including personal development by means of theatre), drama creation and education, preparation of a project realised at the Institute of Artistic and Literary Communication and Department of Cultural Studies at the Faculty of Arts, Constantine the Philosopher University in Nitra, Department of Music (didactics of music-dramatic arts) at the Pedagogical Faculty, Constantine the Philosopher University in Nitra and the Department of English and American Studies at the Faculty of Arts, Constantine the Philosopher University. The innovated model was aimed at the theoretical-methodological and pragmatic innovation of subjects of a historical and theoretical character as well as at improvement of quality and broadening of the topics and procedures used in creative and reception seminars, so that creative theatre techniques might also be used in an interdisciplinary way.

One of the partial aims was also the preparation of teachers of the Institute of Artistic and Literary Communication as a possible requalification centre for high school teachers to introduce a new sub-

ject of art and culture, of which theatre or education by theatre might be a part.

Innovation of the forms and methods of courses on theoretical, historical and practical education contained:

1. Workshops (realisation during seminars and lectures on history and theory of world and domestic theatre aimed at historical and contemporary theatre poetics and their application in non-theatre contexts, also provided by workshops in The University Creative Atelier and other premises of Constantine the Philosopher University in Nitra.).

2. Creativation, development and optimisation of pedagogical procedures at seminars and lectures on history of world and Slovak theatre, theory of theatre (seminars on interpretation of drama work, theory of drama creation, genres of drama, stage techniques and scenography) and theatre creation and methodology (creative dramatics, creative seminar: theatre creation, acting creation, musical dance, movement education, didactics, etc.).

3. Rehearsing the school musical performance *The Vampire's Ball*.

4. Other educational activities for students and PhD. students (lectures by domestic lecturers, colloquium, a conference).

### **1. Workshops**

The basis of the workshops was the attempt to innovate forms and methods of work at seminars and lectures on world and domestic theatre and theory of theatre within the aforementioned subjects. What was important was mainly the broadening of creative seminars (such as theatre workshops) or theoretical seminars (such as interpretation of theatre work) for up-to-date poetics and aspect of aesthetics of contemporary theatre procedures via several workshops. The broadening and innovation focused mainly on:

- authorial playwriting, acting and scene design techniques and others – in the form of directing, writing, artistic directing, acting, scene design and music workshops, workshops on dramatics, etc.

As was stated above, workshops were realised on three basic lines:



- **Historical theatre poetics**
- **Contemporary theatre poetics**
- **Workshops on application of theatre techniques**

The basis of the series of workshops on historical and contemporary theatre poetics was always work with a drama text – either a historical or contemporary one. In the case of the series Historical Theatre Poetics it was Sophocles's *Antigone* and in the case of the Contemporary Theatre Poetics it was the drama text by contemporary Slovak playwright Dano Majling, “P”.

The aim of the defined topic was to bring the participants of the workshops closer to understanding the language of the theatre in any temporal context. The very well-known text from the historical poetics enabled faster and more effective work with the basic meaning of the text (the so-called actual semantic layer of the text) as well as a higher quality and depth of performance techniques. Thanks to being introduced to the basic plot of the play, it was easier for students to concentrate not only on “exploring” the theatre of ancient Greece but also to more freely approach the quest for possibilities of reconstruction of historical performance poetics in modern theatre contexts. In the case of the workshop series Contemporary Theatre Poetics the choice of a play by a contemporary author helped the students to understand the poetics of the play via its up-to-datedness. Searching for theatrical representation via basic performance aspects (artistic, acting, scene design, direction and other expressive means) thus could introduce the theatre specifics of those aspects. The choice of the aforementioned procedure was also influenced by the fact that the students very often had only basic knowledge in history and theory of theatre or were only just gaining it.

The course and result of all workshops were recorded on DVD and their presentation became part of numerous publications – methodologies which emerged after the workshops. These methodologies represent the aims, methods and means used for realisation of the workshops. Authors of the publications (methodologies) were the leaders of the workshops. The results of the workshops in the form

of publications can be later used and developed during educational processes and can be implemented also in other interdisciplinary areas (theatre and creativity, therapy, rhetorics, aesthetics, literature, visual arts, etc.).

The most crucial workshop in the series Historical Theatre Poetics was aimed at the reconstruction of the theatre poetics of *Antigone* in The University Creative Atelier. During these workshops several activities related to the understanding of topical theatre aesthetics and contemporary theatre aesthetics were conducted (lecture on ancient Greek theatre, workshop on scene design aimed at the performance of ancient Greek theatre, a dance and music workshop, a workshop on the direction and artistic direction of *Antigone*, etc.).

Based on all workshops focused on *Antigone*, a publication *Antigone – the Unfinished "Theatrology"* with DVD samples of "reconstructions" of the performance techniques of ancient Greek theatre was elaborated. Together with the trilogy *Oedipus the King*, *Antigone* and *Oedipus at Colonus*, together with other documents, it offers a higher quality pedagogical and scientific approach to the area.

The Contemporary Theatre Poetics series of workshops contains workshops thematically aimed at traditional and contemporary aesthetics of particular theatre-performance elements (scene design, direction, acting, etc.). Also emerging from these workshops, several publications were elaborated. These always explained the basic terms of the theatre poetics in the historical and contemporary context (for example direction workshop: casting, mise-en-scene, etc.; acting workshop: character, acting action, etc.). When using the publications on particular subjects it will be possible to apply the procedures to other situations as well as to create new procedures in contemporary theatre poetics. Authors of this type of publication were at the same time leaders of the workshops.

## **2. Creativation, development and optimisation of teaching processes**

In this part of the project the main focus was on establishment of new or innovated forms and methods of education. What was im-

portant was mainly the broadening of techniques which are used for new creative forms, which would enable flexible operation with gained knowledge and skills. The new/innovated forms are also aimed at the ability of students to apply them to other situations related to history and theory of theatre and the area of methodology of theatrological disciplines. What is particularly significant is the innovation of the aforementioned educational model of historical and contemporary theatre poetics in a theoretical, historical and practical context. For example, within teaching historical theatre poetics at seminars on history of world theatre the form of reconstruction of historical poetics can be used (or contemporary). That might offer the possibility to gain not only knowledge on a particular poetics but also particular creative activities – e.g. direction, scene design or procedures of certain poetics via using its strategies and techniques in smaller activities (topics on history or theory of theatre).

Within the series on Contemporary Theatre Poetics the main focus was on encompassing the “living” theatre in its rich forms and methods via performances of visiting theatre groups at The University Creative Atelier at the Faculty of Arts, Constantine the Philosopher University. The performances were also recorded on a DVD which is attached to the multimedia study book *On Poetics of Contemporary Theatre (Heuristics)*. Besides the recordings of performances which were made with the approval of the authors, all of the records also contain rich heuristic material aimed at the characteristics of poetics of the performance and theatre group. The electronic study book thus introduces a model of elementary theatrological research material needed for analysis of poetics of any theatre text.

Another aspect of increasing the efficiency of education processes is also the creation of archives of theatre plays and performances which contain video recordings and DVD recordings of the performances as well as scans of theatre plays and other documents and materials with theatrological topics. The archives will become the basic study tool, mainly at seminars on history of theatre, but they might well find use in other subjects.

### **3. Training and preparation of the school musical performance *Vampire's Ball***

The school musical performance the *Vampire's Ball* was realised during the academic year 2010/2011. Its first and second premiere took place on the 3<sup>rd</sup> and 4<sup>th</sup> May 2011 at 6.30pm in the premises of the Karol Spisak Old Theatre in Nitra. It was created during the music-dramatic specialisation at the Department of Music at Pedagogical Faculty (in cooperation with the Faculty of Arts) which as the only one in Slovakia provides a specialisation in the field of music-dramatic arts teaching. The study programme of the department is aimed at the integration of music, dance and drama arts and their pedagogical application in music-drama education at elementary schools of art and leisure centres. Within the preparation for their future profession the students have the opportunity to develop their skills in music-drama performances at the Karol Spisak Old Theatre and Andrej Bagar Theatre in Nitra, which regularly provide their premises to the Department of Music in the education of several subjects.

The main aim of the rehearsal and preparation of the school musical performance was to:

- actively integrate students, pedagogues and workers of Constantine the Philosopher University in Nitra into preparation, creation and rehearsal of the musical;
- to develop the talent, skills and practical experience of music-drama students via musical training;
- to perform the musical performance with live orchestra, choir and children's choir, since in Slovakia musicals are not presented in this way anymore;
- enable the emergence of school musical performance in optimal financial and technical conditions.

The course of training and preparation of the play was recorded on DVD which can serve as working material for students and teachers not only of the Department of Music. Together with the methodology *How The Vampire's Ball Musical Was Created* it has become the basic study material for clarifying the process of the emergence of the musical, explanation of its poetics, its expressive means, etc. The publication

actually deals with the performance model of a contemporary musical.

Costume, scene and technical equipment that were created or gathered within the project became part of the archive of costumes and scene equipment of the Department of Music and will remain in use in further teaching processes.

Within the project other theatre projects were also supported. These projects are elaborated at the student's theatre VYDI at Faculty of Arts, Constantine the Philosopher University in Nitra. The support was realised in the form of workshops. Their name – *How Is a Theatre Performance Made I., II.* – symbolically represents their main focus: to bring the theatre closer to students who do not study at artistic theatre academies. The results of these workshops were two students' performances: *Mind (the) Body* (premiere: 27. 2. 2013) a *From the East to the West* (premiere: 23. 4. 2013). The first of the performances received a significant award – it became a laureate at the competition of university students Academic Presov, 2013.

Both performances were performed in the evening also for members of the international conference Education by Theatre at the University Creative Atelier.

#### **4. Other educational activities for students and PhD. students**

The aim of this part of the project was to create a challenging environment that would increase students' interest in PhD. study on a particular theatrological specialisation as well as theoretical, historical and practical theatre subjects at Constantine the Philosopher University in Nitra. The foundation was provided via domestic lecturers and current and former PhD. students of the author of the project. This part of the activity was closely connected with the publication activities of PhD. students and students of the author of the project (PhD. students: Daniel Uherek, Peter Janků, Matej Šiška, Peter Oravec, Miroslav Ballay, Iveta Škripková, students: Katarína Dudová, Petra Pappová, Michaela Malíčková, Petra Kaizerová), together with material and technical equipment of the educational facilities and workshops. A large number of publications emerged (not only) on the basis of PhD. and research theses of the PhD. students and students of the author of the project.

The Institute of Literary and Artistic Communication also broadened its PhD. educational activities for external institutions – the Cabinet of Theatre and Film of Slovak Academy of Sciences in Bratislava and project activities aimed at PhD. students improved the quality of PhD. studies in these institutions.

Within some of the activities of the project the possibilities of use of some results were tested in an interdisciplinary context. These were related mainly to themes such as theatre and creativity (aimed at personal development), theatre and therapy (aimed at use of theatre techniques in a psychological context) and others (for example the Artery workshops– Drama Therapy in Practice or Therapy by Theatre).

Within this activity the project interconnected – in an organisational and cultural way – with the Andrej Bagar Theatre in Nitra and Karol Spisak Old Theatre in Nitra (e.g. a former actor of the Andrej Bagar Theatre lead the workshop on acting, etc.).

One of the biggest successes of the project was also the victory of the photographer of the project Mgr. Lukasz Wojciechowsky, PhD. (student of the author of the project) in the first year of the competition Biennale of Theatre Photography 2012. He won the Grand Prix for his photographs from the performance *The Bride of the Ridge* (Nevesta hôľ) by the Theatre Pôtoň group which were taken during their visit of the University Creative Atelier theatre within the activities of the project. The award-winning photographs have so far been exhibited three times – in the facilities of the Opera House of the Slovak National Theatre in Bratislava, during the exhibition *The Light that Means the World* (Svetlo, ktoré znamená svet) in the Mlyny gallery in Nitra and during the international conference *Education by Theatre* at the University Creative Atelier.

A particularly significant success emanating from the students' activities was not only their attendance at the workshops or the possibility to learn how to write about theatre, but also the successful participation of one of the active participants of the project workshops, Bc. Denisa Polúchová, at the Academy of Arts in Prague, Department of Educational Dramatics (specialisation drama education), who is a BA graduate from the music-dramatic specialisation at the Department

of Music of Pedagogical Faculty, Constantine the Philosopher University in Nitra. Within the project – as a “student” – she prepared three workshops, collectively entitled Theatre Forum, which she also for the first time introduced to the Slovak theatre community. Another project workshop participant Bc. Lucia Holienčinová established her own theatre group. Other students and PhD. students actively participated in the international conference Education by Theatre and some of them also published their final theses in the form of a collective monograph.

With huge interest the students attended the excursions to theatres around Slovakia (Žilina, Martin, east Slovakia) which were organised annually during the project. Apart from the last excursion to theatres in the east of Slovakia the excursions were always attended by more than 90 students.

### **Ad 2.1 Creation of pedagogic-didactic materials and tools**

The aim of the activity was to improve quality, optimise and modernise existing tools and support the rationalisation of the theatre educational process in various study programmes at Constantine the Philosopher University in Nitra.

Currently, the university environment does not dedicate much attention to theatre education in any of its context and for a rather long time there had not been any conference organised focusing on this area (or other forms of discussion). There is still an absence of methodological, expert and scientific material over a rather large area of themes which could reflect, deepen and develop the contemporary state of theatre reflection or in similar disciplines (theory performance, scenology, theory of authorial theatre, theory of scene music, etc.).

The problem of innovation in education by theatre is related to the aforementioned absence and evokes the impression that there is no difference between theatrical, performative or interactive actions of human beings or the forms of their actions. The project therefore provides a number of publications which deal with these questions in a direct or indirect way. Also related to these problems are the workshops and innovation of procedures during the theoretical, historical and practical subjects of which results are recorded on DVD or in written form.

Within the activity series pedagogical-didactic material and tools were created. A number of published results also come in multimedia formats. Materials on DVD or CD which are attached to some of the monographs and all methodologies enable the development of activities and application of processes used in new situations, to vary them and practically develop the topics of historical poetics towards the contemporary.

Within the historical poetics the publication activities were aimed at filling the gaps in the history of theatre (e.g. the monograph on Sophocles or on dramatics in the magazine the Sorcerer, or on Sophocles' *Antigone*).

The situation is similar in the case of contemporary theatre aesthetics. Because of the absence of publications of crucial importance the publication activities of the project were aimed at the publication of study materials (monographs, methodologies) of crucial importance in specific areas of theatrology (e.g. the monograph on French playwright Koltès, theatre studio Farm in the Cave, English playwright S. Cane, theatre translation, artistic direction, scene design, scene music, etc.). Their usage is rather wide – mainly in areas such as history of arts, history, history and theory of literature, history and theory of music, etc.). The publication outputs are already being used and have become part of the basic and recommended bibliography for students and PhD. students.

Almost all publications (except second editions) which were elaborated within the publication activities of the project have a unique position within the Slovak theatrological bibliography. They are all first editions on the topics which they focus on. What is also unique is the fact that many contemporary theatre creators who normally do not contribute to academic publications took part. Their results are, however, equal to the ones emerging from typical reception-oriented methodologies.

Within the new techniques the use of contemporary traditional audiovisual didactic tools such as recordings, samples from theatre performances, usage of power point presentations, watermarks, etc.) was broadened and improved in quality.



The results of the activity are the following study materials:

- monographs, methodologies, etc. from history and theory of historical theatre poetics;

- monographs, methodologies and others from history and theory of contemporary theatre poetics (including their application to various areas). A part of this range is also the aforementioned multimedia study book.

Considering the fact that one of the main aims of the project is to optimise the educational situation in Slovakia, the results of the project are accessible to all concerned groups.

Direct connection with the results of the activity can be presented as following:

- after the activity finishes – but also continuously - the results will be distributed to libraries (including university libraries) and pedagogical-methodological centres in Slovakia;

- publications will also be sent to central libraries (including university libraries);

- they will also be accessible to students (also in electronic form) who might need them after completing their university studies for their own pedagogical or other practice;

- since the students (including PhD. students or other interested persons) can obtain the publications for free, their accessibility will increase;

- publications will become part of the presentation of publication activity (at conferences or symposiums) at all concerned institutions home and abroad;

- publication output will become part of the basic or recommended bibliography at all concerned institutions of Constantine the Philosopher University in Nitra;

- the long-term effect provided not only by distribution of books to libraries but also reflection of their contents in research and other related pedagogical activities.

The possibilities of transfer of all results in the activity are:

- public accessibility (public presentations, publishing the inno-

vative results in the form of multimedia publications) enables further development of specific techniques and their application in new subjects;

- results of the output will support the ability of students to study in a creative way and are aimed at development of the competence to learn;

- the outputs develop and improve competences such as cultural awareness and expression, creative expression of emotions, thoughts, skills, initiative, problem-solving, evaluation of risks together with the ability to create strategies, plan and adopt resolutions, solve emotion in a constructive way as well as basic competences in the area of science and research.

Direct continuation on results of both activities is:

- usage of innovated techniques in theatre education subjects, also after the completion of the project;

- offer of some activities (workshops on theatre and creativity, authorial drama writing) within wider range of subjects at Constantine the Philosopher University in Nitra;

- distribution of publications to libraries and pedagogical-methodological centres;

- the results will serve as a foundation for innovation of created archives of departments (archive of innovative education processes);

- long-term cooperation between various institutions (Constantine the Philosopher University in Nitra, Academy of Performing Arts in Bratislava, Academy of Performing Arts in Prague, etc.) which can help to systemise and deepen interest in theatre education at universities;

- use of results for PhD. students also at other universities;

- long-term positive effects for the target group;

- gained competences of students (including PhD. students) will provide more effective involvement in practical application (pedagogical, or other practice);

- increase in flexibility, higher quality of ability to gain new knowledge, better orientation in knowledge and creation of new solutions;

- increase of independence in the labour market.

All new educational facilities will be intensively used also after completion of the project by all students of Constantine the Philosopher University in Nitra – also facilities including The University Creative Atelier and Media Centre at the Faculty of Arts, Constantine the Philosopher University in Nitra.

Within the overall presentation of the project results at the conference as well as the partial outputs, relevant persons will be offered the possibility of receiving archived materials. This will be offered also on the project website (additional target group: other universities, elementary schools, pedagogical-methodological centres, libraries,).

Students will be able to use archived materials:

- for afterschool activities – e.g. work in amateur theatre groups;
- after completing their university studies, as teaching tools in their own pedagogical or other practice.

### **Expert members of the project team:**

Mgr. Daniela Bačová, PhD., doc. Mgr. Miroslav Ballay, PhD., Mgr. Boris Belica, Mgr. art. Juraj Benčík, Mgr. Andrea Bíliková, PhD., Mgr. art. Lucia Blašková, Mgr. Martina Borodovčáková, Mgr. Richard Bönde, Mgr. Pavol Brezina, PhD., Mgr. Jaroslava Čajková, Mgr. Alena Čierna, PhD., Mgr. Dáša Čiripová, Mgr. art. Viera Dubačová, Mgr. Katarína Dudová, PhD., Mgr. art. Petronela Dušová, Mgr. art. Peter Ďurovec, prof. PaedDr. Zdenka Gadušová, CSc., Mgr. Dana Kratochvilová, PhD., prof. PhDr. Karol Horák, CSc., Mgr. Marián Hlavatý, PhD., prof. PhDr. Dagmar Inštitorisová, PhD., Mgr. Emília Janecová, PhD., Mgr. Bc. Peter Janků, PhD., PhDr. Mária Kiššová, PhD., Mgr. Eva Kleinová, ArtD., PhDr. Tomáš Koprda, PhD., Mgr. art. Miloslav Král, Mgr. Veronika Kudlačáková, PhD., Mgr. art. Patrik Krebs, PhDr. Marián Macho, PhD., Mgr. Renáta Machová, PhD., Mgr. Michaela Maličková, PhD., Mgr. Romana Maliti, PhDr. Milan Michalec, PhD., PhDr. Marcel Olišiak, PhD., Mgr. Peter Oravec, PhD., PhDr. Petra Pappová, PhD., Mgr. Dana Paraličová, PhD., Mgr. Eva Pariláková, PhD., doc. Mgr. art. Peter Pavlac, PhDr. Barbara Pavlíková, PhD., Marcos Perez, Mgr. art. Marek Piaček, ArtD., Eva Priečková, Bc. Denisa Polúchová, Mgr. Barbora Rajtárová, Mgr. Miroslava Režná, PhD., Mgr. Jana Sikhartová, MgrA. Nataša Šándorová, Mgr. Juraj Šebesta, PhD., PhDr. Matej Šiška, PhD., Mgr. art. Iveta Škripková, Mgr. Ján Štrasser, Mgr. art. Marek Štrbák, PhD., Mgr. Iveta Štrbák Pandiová, PhD., Mgr. Daniel Uherek, PhD., Mgr. art. Michal Vajdička, Mgr. art. Stanislava Vlčeková, Mgr. Lukasz Wojciechowski, PhD., doc. Mgr. art. Elena Zahoráková, Mgr. Hana Zeleňáková, PhD., PhDr. Roman Zima, PhD., Mgr. Peter Zlatoš, PhD., prof. PhDr. Marta Žilková, PhD., Mgr. art. Kamil Žiška

## **Resumé of activities:**

### **WORKSHOPS:**

(Note: At the end of each workshop there was always a public presentation of its results.)

#### **1. Introduction to creative dramatics**

(series of workshops on application of theatre poetics)

Date: 12. 11. 2010 – 14. 11. 2010

Lector: Mgr. art. Lucia Blašková

#### **2. Authorial playwriting**

(series of workshops on contemporary theatre poetics)

Date: 15. 11. 2010 – 28. 1. 2011

Lector: doc. Mgr. art. Peter Pavlac

#### **3. Artistic direction workshops**

(series of workshops on contemporary theatre poetics)

Lector: doc. Mgr. art. Peter Pavlac

Date: 28. 3. 2011 – 9. 5. 2011

#### **4. Workshops on scene music**

(series of workshops on contemporary theatre poetics)

Lector: Mgr. art. Marek Piaček, ArtD.

Date: 8. 4. 2011 – 10. 4. 2011

#### **5. Scene design workshops**

(series of workshops on contemporary theatre poetics)

Lector: Mgr. Bc. Peter Janků, PhD.

Date: 6. 5. 2011 – 8. 5. 2011

#### **6. Acting workshops**

(series of workshops on contemporary theatre poetics)

Lector: Mgr. art. Miloslav Král

Date: 14. 10. 2011 – 16. 10. 2011

#### **7. Antigone I. – direction-dramatic analysis**

(series of workshops on historical theatre poetics)

Leaders: Mgr. Dáša Čiripová, doc. Mgr. art. Peter Pavlac,  
Mgr. art. Michal Vajdička

Date: 9. 12. 2011 – 10. 12. 2011

**8. Theatre Critique**

(series of workshops on contemporary theatre poetics - reception)

Leader: prof. PhDr. Dagmar Inšitorisová, PhD.

Date: 16. 12. 2011 – 18. 12. 2011

**9. Antigone II. – reconstruction of scene expression**

(series of workshops on historical theatre poetics)

Leader: Mgr. Bc. Peter Janků, PhD.

Date: 17. 2. 2012 – 19. 2. 2012

**10. Artistic recitation, theatre and practice**

(series of workshops on application of theatre poetics)

Leader: Mgr. Jaroslava Čajková

Date: 29. 3. 2012 – 1. 4. 2012

**11. Antigone III – reconstructions of scene music and choreography**

(series of workshops on historical theatre poetics)

Leaders: Mgr. art. Stanislava Vlčeková, Mgr. art. Marek Piaček, ArtD.

Date: 13. 4. 2012 – 15. 4. 2012

**12. Drama and its potential in foreign language teaching**

(series of workshops on application of theatre poetics)

Leaders: Mgr. Andrea Bíliková, PhD., PhDr. Mária Kiššová, PhD.

Date: 17. 4. 2012

**13. Antigone IV. – reconstruction of aesthetics of the performance**

(series of workshops on Historical theatre poetics)

Leaders: Mgr. art. Michal Vajdička, doc. Mgr. art. Peter Pavlac

Date: 28. 4. 2012 – 29. 4. 2012 a 5. 5. 2012 – 7. 5. 2012

**14. How is a performance made I.**

(series of workshops on Contemporary theatre poetics)

Leaders: doc. Mgr. Miroslav Ballay, PhD., Mgr. Boris Belica,  
Eva Priečková

Date: 1. 6. 2012 – 3. 6. 2012

**15. How is a performance made II.**

(series of workshops on Contemporary theatre poetics)

Leader: doc. Mgr. Miroslav Ballay, PhD.

Date: 8. 6. 2012 – 10. 6. 2012

**16. Theatre education**

(series of workshops Application of theatre poetics)

Leader: Mgr. Art. Lucia Kovalčíková

Date: 28. 9. 2012 – 30. 9. 2012

**17. Drama techniques and their application in English teaching**

(series of workshops Application of theatre poetics)

Leaders: Mgr. Andrea Bíliková, PhD., PhDr. Mária Kiššová, PhD.

Date: 10. 10. 2012

**18. Therapy By Theatre I.**

(series of workshops Application of theatre poetics)

Leader: Mgr. Art. Viera Dubačová

Date: 12. 10. 2012 – 14. 10. 2012

**19. Artery – drama therapy in social practice**

(series of workshops Application of theatre poetics)

Leader: Mgr. Art. Patrik Krebs

Date: 26. 10. 2012 – 28. 10. 2012

**20. Pantomime workshops**

(series of workshops on Contemporary theatre poetics)

Leader: Mgr. art. Juraj Benčík

Date: 9. 11. 2012 – 11. 11. 2012

**21. Puppet acting workshops**

(series of workshops on Contemporary theatre poetics)

Leader: Mgr. art. Petronela Dušová

Date: 23. 11. 2013 – 25. 11. 2013

**22. Directing workshops**

(series of workshops on Contemporary theatre poetics)

Leader: Mgr. art. Kamil Žiška

Date: 7. 12. 2012 – 9. 12. 2012

**23. Homo ludens**

(series of workshops Application of theatre poetics)

Leader: Mgr. art. Lucia Blašková

Date: 11. 10. - 13. 10. 2013

**24. Theatre forum I.**

(series of workshops on Contemporary theatre poetics)

Leader: Bc. Denisa Polúchová

Date: 25. 10. - 27. 10. 2013

25. **Therapy by Theatre II.**  
(series of workshops Application of theatre poetics)  
Leader: Mgr. Art. Viera Dubáčová  
Date: 29. 11. 2013 - 1. 12. 2013
26. **Theatre forum II.**  
(series of workshops on Contemporary theatre poetics)  
Leader: Bc. Denisa Polúchová  
Date: 29. 11. - 1. 12. 2013
27. **Theatre forum II.**  
(series of workshops on Contemporary theatre poetics)  
Leader: Bc. Denisa Polúchová  
Date: 13. 12. - 15. 12. 2013

#### **VISITING THEATRE GROUPS IN UNIVERSITY CREATIVE ATELIER:**

1. **Jaroslav Viňarský: Buticulla: *Fool's Figures* (Figúry blázna) and *Last Step Before* (Posledný krok pred)**  
Date: 6. 4. 2011
2. **Mariana Ďurčeková – Ján Luterán: *project.wedding* (projekt. svadba)**  
Stanica Žilina-Záriečie (Cultural Node)  
Date: 11. 5. 2011
3. **Švantner – Ditte – Jurčová: *The Bride of the Ridge* (Nevesta hôľ)**  
Theatre Poton  
Date: 5. 10. 2011
4. **Katarína Aulitisová: "*Paskudárium*"**  
Theatre Piki Pezinok  
Date: 9. 11. 2011
5. **Karol Horák: *Living Furniture* (Živý nábytok)**  
Students Theatre of Faculty of Arts, Prešov University  
Date: 7. 12. 2011
6. **Sláva Daubnerová: "*M. H. L.*"**  
Theatre P. A. T. and Studio 12 Bratislava  
Date: 29. 2. 2012



7. **Juraj Benčík: “*Pantomimárium*”**  
Theatre s. r. o. Bratislava in cooperation with Theatre a. ha Bratislava  
Date: 28. 3. 2012
8. **Blaho Uhlár and DISK: *The View* (Výhľad)**  
Studio Disk – Trnava  
Date: 25. 4. 2012
9. **A group of authors: *Protected Area* (Chránené územie)**  
City Theatre – Theatre on Crossroads Banská Bystrica  
Date: 3. 10. 2012
10. **A group of authors: “*Kuca paca*”**  
Theatre with No Home Bratislava  
Date: 7. 11. 2012
11. **Iveta Škripková: *Mocad(r)amas* (*Mocad(r)ámy*)**  
The Puppet theatre at the Crossroads Banská Bystrica  
Date: 5. 12. 2012

## LECTURES:

1. **Teaching Peter Scherhauser's theatre**  
Lecturer: prof. PhDr. Dagmar Inšitorisová, PhD.  
Date: 3. 12. 2010
2. **Reconstruction of historical poetics**  
Lecturer: prof. PhDr. Dagmar Inšitorisová, PhD.  
Date: 10. 3. 2011
3. **Ancient Greece Antigone**  
Lecturer: Mgr. Dáša Čiripová  
Date: 23. 6. 2011 a 9. 12. 2011 (for students within the workshop Antigone I.)
4. **Scene – phenomenon of the present**  
Lecturer: Mgr. Bc. Peter Janků, PhD.  
Date: 2. 5. 2013
5. **New circus – art of the global era**  
Lecturer: Mgr. art. Juraj Benčík  
Date: 9. 5. 2013
6. **Sarah Kane – authorial Uroboros**  
Lecturer: Mgr. Dana Gálová, PhD.

Date: 16. 5. 2013

**7. Regional aspects in creation by in Nitra**

Lector: PhDr. Matej Šiška, PhD.

Date: 24. 10. 2013

**8. About the project Education by Theatre**

Lecturer: prof. PhDr. Dagmar Inšitorisová, PhD.

Date: 12. 12. 2013

**CONFERENCES AND COLLOQUIUMS:**

**1. Antigone – unfinished “trilogy”**

Date: 22. 3. 2012

**2. Education by theatre – international scientific conference**

Date: 21. - 22. 5. 2013

**EXCURSIONS:**

**1. Theatres in Žilina: Puppet Theatre Žilina, Stanica Žilina-Záriečie (Cultural Node), Žilina City Theatre**

Date: 8. 3. 2011

**2. Slovak Chamber Theatre**

Date: 11. 4. 2012

**3. Theatres in the east of Slovakia:** Students Theatre of Faculty of Arts, Prešov University, The Alexander Duchnovič Theatre, Puppet Theatre Košice, Theatre Kontra Spišská Nová Ves, Spiš Theatre

Date: 3. - 5. 4. 2013

**FESTIVALS:**

**1. The 12<sup>th</sup> Drama Festival in English „Stories & Legends of the Slovak Past“**

Date: 11. 4. 2011 – 12. 4. 2011

**2. The 13<sup>th</sup> Drama Festival in English**

Date: 21. 3. 2012 – 22. 3. 2012

**DRAMA PERFORMANCES:**

**1. *The Vampires’ Ball (Ples upírov)* – school musical**

First and second premiere: 3. 5. 2011 and 4. 5. 2011

2. ***Mind (the) Body (Prejsť (si) telom)***

Premiere: 27. 2. 2013

3. ***From the East to the West (Z východu na západ)***

Premiere: 23. 4. 2013

**PRINTED PUBLICATIONS:**

1. Daniel Uherek: *Koltès – World Dramatist in Crisis* (Koltès – dramatik sveta v kríze)
2. Dagmar Inštorisová et al.: *August Strindberg The Dream Play* (August Strindberg Hra snov (interpretačné sondy do slovenského divadla))
3. Peter Oravec: *Expressive Means in a Musical* (Výrazové prostriedky muzikálu)
4. Peter Pavlac: *A Cursed Dramatist or How to Try to Get Rid Of Suffering by Writing a Drama* (Prekliaty dramatik alebo ako sa pokúsiť zbaviť útrap pri písaní dramatického textu)
5. Miroslav Ballay: *Farm in the Cave* (Farma v jeskyni)
6. Peter Janků: *Stage Thinking* (Scénické myslenie)
7. Marek Piaček: *Stage Music in Real Time* (Scénická hudba v reálnom čase)
8. Group of Authors: *How The Vampire's Ball Musical Was Created* (Ako vznikal muzikál Ples upírov)
9. Peter Janků: *Scenography for Non-scenographers* (Scénografia pre nescénografov)
10. Marek Piaček: *Music as an Event* (Hudba ako udalosť)
11. Group of authors: *Translation and Theatre. Creative Reflections upon Translation 2* (Preklad a divadlo. Tvorivé prekladateľské reflexie 2)
12. Jaroslava Čajková: *From Recitation to Theatre* (Od umeleckého prednesu k divadlu)
13. Juraj Šebesta: *A Day-to-night Journey through a Translation* (Cesta prekladu dlhým dňom do noci)
14. Daniela Bačová: *British Women Dramatists of the Second Half of the Twentieth Century* (Britské dramaticky druhej polovice 20. storočia)

15. Miloslav Král: *A Little Guide through the World of Drama* (Malý sprievodca hereckým svetom)
16. Daniela Bačová – Andrea Bíliková – Mária Kiššová: *Drama Techniques and their Potential in Foreign Language Teaching* (Dramatické techniky a ich potenciál vo výučbe cudzích jazykov)
17. Martina Borodovčáková: *Sophocles* (Sofokles)
18. Peter Pavlac: *A Useless Dramaturg or How to Justify One's Profession* (A Handbook for the Perplexed) (Zbytočný dramaturg alebo ako obhájiť svoju profesiu (Metodika pre pochybujúcich))
19. Andrea Bíliková – Mária Kiššová: *Drama Techniques in Foreign Language Classroom*
20. Dana Kratochvílová: *Sarah Kane*
21. Juraj Benčík: *A Little Course on Pantomime* (Malá škola „pantomíma“ (metodika výučby pantomímy a pohybového divadla))
22. Romana Maliti: *Dramatist Olya Muchina and New Russian Drama* (Dramatička Oľga Muchina a nová ruská dráma)
23. Michaela Malíčková: *Vampire as a Mask of Otherness - From a Monster to the Civilized Defenders of Humanity* (Upír ako maska inakosti. Od netvora k civilizovaným ochrancom ľudskosti.)
24. Petra Pappová: *Female Characters in Drama by Federico García Lorca* (Ženské postavy v dramatickej tvorbe Federica Garcíu Lorcu)
25. Petronela Dušová: *The Story of a Puppeteer about Puppet Acting* (Rozprávanie bábkohorca o herectve s bábkou)
26. Matej Šiška: *Karol Spišák's Old Theatre in the Nitra and Regional Culture* (Staré divadlo Karola Spišáka v Nitre a regionálna kultúra)
27. Kamil Žiška: *About the Theatre Directing* (O divadelnej réžii)
28. Dagmar Inštitorisová: *Critically about Theatre* (Kriticky o divadle)
29. Viera Dubačová: *Therapy by the Theatre* (Terapia divadlom)
30. Dagmar Inštitorisová et al.: *Antigone – the Unfinished "Tetralogy"* (Antigona – nedokončená „tetralógia“)
31. Edita Gromová – Soňa Hodáková – Emília Janecová – Daniela Mügllová – Antónia Filípková: *Translation in Theatre Communication* (Translácia v divadelnej komunikácii)

32. Lucia Blašková: *Performance Activities with Educational Impact* (Performačné aktivity a edukačným presahom)
33. Iveta Škripková: *The Contexts of Author's Puppet Theatre - Men's and Women's Searching in the Banská Bystrica Theatre* (Kontexty autorského bábkového divadla (mužské a ženské hľadanie v banskobystrickom divadle))
34. Dagmar Inštitorisová: *Theatre Critique* (Divadelná kritika)
35. Mariana Hrašková: *Biblical Themes in Slovak Drama* (Biblické témy v slovenskej dráme)
36. Petra Pappová et al.: *Lope de Vega: The New Art of Writing Comedies in Our Time* (Lope de Vega. Nové umenie ako písať komédie v dnešných časoch)
37. Dagmar Inštitorisová et al.: *Education by Theatre* (Vzdelávanie divadlom)
38. Marcel Olšiak: *Orthoepy of the Stage Speech* (Ortoepia javiskovej reči)
39. Katarína Dudová: *The Cognitive Scheme Source – Journey – Goal in the Language of Dramatic Text* (Cesta k nadčasovým hodnotám cez jazyk dramatického textu)
40. Petra Pappová: *Theatre Thinking in 20<sup>th</sup> and 21<sup>st</sup> Century Spain* (Divadelné myslenie v Španielsku v 20. a 21. storočí)
41. Petra Kaizerová: *Humour and Dramatics in Magazine The Sorcerer* (Humor a dramatika v časopise Černokňažník)
42. Dagmar Inštitorisová et al.: *Theatre – Interactivity, Performance, Discourse* (Divadlo – interaktivita, incenovanosť, diskurz)
43. Dagmar Inštitorisová: *On Expressive Variability of a Drama Work* (O výrazovej variabilite divadelného diela)

#### **ELECTRONIC PUBLICATIONS:**

1. Dagmar Inštitorisová et al.: *On Poetics of Contemporary Theatre (heuristics)* (K poetike súčasného divadla (heuristika))
2. Dagmar Inštitorisová et al.: *On the Education by Theatre Project* (O projekte Vzdelávanie divadlom)

# ANNOTATIONS OF PUBLICATIONS

## Monographs and collective monographs:

**1. UHEREK, Daniel: *Koltès – A World Dramatist in Crisis* (Koltes – dramatik sveta v kríze). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 253 p. ISBN 978-80-8094-930-3.**

The monograph provides a complex view on the life and work of one of the most significant French playwrights and writers Bernard-Marie Koltés (1948 – 1989). The reader will become familiar with important biographical data, the poetics of his plays and their critical and theoretical reflection by domestic and foreign specialists as well as a special aspect of his creation – creating a view of the world in particular drama texts.

A part of the monograph also presents an extensive collection of photo documentation material from his performances all around the world, Slovakia and the Czech Republic, together with indexes.

**2. INŠTITORISOVÁ, Dagmar et al: *August Strindberg The Dream Play* (*Augustus Strindberg Hra snov (interpretáčné sondy do slovenského divadla)*). 2<sup>nd</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 183 p. ISBN 978-80-8094-923-5.**

The collective monograph contains a collection of studies and articles that analyse and interpret the performance of *The Dream Play* by August Strindberg. The play was produced in the Andrea Bagara Theatre in Nitra in 2000 and directed by the Lithuanian director Gintaras Varnas. The performance is considered to be one of the best artistic productions created in the recent period in Slovakia. It provides an insight to the process of the emergence of a performance, its reception and interpretation. Thus it offers the reader a panoramic view in the text and context of the work. The reader meets with the artistic director's perspective of Svetozár Sprušanský, the director's view of Gintaras Varnas, drawings of costume designer Alexandra Grusková, drawings and scene designs by Aleša Votava, and views of actors and actresses Adela Gáborová, Daniela Kuffelová, Marek Majeský, Juraj

Hrčka and Miloslava Zelmanová. Interpretations are offered by theatre theoreticians, historians and aestheticians Martin Hvišč, Dagmar Inštorisová, Ladislav Čavojský, Miroslav Ballay, Daniel Uherek, Peter Janků, Július Fújak and Eva Kapsová.

It has a CD attached with shots taken from the production, a translation of the dramatic text by Ján Zima, a list of reviews of the production and short professional curriculum vitae of the producers of the performance.

**3. ORAVEC, Peter: *Expressive Means in a Musical (Výrazové prostriedky muzikálu)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 120 p. ISBN 978-80-8094-930-3.**

The monograph reflects the otherwise rather neglected variety of music-entertainment theatre – the musical. The author of the monograph deals with the origins and characteristics of its structure and later observes the language of contemporary musical performances. Particular attention is dedicated to elements of the performance and an “ideal” model – an invariant of the musical is introduced. The author analyses a libretto, lyrics, music, design elements, movement and dance elements, direction, acting and its production. He contemplates upon aesthetic-reception aspects of musicals and the reasons for their popularity.

The monograph contains also extensive photo material and a terminological dictionary.

**4. BALLAY, Miroslav: *Farm in the Cave (Farma v jeskyni)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 316 p. ISBN 978-80-558-0169-8.**

The monograph maps the operation of international theatre studio Farma v jeskyni (Farm in the Cave). The studio was established in 2001 by Slovak director Viliam Dočolomanský (1975) in Prague and remains a unique experimental theatre laboratory which via its continuous activities, performance creation and research has gained high acceptance in the last decade. The uniqueness of the work of V. Dočolomanský lies in the fact that via his theatre creation he has developed the meaning of scene expression in an intercultural context. The mo-

nograph focuses not only on the genesis of the Farm in the Cave but also the specifics of authorial poetics of particular projects and scene research.

It also contains an extensive annexe of transcribed lectures of V. Dočolomanský, profiles of the creators of the theatre group as well as DVD samples of some performances.

**5. JANKŮ, Peter: *Stage Thinking* (Scénické myslenie). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 144 p. ISBN 978-80-558-0171-1.**

The monograph attempts to unify and define the terms such as scene, performance, scenographic space, scene space, scene situation, etc. It also points out the enjambments outside the area of theatre discourse. The publication deals with the historical development of scenographic forms – from the performance scene (scene of reality and theatre scene forms) to technical forms of the scene. It also analyses the term scenic situation and deals with various new artistic forms of visual and theatre discourse – including the enjambment to the forming of the active approach to a scenic view of reality. This new complex approach is referred to as scenic thinking and is clarified in forms of scenic country, urban space, objects, people, etc. In the parts dedicated to reception-oriented scenic analysis the author focuses on the performance forms reality show and site specific. The last theme of the analysis is the traffic system. In this part author deduces that our time is characterised not only by various forms of scenes but also that their structures are constructed on principles of the theatre system as we know it from theatre performances.

The foundation of the author's contemplations are works by Vilém Flusser, Jaroslav Vostrý, Ivo Osolsobý and Dagmar Inšitorisová.

**6. GROUP OF AUTHORS: *Creative Reflections upon Translation 2. Drama and Translation*. (Preklad a divadlo (tvorivé prekladateľské reflexie 2)). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 195 p. ISBN 978-80-558-0226-8.**

The publication partially follows the joint publication of the edi-



tors Mgr. Emília Janecová, PhD. and Mgr. Barbora Kráľová, PhD. *Creative Reflections upon Translation – Literary Translation in Theory and Practice* (2011). It deals with current issues of contemporary translational reflection as well as domestic translation in practice. The ideas emerged from a homonymous event organised by the Department of Translation Studies and Institute for Literary and Artistic Communication of the Faculty of Arts, Constantine the Philosopher University in Nitra. The publication focuses on translation of drama texts and offers the reader works by several translation and theatre theoreticians who reflect traditional approaches to this area of translation or open new, until now neglected aspects of this field. The authors of these texts are Emília Janecová, Edita Gromová, Martina Borodovčáková, Jana Bžochová-Wild, Barbora Kráľová and Anna Tašká. Besides the theoretical contributions the publication also introduces the views of personalities of drama translation practice – Oľga Ruppeldtová, Jana Cviková, Ján Štrasser, Milan Richter and Juraj Hubinák. The interviews with them were prepared by Emília Janecová, Barbora Kráľová and Martina Petáková and focus on several topical issues of the profession. As a practical sample of peculiarities of drama translation, a translation and analysis of part of the play by Caryl Churchill *A Number* is presented. The author of the translation and analysis is the winner of a translation competition conducted within the event, Dominika Kozubová.

**7. BAČOVÁ, Daniela: *British Women Dramatists of the Second Half of the Twentieth Century* (Britské dramatické družice polovice 20. storočia). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 256 p. ISBN 978-80-558-0227-5.**

The monograph deals with the development of feminism as a historical movement of women within two waves of liberalisation in Great Britain as well as the theoretical and theatrolological discourse that influenced the creation and development of drama by female authors in the second half of the 20th century. It characterises the creation of feminist theatre groups which were established in the 1970s as well as those that support drama aimed at wider social problems with the implementation of a specific “female” view. In individual chapters the

author introduces the creation of the most significant British female playwrights with the aim to inspire the Slovak theatre community to perform interesting and unconventional plays.

**8. BORODOVČÁKOVÁ, Martina: *Sophocles (Sofokles)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 136 p. ISBN 978-80-558-0373-9.**

The monograph provides a complex overview on the life and work of one of the most significant playwrights of the 5th century B.C. It takes into consideration the historical, philosophical and literary context as well as author's strategies and his view on social and political events. It introduces seven preserved tragedies (Aias, Antigone, Electra, Philoctetes, The Women of Trachis, Oedipus the King, Oedipus at Colonus). It also provides the reader with the most important fragments. It systematically analyses the tradition of Sophocles' tragedies in Slovakia as well as the tradition of its translation.

A separate part of the publication presents the translation of the preserved biography (Vita Sophoclis) and bibliographic data from the Byzantine encyclopaedia Suda.

**9. ŠEBESTA, Juraj: *A Day-to-night Journey through a Translation (Cesta prekladu dlhým dňom do noci)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 148 p. 978-80-558-0230-5.**

The publication is the first domestic monograph focusing exclusively on the area of drama translation. The author sets recommendations for the translation of dramatic texts. He describes the works of domestic and foreign translation theoreticians and practitioners as well as his own experience. He clarifies the importance of knowledge and theoretical preparation for translation and emphasises the need of knowing the work to be translated. Via this extensive knowledge he analyses his own translation of the play by Eugene O'Neill *A Day-to-night Journey* (Cesta dlhého dňa do noci) which was elaborated for the Astorka Corso '90 Theatre in Bratislava in 2011. In a wider context he

also emphasises the positives and risks of shortening the original text where he argues for the structure of the play and plotted language of the playwright. He also compares samples from older translation. The monograph thus interconnects theoretical solutions with samples of translations characteristic for drama translation.

A separate part of the monograph is the history of O'Neill's works in Slovakia with emphasis on *A Day-to-night Journey* and a commentary on its translation and elaboration for the performance form.

**10. PIAČEK, Marek: *Music as an Event (Hudba ako udalosť)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra Filozofa 2013. 96 p. ISBN 978-80-558-0218-3.**

The author defines an event (more apt is the Heideggerian term *enowning*, from German *Ereignis*) as a basic element of music-creative activity. The phenomenon of an event is specified as a place where artistic and non-artistic activity (i.e. active and passive elements; the openness and closeness of music activity, its creators and recipients) meet in an intense cultural creative relation. In this perspective, the event exists in space with no centre and becomes the source of time. A particular characteristic is related to the specific cultural-civilisational, geographical, period and other contexts of the man. It is extremely difficult to define individual features of the event since one of its major features is plasticity, flexibility and unlimited adaptability to the needs of a composer, interpreter, and recipient and to the needs of other, often unforeseen, events. Selected compositions (by Adams, Berio, Zorn and others, as well as the author's own compositions) are used to illustrate the variety of ways in which events communicate and thus create and emanate new meanings and produce new artistic music or music-theatrical events. Music events are also unique because the meaning which is found in the event can be of music but at the same time of non-music character. In this way, the event becomes a potential vehicle for an infinite number of possible semantic worlds.

**11. BAČOVÁ, Daniela – BÍLLIKOVÁ, Andrea – KIŠŠOVÁ, Mária:** *Drama Techniques and their Potential in Foreign Language Teaching* (Dramatické techniky a ich potenciál vo výučbe cudzích jazykov). 1<sup>st</sup> edition. Nitra : Univerzita Konštantína Filozofa 2013. 152 p. ISBN 978-80-558-0279-4.

The monograph points out basic theoretical solutions in the area of using drama techniques in foreign language teaching. It consists of three main chapters. In the first part it introduces the elementary context of drama in educational processes home and abroad. The second chapter in detail deals with analysis of training communicative competence in foreign language teaching. The third part introduces several views on drama techniques in foreign language teaching. Following the definition of communicative competence, the monograph primarily emphasises the linguistic point of view. Drama techniques therefore serve as a tool not an aim of the educational process. The individual parts of the monograph deal with drama techniques in relation to other areas, such as intercultural or social mediation. Drama techniques are also classified and characterised in a detailed way. The last two parts of the monograph specifically deal with drama activities in connection to the use of a literary text when teaching foreign languages and the formative assessment of the student.

**12. KRATOCHVILOVÁ, Dana:** *Sarah Kane*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 152 p. ISBN 978-80-558-0372-2.

The monograph analyses the work of British playwright Sarah Kane (1971 – 1999) who significantly influenced the development of contemporary drama. The publication encompasses Kane's work in the context of "in-her-face" drama which often works with the violation and brutality of the expression in a theatre form. The author points out the authorial strategies of the British female playwright aimed at the creation of a powerful audience experience (from which comes the term "experiential theatre") and connects the conception of "total theatre" by Antonin Artaud with the work of Sarah Kane. The monograph characterises the authorial idiolect of the playwright, of-

fers an in-depth analysis of all her dramatic texts and points out the reception aspects of her work.

A separate part of the monograph consists of annexes: chronology of life and work of Sarah Kane, translation of the interview of Dana Kratochvilová with famous “Kaneologist” Graham Saunders.

**13. MALITI, Romana: *Dramatist Olya Muchina and New Russian Drama* (Dramatička Oľa Muchina a nová ruská dráma). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 120 p. ISBN 978-80-558-0327-2.**

The monograph presents an extensive overview of tendencies, significant events and personalities of contemporary Russian drama of the second half of the 1990s. In individual chapters the author focuses on drama creation in the context of changes in theatre culture in the last few decades and its specific forms within so-called new and new-new Russian drama. A part of the monograph is dedicated to the creation, poetics and performance tradition of plays by Ola Muchina – a unique author who stood not only by the establishment of new-drama but also by the “invasion” of Russian playwrights abroad. A part of the monograph is also the first publication of a Slovak translation of her profile play Tána-Tána.

**14. MALÍČKOVÁ, Michaela: *Vampire as a Mask of Otherness - From a Monster to the Civilized Defenders of Humanity* (Upír ako maska inakosti. Od netvora k civilizovaným ochrancom ľudskosti). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 148 p. ISBN 978-80-558-0383-8.**

The first part of the book is dedicated to placing this topic into folklore and literary traditions, and it maps the film origins of the vampire character in the horror genre. The original ambition of the monograph by Michaela Malíčková is to explain the vampire character and decode its value, in which semantic migration is concretized into a discourse of vampire character. In four chapters – Vampire as a Monster, Vampire as an Interface Symbol, Vampire as the Mask of Civilization, Vampire as the Mask of Otherness – the vampire is defined as

a significantly variable character, a metaphor for otherness in seeking its semantic and expressive possibilities in this semiotic framework.

The interpretation probe, through which we investigated and sorted material, has a common decryption key – which is to verify the vampire as a figure whose morphing face acts as a mask. The dynamic relationship of the face and the mask opens a way for exploring various levels of vampire identity, which is by its very nature liminal and first of all defines a vampire as an interface symbol.

The second part of the book *Vampire and Mask in Theatre Staging* is a selectively oriented probe into the theatre space. We wonder about what shape of the vampire character the theatre is actually interested in and in particular, how the stage performance copes with the semantic encoding of the vampire face as a mask. The author is interested in the extent to which the vampire theatrical forms correspond in its development with the Euro-American cinema and how they complement their broader cultural context.

**15. PAPPOVÁ, Petra: *Female Characters in Drama Works by Federico García Lorca*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 128 p. ISBN 978-80-558-0384-5.**

The monograph introduces the work of the most famous Spanish writer of the 20th century, a representative of the so-called Generation 27, in the context of Spanish writing and reception in the 20th century. It focuses on the topics presented in the works of the famous poet and playwright emphasising the aspect of dramatics in his creation. Via interpretation of the female characters it continuously reveals particular specifics of the author's poetics which has inspired several artists to this day. The monograph is completed by a study on the reception of Federico García Lorca and his drama plays in contemporary Spain, Slovakia and Czech Republic.

**16. ŠIŠKA, Matej: *Karol Spišák's Old Theatre in Nitra and Regional Culture (Staré divadlo Karola Spišáka v Nitre a regionálna kultúra)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 224 p. ISBN 978-80-558-0393-7.**

The monograph introduces the professional puppet theatre in Nitra and emphasises its importance in the cultural sphere in a regional context since its establishment in 1951. It also looks at how the region has impacted the work of the theatre. It describes the theatre as a cultural institution as well as a group of cultural workers. It maps projects related to the theatre activities as well as its autonomous activities.

The monograph maps activities of the theatre in the regional culture. Obtained data are classified and evaluated according to their functionality in particular performances. One of the chapters also focuses on a chosen performance which is then analysed in respect to Nitra regional specifics in a wider cultural context.

**17. GROMOVÁ, Edita – HODÁKOVÁ, Soňa – JANEČOVÁ, Emília – MŮGLOVÁ, Daniela – FILÍPKOVÁ, Antónia: *Translation in Theatre Communication*. (Translácia v divadelnej komunikácii). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 112 p. ISBN 978-80-558-0410-1.**

This collective monograph deals with the area of mediation of foreign-language theatre plays to recipients from the target culture. It describes the specifics of the communication situation in theatre performance and focuses on the procedural aspect of translation strategies in theatre. In connection to theoretical solutions it analyses samples from chosen theatre performances where the transfer was realised from German and English into Slovak. It points out particular phenomena which might be challenging, problematic or untranslatable for an interpreter. Since the publication has the ambition to provide a complex overview on theatre interpreting, it offers a set of criteria to evaluate the quality of interpreting from the point of view of the audience, whose requirements significantly differ from the requirements of the recipients in cases of other types of interpreting.

**18. ŠKRIPKOVÁ, Iveta: *Contexts of Authorial Puppet Theatre - Men's and Women's Quests in the Banská Bystrica Theater* (Kontexty autorského bábkového divadla (mužské a ženské hľadanie v banskobystrickom divadle). 1st edition. Nitra : Constantine the Philosopher**

**University in Nitra 2013. 224 p. ISBN 978-80-558-0413-2.**

The monograph observes the contemporary and modern phenomena of authorial theatre and its forms in various topical contexts. It is also the first theatre publication focusing on the metamorphoses of the Puppet Theatre at the Crossroads in Banská Bystrica (hereinafter referred as BDNr) via the point of view of authorial theatre. This theatre introduces innovative performance strategies overcoming societal, genre, generation and thematic norms. It broadens the borders of Slovak puppet and alternative theatre. The publication deals with the specifics of authorial theatre in the Czechoslovak context and observes the history and development of the theatre and the phenomenon of authorial creation under the leadership of Marián Pecko. Its creation and activities confirm several theatre paradoxes of authorial creation – the paradox of the existence of an alternative theatre in a puppet theatre, at the same time the paradox of an institutional theatre in an alternative theatre, and the existence of an authorial theatre for grown-ups in a puppet theatre for children, or a proof of a studio theatre in a repertory theatre, witnessing the existence of para-performative actions in an institutional theatre. And finally, the corpus delicti of the existence of a gender-sensitive theatre in a gender insensitive theatre culture. This line is connected with the creation of the author of the monograph and theatre T.W.I.G.A (Theater women improvisation gender action) of the BDNr. It introduces topics related to feminism and gynocritic theatre in Slovakia.

**19. HRAŠKOVÁ, Mariana: *Biblical Themes in Slovak Drama* (Biblické témy v slovenskej dráme). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra. 144 p. ISBN 978-80-558-0406-4.**

The monograph reflects upon the meanders of the developmental arc of religious drama in the Slovak history of literature. It attempts to point out some of the theoretical solutions and emphasises its background, even though in some periods it was not very firm. Individual studies of the monograph are the result of several-year-long research and are focused on the era of modern religious drama (mainly of the 20th century). It presents the effort to map and analyse the



plays achieving a higher qualitative and artistic level and intellectual character. There are also plays that deserve certain attention, even though they do not achieve all of the aforementioned qualities. The first part of the monograph focuses on religious drama and its general characteristics. The second part consists of interpretation studies of particular Slovak drama plays. The material is only partially elaborated on the basis of historical and chronological principles. The core is represented by their comparative introduction. In the centre of attention are the playwrights Jakub Grajchman, Samuel Ormis, Božena Čahojová, Pavol Országh Hviezdoslav, Zuzana Križková, Rudolf Dilong, Jonáš Záborský, Karol Horák and others.

**20. PAPPOVÁ, Petra et al.: *Lope de Vega: The New Art of Writing Comedies in Our Time* (Lope de Vega. Nové umenie ako písať komédie v dnešných časoch). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 132 p. ISBN**

The monograph introduces the work of the significant Spanish playwright of the Golden Age Lope de Vega y Carpio (1562 – 1635) via his tractate *The New Art of Writing Comedies in Our Time* (*Arte nuevo de hacer comedias en este tiempo*, 1609), which significantly influenced the perception and development of theatre in the 17th century. The publication contains the first Slovak translation of this significant text as well as a series of theoretical studies by contemporary drama theoreticians, artistic directors and directors who have dealt with Vega's creation in their professional practice and who reflect the up-to-dateness of his legacy in contemporary theatre.

**21. INŠTITORISOVÁ, Dagmar: *On Expressive Variability of a Drama Work* (O výrazovej variabilite divadelného diela). 2<sup>nd</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 273 p. ISBN 978-80-558-0519-1.**

The monograph synthesises the areas of form, meaning and expressive variability of a theatre work. It analyses its substance and characteristics from until now neglected points of view. A theatre play is analysed from the perspective of the form of the work, regularities of

formation of particular individual structural elements, theatre expression, semantics, reception, semiotics, intertextuality, interpretation and use of theatrical expressive means in areas outside theatre (business, music, sport, entertainment). Each of the topics is introduced in historical, theoretical and temporal context (aesthetics, philosophical, pragmatic) as well as on the background of contemporary theatre practice. The argumentation is usually supported by the direction work of Jozef Bednárík, Juraj Nvota, Roman Polák, Ľubomír Vajdička and Blaho Uhlár. Individual themes are analysed in chapters with distinctive names such as Theatre from the Point of Semiotics, etc. In the last chapter, named Contemplations on the Ecclesiastic Legacy of Theatre and its Misuse, the author focuses on the problems of reception and creation from an anthropological, societal and political point of view.

Within Slovak theatrology the monograph presents the newest theatrological knowledge. It also contains a terminological dictionary and indexes.

**22. Dagmar Inštitorisová et al.: *Theatre – Interactivity, Performance, Discourse*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University 2013. 506 p. ISBN 978-80-8094-434-6.**

The collective monograph deals with the area of interactive communication situations in drama performances which have not been much encompassed until now. It focuses on the question: to what extent can an interactive means of performance influence the depth and quality of artistic utterance and what are the reasons it was established instead of traditional contact with the audience. The aim was to look at phenomena in contemporary life, which, in recent years, have become more theatricalised (politics, the media, music, the visual arts in the twentieth century, religious rites, alternative education, actor's creativity, authorial theatre, alternative theatre, the musical, theatre for the homeless, etc.).

The monograph is divided into 8 topical blocs.

The author of the first paper is the head researcher doc. PhDr. Dagmar Inštitorisová, PhD. and in her paper About the New Reception Situation of Theatre she deals with the topic of interactively staged

communication situations. The author approaches the topic from two points of views:

1. Authorial and reception aspects of interactive drama communication situations in performances and their analysis.
2. Changes in the overall situation of present-day theatre.

Topical blocs:

**1<sup>st</sup> section** consists of papers dealing with the general basis of interactive communication situation in three decisive views: theatrolological (Jan Roubal), aesthetic (Vincent Šabík) and philosophical (František Novosád).

**2<sup>nd</sup> section** consists of papers dealing with the structure of the interactive communication model in different types of artistic and aesthetic variants: protoforms of theatre (Henryk Jurowski), theatre communication (Zdeněk Hořínek), interactive fiction (Marián Kluvanec), intermediality (Július Fuják).

**3<sup>rd</sup> section** consists of papers dealing with the paradigm of established interactive communication forms: theatre discourse (Daniel Uherek), interactive strategies in visual artistic communication (Eva Kapsová), electronic media (Marta Žilková).

**4<sup>th</sup> section** consists of papers dealing with the forms of interactive communication model from the point of view of personal preferences: interactive theatre performances for children (Eva Čárská, Petronela Dušová), interactive teaching methods (Darina Gogolová), drama education and education based on experience (Jana Sabová).

**5<sup>th</sup> section** consists of papers dealing with the reception aspect of the interactive manifestations: artistic recitation (Jaroslava Čajková), interactive exposition (Eva Čárská), staging in a non-theatrical and medial space (Peter Janků), video games (Juraj Malíček).

**6<sup>th</sup> section** consists of papers dealing with individual personal aspects of interactive means of expression that could be found in every variant of the basic model: musical and operetta (Peter Oravec), authorial theatre processes (Miroslav Ballay), virtual illusion (Michaela Malíčková).

**7<sup>th</sup> section** consists of papers dealing with questions of borders among different types of artistic and extra-artistic manifestations:

workshop (Miron Pukan), acting (Aleš Bergman), dramatic character in liturgy and theatrology (Jozef Pavlovič), theatricality in life and on stage (Dáša Čiripová).

**8<sup>th</sup> section** consists of papers that have, or possibly could have, other paradigms (i.e. using theatrical creative techniques in other types of manifestations): other theatre (Nadežda Lindovská), feministic theatre (Daniela Bačová), strategies of speech in new drama (Dana Gálová), staginess of photography (Łukasz Wojciechowski).

Attachments:

A short glossary of three basic terms is a part of the monograph: interactivity, staginess and discourse (authors: Inštorisová, Oravec, Uherek), as well as the commentaries to the theatre performance for children Janko Polienko (Oravec – theatre signs; Žilková – signs of dramatic education; Gogolová – teaching and educational aspects) and a DVD with demonstrations.

**23. DUDOVÁ, Katarína: *The Cognitive Scheme “Source – Journey – Goal” in the Language of Dramatic Text* (Kognitívna schéma prameň - cesta - cieľ v jazyku dramatického textu). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 112 p. ISBN 978-80-558-0497-2.**

The monograph explores the means of modification of the conceptual unit “source – journey – goal” via three interpretations of Slovak dramatic texts. The foundations can be found in areas of textual syntax dealing with the relationship between the sentence and the text as well as in the existing results of cognitive grammar aimed at the semantic structures of language units. Interpretations of the language of dramatic text are qualified by the multidimensional character of this semiotic complex. This is related also to interdisciplinary enjambments and intertextual connections in analysis of particular works. The cognitive scheme “source – journey – goal” is also a methodological key to the interpretation of three Slovak dramatic texts explored in this publication.

The first chapter clarifies the characteristics of each element of the cognitive scheme, which are permeated by the nature of human

speech and language and which are vital for the existence and functioning of a dramatic text. In particular chapters of the publication the elements source, journey and goal are dealt with in relation to the phenomenon of cultural and individual values, authorial strategy and intertextuality.

The second chapter presents a formal analysis and conceptual interpretation of Dilong's play Valin, from the point of view of source, the outlook of the author, as well as his axiological attitude to the semantics of some Christian symbols.

In the third chapter, the cognitive scheme of transferring achieves a specific form based on the preferences of the second element – journey. In the interpretation and stage production of the fairy-tale the Biggest Lie, a comparison between Samuel Czambel's authorial strategy in the written form of the tale and the dramatic text by Ondrej Spišák performed in a puppet theatre in Nitra is conducted. The theoretical foundation of this chapter is a thematic-rhematic segmentation of an utterance and text as well as the various characteristics of the oral and written communicational situation.

The last means of modification of the conceptual unit is introduced in the fourth chapter, which provides an interpretation of the intertextual connection between a novel by Terézia Vansová and play by Peter Glocko, based on the shifts in six genre aspects. The goal in a work of art is interpreted as partial indefiniteness and constant exploration of meanings between the lines. Interpretational reflections are supported by an interview with P. Glocko in the annex to the publication in which a parallel cognitive scheme from the position of the creator of the dramatic text is outlined.

**24. INŠTITORISOVÁ, DAGMAR et al.: *Antigone – the Unfinished "Tetralogy"* (Antigona – nedokončená „tetralógia“). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 352 p. ISBN 978-80-558-0520-7.**

The monograph by Dagmar Inštitorisová and the group of authors follows two research lines in the issues of Sophocles' Antigone, both of which are of essential importance. The first line is represented

by the theoretical and historical research which provides a basis for pragmatically oriented analyses. Within the research framework the leading Slovak theatre creators analysed various ways in which to stage *Antigone* in the present time. They took into account a rediscovered historically true master copy, expressing basic ideas, capturing and defining them and studying staging practices of ancient Greek theatre. This research was carried out in the form of a multipart workshop, within the series *Historical Theatre Poetics* –part of the ESF project *Education by Theatre*. The project led by prof. Dr Dagmar Inšitorisová, PhD. was implemented at the Faculty of Arts of Constantine the Philosopher University in Nitra from September 9, 2010 till August 31, 2013. The pragmatically oriented line of theatre research was conducted by the following authors: Mgr. art. Peter Pavlac, PhD. (playwright and artistic director), Mgr. art. Michal Vajdička (theatre director), Mgr. art. Peter Janků, PhD. (stage designer), Mgr. art. Marek Piaček, PhD. (theatre musician), Mgr. art. Stanislava Vlčeková (choreographer and dancer). The results of their considerations and specific research, as well as their attempts to reconstruct *Antigone* are captured in the articles that appear at the end of this monograph. The historical-theoretical research entitled *Theatrical Context* was led by Mgr. Dáša Čiripová, who was at the time of preparation of the book and the project the only Slovak expert on ancient theatre. The issues of translation were elaborated by Mgr. Martina Borodovčáková and the topic of reconstructing historic theatre artefacts was addressed by prof. Dagmar Inšitorisová. The historical-theoretical research with the title *Contextual Links* was thematically devoted to everything constituting the "atmosphere" - subtext, background, or more precisely defined: the basis of understanding any historical artefacts of the theatre. The results are published in the individual articles – similarly as previous issues. Some of them had the form of an experiment; Mgr. Katarína Dudová, PhD., addressed the issue of modalities illustrating the limits of method variations when dealing with the basic text. The principal areas in this research line were presented by the following authors: aesthetics by Mgr. Peter Zlatoš, PhD., existential philosophy by Mgr. Miroslava Režná, PhD., archetypal problems and therapeutic function of performing

arts by Mgr. Eva Pariláková, PhD., art and religious context by Mgr. Dana Paraličová, PhD., musical context by Mgr. Milan Michalec, PhD., and media context by prof. Dr Marta Žilková, PhD. The important topic is the research of Mgr. Hana Zelenáková, PhD., conducted within the educational process.

Part of the monograph is a DVD with learning materials on the subject of Antigone, its translation and presentation of various parts of the workshop results.

**25. INŠTITORISOVÁ, Dagmar et al.: *Critically about Theatre (Kriticky o divadle)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 744 p. ISBN 978-80-558-0498-9.**

In the monograph the author presents to the public results of her critical thinking about theatre over a period of twenty years in a comprehensive manner. The monograph is a summary of theatre reviews written about both professional and amateur productions. The monograph does not include other non-theatrical reviews and articles of the author based on her participation at various theatre conferences. All the materials are arranged chronologically, and by doing it in this way, the author is trying to involve the reader in the development of her method of critical thinking about the theatre. This process can be best understood in the context of society changes (time horizon), in which the reviews were written. Of course, this is not just about the style of writing. Reading of reviews is always contextual, and among others, it depends on our knowledge of the time, of its ethical values, faux-pas of politicians etc. The author therefore hopes that the reviews presented in this way will be more understandable to the reader. The study contains only manuscript versions of reviews, not their published form. The reason for presenting the author's versions is that at certain times D. Inštitorisová had negative personal experience with such type of editorial interference in her manuscripts, which was done without her consent. Therefore, in the footnote of each review there are comments and, as an example, the original title of the review.

The list of the author's publications is added to the monograph and printed versions of reviews are also attached.

**26. KAIZEROVÁ, Petra: *Humour and Dramatics in the Magazine The Sorcerer* (Humor a dramatika v časopise Černokňažník). Nitra : Constantine the Philosopher University in Nitra 2013. 136 p. ISBN 978-80-558-0496-5.**

The monograph *Humour and Dramatics in the Magazine The Sorcerer* observes the development and characteristics of humoristic drama genres in the magazine *The Sorcerer* (orig. Černokňažník; 1861 - 1864) which was published in the afterglow of Slovak romanticism. This era is characterised mainly by the expansion of journalism often assigned as playing an important role in the nation-building process. Several journalistic genres were also developed. The magazine *The Sorcerer* was edited by Viliam Pauliny-Tóth. The content of the magazine reflects the state of the Slovak literature of the time, and the views on dramatic works show the problematic development of Slovak drama in the wider epochal circumstances. The analysis of drama texts reveals interesting findings. The presence of drama texts in the magazine is rather surprising and thus the publication also focuses on the specifics of its reception. Also interesting is the question of the genre classification on the axis lyric – epic – dramatic. The expressional and humoristic value of the published works is investigated as well. The monograph also focuses on the question of comic effects of certain drama plays and observes the originality of situational and language comic as significant characteristics of humorous creation as such.

**27. INŠTITORISOVÁ, Dagmar et al: *Education by Theatre* (Vzdelávanie divadlom). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 420 p. ISBN 978-80-558-0499-6.**

The collective monograph *Education by Theatre* consists mostly of contributions presented during the international conference *Education by Theatre*. The conference took place at the Institute of Artistic and Literary Communication, Faculty of Arts, Constantine the Philosopher University in Nitra, Slovakia, on 21-22 May 2013 in the premises of the Student Dormitory, Nitra, 1 Slancikova Street. The conference was designed to introduce the works of a rather large team of internal and external specialists who were included in the ESF project



Education by Theatre in the years 2010–2013, as well as an attempt to monitor the situation in teaching through theatre/theatre teaching in Slovakia and elsewhere (depending on the participants).

The contributions are presented in four topical sections: 1<sup>st</sup> section: The Education by Theatre Project – Introduction of the project and its results; 2<sup>nd</sup> section: University Education by Theatre; 3<sup>rd</sup> section: Dramatic-didactic grant projects and 4th section: Student projects.

The contributions published in the collective monograph Education by Theatre within the first section introduce the results of the project. Here, Prof. Inštorisová and Dr Ballay deal with the guest appearance of theatre groups with specific poetics at the University Creative Atelier of the Faculty of Arts, Constantine the Philosopher University in Nitra, Slovakia, during the realisation of the project. Other contributions serve as a representational sample of the publication direction within the project. These are contributions by Dr Zlatoš, Dr Malíková, MgA Blašková and MgA Dubačová. All contributions presented in the first section were published in monographs or methodologies related to the project. A text by Mgr. art. Škripková about the cooperation of the Puppet Theatre at the Crossroads, Banská Bystrica, Slovakia with universities, was also partially published as well.

The largest number of contributions is published within the second topical section aimed at the monitoring of the situation at universities. What are most valuable are mainly the texts by foreign participants of the conference thanks to whom it was possible to compare the situation in Slovakia and in the Czech Republic – Prof. S. Macková, Dr T. Hájek, Dr Stanislav Šuda, MgA. Nota, as well as in Poland – M. Pietrewicz. What is also very useful is the comprehensive information in the contributions on the cooperation of the professional theatre groups with universities, whether via theatre festivals – the Karol Spišák Old Theatre in Nitra (the international festival Stretnutie-Setkání-Spotkanie-Találkozás/Meetings) by MgA Gabčíková, or with the Slovak Chamber Theatre in Martin (festival Dotyky a spojenia/Touches and Connections) by MgA Kubička; or projects of varying character – the Puppet Theatre on the Crossroads in Banská Bystrica by MgA Škripková. This group of texts contains also contributions on festival type

of work and theatre-educational work with university students – the Istropolitana Academy of Performing Arts in Bratislava festival – MgA Oslancová and MgA Zuzana Stranovská, Faculty of Arts, Prešov University – the Dr Pukan and Peter Scherhauser festival at Constantine the Philosopher University in Nitra – Dr Tischler. However, not all conference contributions were published. These include for instance a contribution on the Istropolitana and Stretnutie-Setkání-Spotkanie-Találkozás/Meetings festivals. The contribution on the Peter Scherhauser Festival was published after an additional agreement. The third section is in terms of context the briefest, since it contains only two contributions. One of the contributions prepared by Dr Kušnírová introduces project activities at the Faculty of Arts at Prešov University. The second one by MgA Ďuricová resulted after an additional agreement.

The last topical section consisted of contributions by students and PhD. Students – Mgr. Moravčík, M. Pietrewicz, Mgr. Pechová, Mgr. Králiková, whose diploma theses or parts of doctoral research introduce contemporary thinking on theatre at universities. Also included in the monograph are two annexes. In the first of them the annotations of project publications are presented. The second annex is a DVD with audiovisual demonstrations from workshops and drama performances realised within the project, as well as photographs from those events.

**28. PAPPOVÁ, Petra: *Theatre Reflection in 20<sup>th</sup> and 21<sup>st</sup> Century Spain* (Divadelné myslenie v Španielsku v 20. a 21. storočí). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 136 p. ISBN 978-80-558-0384-5.**

The monograph offers an overview of studies on Spanish theatre of the 20th and 21st century. It maps the development of short drama forms known since the era of Golden Age (burlesque, farce, etc.) until present forms of hypertextual theatre. The introductory study by Petra Pappová introduces the Spanish theatre of the 20th century in historical and cultural context affected by several political and societal changes which significantly influenced also the development of the theatre

and emergence of new drama forms. Avant-garde and postmodernism brought new perspectives on classical theatre genres, as proven in studies by well-known contemporary teatrologists Fidel López Criado, Javier Huerta Calvo and Susana Báez Ayala. Slovak translation of these studies is included in the publication.

## **Methodologies:**

**29. PAVLAC, Peter: *A Cursed Dramatist or How to Try to Get Rid Of Suffering by Writing a Drama* (Prekliaty dramatik alebo ako sa pokúsiť zbaviť útrap pri písaní dramatického textu). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 87 p. ISBN 978-80-558-0118-6.**

The methodology is a practical-theoretical reflection of drama creation for theatre. It offers the reader practical instructions on how to approach drama text writing, contemplations on characters and their actions, dramatic situation, as well as points out what might be needed. It explains the strategies – also the own authorial strategies – via the form of dialogue with the reader – to a potential drama writer. It also offers a creative writing model emerging from extensive empirical experience of the author and which synthesises various information and knowledge from the theory of drama. The methodology emerges from the author's own experience from a series of workshops for students of aesthetics, named Authorial Drama Writing, which took place at the Faculty of Arts, Constantine the Philosopher University in Nitra in the academic year 2010/11 within the project Education by Theatre. Another basis was the author's experience from several authorial seminars at the Faculty of Performing Arts in Bratislava where the author works as a teacher.

A part of the methodology is also a DVD with edited samples from the workshop as well as the presentation of its results.

**30. KOLEKTÍV AUTOROV: *How The Vampire's Ball Musical Was Created* (Ako vznikal muzikál Ples upírov). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 96 p. ISBN 978-80-558-0173-5.**

The methodology emerged in relation to the school musical performance *The Vampire's Ball* (first premiered on 3 May 2011) which was prepared within the project at the Institute of Artistic and Literary Communication of Faculty of Arts, Constantine the Philosopher University in Nitra in cooperation with the Pedagogical Faculty where most of its creators – teachers and students of the Department of Music – operate in its music-dramatic specialisation.

The publication contains contributions of all its main creators – director Peter Oravec, artistic director Slávka Cívánová, translator of the libretto Ján Štrasser, choreographer Elena Záhoráková, conductor Marek Štrbák, scenographer Peter Janků, costume designer Eva Klejnová and two actors – Ján Hyža and Dušan Musil. It also contains an interview by Emilia Janecová with the translator. All the authors focus on relevant elements and thus explain the emergence of the school musical performance and reveal pedagogical methods used.

The methodology also contains extensive photo and documentation material

(including CD with photographs from rehearsals, premieres, repeats, bulletin, etc.) which presents the methods used in practical aspect.

**31. PIAČEK, Marek: *Stage Music in Real Time* (Scénická hudba v reálnom čase). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2012. 125 p. ISBN 978-80-558-0170-4.**

The methodology offers a few suggestions for music workshops mostly based on stage and theatre activities. Workshops aim at a wide range of target groups in terms of the age of participants and their skills with musical instruments. Thus, the workshops are for children, students, as well as for adults; participants can be music virtuosos, as well as people with no musical practice.

Workshops are ordered and divided systematically into four major chapters. The chapter Workshops of Directed Music Improvisation describes activities whose outputs are instrumental concerts, symphonies and music compositions. The chapter Workshops on Interactive Music Objects presents exhibition-like events which were held in the

gallery rooms of “Dom detí Bibiana” in Bratislava and Veletržní palác in Prague.

Workshops on Music Dramatization of Stage Action is dedicated to various – mostly theatre – workshops for children based on interactivity between theatre and music. The products of these workshops are theatre performances, staging, sound and light space installations, etc. The final chapter Workshops on Film and Stage Music (stage music for film sequence and film music) presents specific music and theatre activities in which authentic stage music is created. Some activities focus on the preparation of film music which represents a specific type of stage music action. A major part of the final chapter describes the Music Stage Workshop which took place in the framework of the project Education by Theatre at Constantine the Philosopher University in Nitra. The samples of activities presented at the workshop can be found on the DVD attached to the book.

**32. JANKŮ, Peter: *Scenography for Non-scenographers (Scénografia pre nescénografov)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 68 p. ISBN 978-80-558-0216-9.**

The methodology emerges from the practical realisation of the Scene Design Workshop which took place in the facilities of The University Creative Atelier of the Faculty of Arts, Constantine the Philosopher University in Nitra since 6 May to 8 May 2011. It reflects the chronology of the scene design workshop as well as integrates the elementary theoretical and professional information important for scenographic methodology. The first chapter named Scenography serves as an introduction to the skills of significant Slovak stage designers and by definition of the crucial terms – such as scene, scene aspect, architectonic aspect, technical and technological aspect and so on introduces the whole field. The second chapter focuses on the scene aspect of scene design and under particular subheadings deals with interpretation of the model play (the play by D. Majling “P”), based on which the scene solutions emerged. The third chapter called Architectonic Aspect focuses on the principal characteristics of scenographic theatre space which were later applied to the facilities where the workshop

took place. The fourth chapter, Scene Solutions – from the Idea to the Model, deals with concrete scene outputs. The first subheading deals with the variant of the scenic solution of two-dimensionality and reflects the baroque theatre tradition. The second subheading provides the scenic solution of three-dimensionality, inspired by the tradition of performance theatre. The next chapter reflects scene solution in non-regular space – i.e. site specific, which correlates with the tradition of creation from the end of the last century to para-theatre activities.

The chapter named Installation focuses on another area of scenography which results in the exhibition or decoration. It reflects the last task of the scene design workshop during which the particular solutions were presented in the form of installation.

The methodology also contains a DVD with samples from the workshop as well as the presentation of its results.

**33. ČAJKOVÁ, Jaroslava: *From Recitation to Theatre and Practice (Od umeleckého prednesu k divadlu a praxi)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 108 p. ISBN 978-80-558-0217-6.**

The publication conveys the process of a creative meeting – a workshop on the topic Artistic Recital, Theatre and Practice – and the solutions and methodological strategies that preceded it. It alternately provides the contemplations and knowledge emerging before the realisation of the workshop together with the methodology of exercises and strategies that were actually realised as well as the conclusions and results of the workshop. The first part of the book thus presents a quest for connections between words and their interpretation from original to present-day oral forms. The second part later practically and methodologically follows on the workshop by description of various exercises for the work of reciters and pedagogues. The conclusion of the publication introduces processing of the short story by Rad Olos to Leopoldov and Back into dramatised form while the complexity of the content and literary form is preserved. Documentation material enables the comparison of the intentions and results to evaluate and inspire.

**34. PAVLAC, Pavlac: *A Useless Dramaturge or How to Justify One's Profession (A Handbook for the Perplexed)* (Zbytočný dramaturg alebo ako obhájiť svoju profesiu (Metodika pre pochybujúcich)). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 118 p. ISBN 978-80-558-0330-2.**

The practical basis of the methodology is a demonstration of the artistic director's work via an adaptation of the short stories of Rado Olos, by the author and artistic director Daniela Majling, named "P". The play emerged as part of a project initiated by original Slovak authorial texts named Dramatic Collection in the Slovak National Theatre in Bratislava (2009 – 2010). The basis was however related to the Artistic Direction Workshop which took place at the Faculty of Arts, Constantine the Philosopher University in Nitra from 28 March 2011 to 9 May 5. 2013.

The aim of the methodology is to explain what it means to be an artistic director nowadays, mainly via demonstration of certain analytical strategies on a specific drama play ("P"). The structure of the work therefore goes from the definition of the term artistic direction (where a brief part on the history of the profession as such is also provided) to definition of the profession itself (as well as its two "forms" – institutional and non-institutional). It continues up to the attempt to formulate the working tools of the artistic director (from analysis of the text to its interpretation).

The methodology also contains a DVD with recordings from the workshop and from the presentation of its results as well as the theatre play by D. Majling, "P".

**35. BÍLLIKOVÁ, Andrea – KIŠŠOVÁ, Mária: *Drama Techniques in the Foreign Language Classroom*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 140 p. ISBN 978-80-558-0328-9.**

The methodology is aimed at various practical aspects of using drama techniques in foreign language teaching. The structure of the chapters consists of steps in which teachers are introduced to a complex process of application of drama techniques into education.

A DVD which contains samples of selected techniques is attached to the publication.

**36. BENČÍK, Juraj: *A Little Course on Pantomime* (Malá škola „pantomíma“). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 126 p. ISBN 978-80-558-0364-7.**

The methodology puts together the many years' of practical experience of its author and teacher –actor, mime artist and clown Juraj Benčík. His experience is summed up in the techniques used in the process of teaching courses in stage movement, pantomime and acting at professional art schools and the study of pantomime at Theatre a.h.a. in Bratislava. These techniques were applied in a shortened form during the workshop which took place between the 9th – 11th November 2012 at the University Creative Studio with the participation of the students of Constantine the Philosopher University in Nitra.

The first part of the handbook contains the definitions of basic terms used in the publication, a short historical overview of the subject and significant personalities who influenced the history of pantomime, as well as a short reflection on the Slovak context in this sphere. The next chapter deals with the expressive means of the actors' physical expression and with the first practice of their awareness and use on stage. The third part focuses on basic physical exercises used to relax the body and achieve relaxed movement in the actor. The fourth part deals with the psychological technique of the actor's movement in order to practice imagination, basic acting without words, characterisation of actor's movement and style. The chapters from the sixth to twelfth contain a wide range of basic principles and technical activities which can be used to achieve virtuosity of movement in creating an illusion of imaginary reality, comprehensibility and appeal of actor's physical expression and its possible use in the stage art form. They represent a major tool for the education and preparation of an actor in terms of the conscious mastering of pantomime techniques. The last chapter deals with the techniques of the author's production of the stage expression which are primarily based on other expressive means, such as the word, from the elementary, short, solo drama forms to full-length group theatre performances.



The handbook also contains a DVD with the photographic and audiovisual documentation of the process and results of the workshop conducted at the University Creative Studio, at Constantine the Philosopher University in Nitra. There are also recordings of other workshops led by Juraj Benčík, as well as the recordings of non-professional pantomimic performances that Juraj Benčík participated in, either as a main organiser, co-organiser or performer.

**37. DUBAČOVÁ, Viera: *Therapy by Theatre (Terapia divadlom)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra. 98 p. ISBN 978-80-558-0394-4.**

The methodology introduces the author's personal experience with creative theatre activity that she acquired over the years while preparing theatrical productions with different communities, as well as the knowledge gained from educational literature and fiction, which helped her to see and understand the complex picture of one's personality, including the "integrity" of a person with a certain disability. While the theatre is an artistic discipline, community theatre is an artistic discipline with social interaction and with this hidden therapeutic message it has added value not only towards the inside of the group, but towards the outside as well, reaching to the audience and to the rest of the society. Community theatre humanises society, it heals the wounds of intolerance and misunderstanding. It treats the injuries of social exclusion and discrimination the society. On the other hand, it also helps the oppressed community itself by helping personality growth, finding its own identity, as well as awareness of its own values and human dignity.

The first part of the methodology presents those available methods and theoretical foundations that the author encountered and confronted during her work with marginalised groups.

The second part presents inspiration, techniques and techniques which guided her during the creation of theatrical productions with mentally handicapped actors at the Theatre from the Passage (Divadlo z Pasáže) in Banská Bystrica. Its core consists of two productions - Diagnosis Desire (Diagnóza túžba) and Protected territory (Chránen-

né územie), in which she started to work with movements as signs.

The third section of the methodology presents the workshop under the title Theatre as Therapy, which took place at the premises of the Faculty of Arts of the Constantine the Philosopher University in Nitra from October 12 to 14 2012. This was part of the ESF Project Education by Theatre and it describes the methodology and procedures for making productions in the community. It is preceded by a description of theatre work in general, of processes that helped the author to become familiar with the group, and about the creation process itself. This included practical mastering of methods which students learned theoretically during the three days of the seminar. The target group of the workshop was students with an interest in therapy by theatre. The aim was to present the creative process from the initiation of the idea, systematic training, construction of the artistic work, and theatre performance presentation. The artistic process is always preceded by achieving thorough familiarity with the minority community - mostly people with disabilities, or people from different ethnic groups, social groups at risk, or simply groups differing in their otherness. What is important is their willingness and desire to speak openly about their problems, feelings, and stories. What follows is a search for topics which give a definitive character to the whole creation and are decisive for further progress in the work.

The methodology includes a DVD with recordings made during the workshop, and the presentation of results from both productions of the Theatre from the Passage in Banská Bystrica.

**38. DUŠOVÁ, Petronela: *The Story of a Puppeteer about Puppet Acting* (Rozhovor bábkoherca o herectve s bábkou). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 10 p. ISBN 978-80-558-0380-7.**

The methodology is based on the Puppetry Workshop organised as part of the project Education through Theatre at the Faculty of Arts, Constantine the Philosopher University in Nitra from 23 November to 25 November 2013 and led by Mgr. art. Petronela Dušová. The publication addresses theatre professionals as well as non-pro-

professionals interested in puppetry. Individual chapters deal with topics related to puppet acting. In the first chapter, the author describes the enchantment of puppets and experience with puppetry which has influenced her life significantly. The chapter called History and the Present focuses on questions of when and where puppetry started. The development and changes in puppetry, attitudes of puppeteers towards puppets in their working process are dealt with in the chapter Who is a Puppeteer. The types of puppets, animation and manipulation are presented in the chapter Types of Puppets. The chapter Puppeteer and the Audience discusses creative processes in “the kitchen” of puppetry art and its impact on the audience. A separate chapter deals with the workshop. Its final result prepared by students and the presenter is available on the attached DVD.

**39. KRÁL, Miloslav: *A Little Guide through the World of Drama* (Malý sprievodca hereckým svetom). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 74 p. ISBN 978-80-558-0329-6.**

The basis for the methodology was the Acting Workshop which took place on 15 – 17 October 2011 at the Faculty of Arts of Constantine the Philosopher University in Nitra within the project Education by Theatre. During the workshop the author simulated the process of training and preparation of a performance – from the initial brainstorming to the premiere. While describing the process of preparation and the realisation of the workshop, the methodology also uses the aspect of the establishment of a theatre performance and actors and characters as realised in Slovak professional theatres. The methodology is divided into two parts. The first part is aimed at the preparation of the leader of the seminar – that means everything which must be done in case of preparing a performance in non-standard conditions. The second part focuses on specific phases of the theatre performance in relation to acting. The methodology also contains a DVD with samples from the workshop as well as the final presentation of its results. The initial material is supplemented by the screenplay by Daniel Majling, “P” and its adjustments.

**40. ŽIŠKA, Kamil: *About Theatre Directing (O divadelnej réžii)*. 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 102 p. ISBN 978-80-558-0407-1.**

Is based on a three-day workshop called the Directing Workshop, held from December 7 till December 9 2012 at the Faculty of Arts of the Constantine the Philosopher University in Nitra. The workshop was organised as part of the ESF project Education by Theatre led by prof. Dr Dagmar Inštitutorisová, PhD. Students, under the guidance of K. Žiška, were asked to analyse the theatre directing of Poetics by Aristotle, the drama Cid by Pierre Corneille and the dramatic text "P" by Daniel Mailing. The methodology is intended for all current and future theatre professionals, and especially those who focus on discovering their theatrical (directing) creativity.

In the first chapter Vlastnosti dramatickej situácie (Characteristics of the Dramatic Situation) the author describes the dramatic situation through reflection on Aristotle's Poetics. It includes a consideration about the need for proportion of both good and evil in a drama, as well as in theatrical productions. In the chapter Režijná analýza textu (Directing Textual Analyses) the author examines the essence of dramatic text analysis in the context of directing and defines the steps needed for finding the correct means of expression on stage. The chapter Mizanscéna ako vyjadrenie vnútornej podstaty drámy (Mise-en-scène as an Expression of the Inner Essence of Drama) provides results of the search for theatre's "image" on stage, and of the search for ways to translate various ideas into psychophysical stage procedure. In the last chapter Umenie komunikácie medzi tvorcami divadelnej inscenácie (The Art of Communication between Creators of Theatre Productions), the author examines ways to reconcile several theatre professionals in their different professions (set designer, theatre musician etc.) and raises the question whether this is possible at all.

As a methodological aid a DVD with recording of excerpts and the presentation of workshop results is added.

**41. BLAŠKOVÁ, Lucia: *Performance Activities with Educational Impact (Performačné aktivity s edukačným presahom)*. 1<sup>st</sup> edition.**

**Nitra : Constantine the Philosopher University in Nitra 2013. 104 p.  
ISBN 978-80-558-0412-5.**

The first part of the methodology deals with the basic terminology related to theatre and education. The author devotes a separate section to performance activities with educational impact, among which she names educative/creative theatre, theatre education and theatre in education. Within these areas of theatre education, she discusses details of their characterisation, differences, limitations, overlaps and mutual interconnections, etc. In the subchapter Theatre Education, for example, in addition to its basic forms like Theatre as a Forum and Participatory Theatre, the author deals with formal and informal ways of education by theatre and in particular with the situation in Slovakia, which is not particularly satisfactory, especially in the context of education at the university level. The subsections are written in a more pragmatic range, containing specific examples of situations within theatre education. In the chapter Performance Activities with Educational Overlap the author addresses the relatively large area of para-theatrical activities that are fundamental to this type of education. She gives specific examples of performances and their forms - happening, site specific, LARP, etc. The study is concluded with a detailed description of two workshops (methodological aspect) which the author held at the Faculty of Arts of the Constantine the Philosopher University in Nitra within the ESF Project Education by Theatre of prof. Dagmar INŠTITORISOVÁ, PhD. Both workshops – Basics of Creative Drama (October 12-14, 2010) and Theatre and Education (September 28-30, 2012) were designed mostly for students of aesthetics, cultural studies, department of music and drama of the CPU Faculty of Arts and they defined in their essence the creative drama basis for the university level.

The conclusion of the methodology is devoted to the creative, dramatic and didactic games which proved to be effective in the teaching practice of the author and were always useful in reaching the set objectives.

Part of the methodology is a DVD depicting the two workshops and a presentation of their results.

**42. OLŠIAK, Marcel: *Orthoepy of Stage Speech* (Ortoepia javiskovej reči). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University 2013. 74 s. ISBN 978-80-558-0523-8.**

The aim of the publication *Orthoepy of Stage Speech* is to point out the basic rules of correct pronunciation and their natural and proper realisation in theatre (but not only theatre) practice.

Because of the elaboration of problematic sound phenomena it can serve as a tool for future actors to practice correct pronunciation. However, it is not only a brief enumeration of the correct pronunciation rules. Phonetic and orthoepic bases of particular problems are described as well, with an attempt to remain comprehensible to readers without linguistic education.

In the application part, the method is aimed at two areas – segmentational and suprasegmentational.

The segmentational area focuses mainly on the following orthoepic imperfections: shortening of long vowels, incorrect pronunciation of diphthongs, imperfections in voice assimilation, simplification of consonant clusters and pronunciation of doubled consonants.

Until now, most of the time the attention of study materials for professionals was aimed mainly at the segmentation system. Therefore, the suprasegmental system is elaborated in a more detailed way, since it significantly influences the final performance of actor's expression. Therefore, we focus here mainly on the difference between original intention and the intention of actors to perform their speech expression naturally as well as evaluate the rate of simplicity and naturalness.

Important parts of the method include records of orthoepic exercises and sample, presented on the attached CD.

**43. INŠTITORISOVÁ, Dagmar: *Theatre Critique* (Divadelná kritika). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University. 145 p. ISBN 978-80-558-0522-1.**

The methodology emerges from the workshop *Theatre Critique* under the leadership of the author of the project which took place as a series of the Education by Theatre project named Contemporary Theatre Poetics (reception). It encompasses the realisation of the

course (students worked on the critique of the theatre performance of the play by Jozef Gregor Tajovský “Statky-zmätky”, directed by Ľubomír Vajdička, and provide a view of the author of the project into the critique from a systematic and problem-oriented point of view. The methodology contains definitions of basic critique genres and examples. It also offers the works of students which were elaborated during the workshop and during the pedagogical practice of the author during the seminars Theatre Critique at the Institute of Literary and Artistic Communication at Faculty of Arts, Constantine the Philosopher University in Nitra from 1993 to 2013. A part of the methodology is also a recording of the presentation of the results of the workshop on DVD as well as photographs from the workshop.

## **Electronic publications:**

**44. INŠTITORISOVÁ, Dagmar: *On the Education by Theatre Project* (O projekte Vzdelávanie divadlom). 1<sup>st</sup> edition. Nitra : Constantine the Philosopher University in Nitra 2013. 155 p. ISBN 978-80-558-0495-8. [2 DVD.]**

The DVD contains an extensive study of the author of the project on conception and realisation of the project Education via Theatre – both in English and Slovak. The author in detail not only gives information about the intentions of the project but also about its results, achieved successes of the members of the project team, which were completed thanks to their participation. The study is completed by a summary of the realised workshops, visiting theatres, lectures, colloquiums, conferences, supported theatre festivals in English, school performances, excursions to Slovak theatres, published monographs and methodologies and electronic publications.

Part of the presentation of the results includes also the edited version of the project workshops and 11 visiting performances from the University Creative Atelier at Faculty of Arts, Constantine the Philosopher University in Nitra. Also attached is selected photo material from all project activities.

**45. INŠTITORISOVÁ, Dagmar et al.: *On Poetics of Contemporary Theatre (heuristics)* (K poetike súčasného divadla (heuristika)). 1<sup>st</sup> edition. Nitra: Constantine the Philosopher University in Nitra 2013. [DVD.]**

The electronic publication is a multimedia study book that contains recording of 11 theatre performances of 11 theatre groups (on 11 DVDs) which visited the University Creative Atelier within the project Education by Theatre. These performances were:

Jaroslav Viňarský: Buticulla: Fool's Figures (Figúry blázna) and Last Step Before (Posledný krok pred); Mariana Ďurčeková – Ján Luterán: project.wedding (projekt.svadba) - Stanica Žilina-Záriečie (Cultural Node); Švantner – Ditte – Jurčová: The Bride of the Ridge (Nevesta hôľ) - Theatre Poton; Katarína Aulitsová: "Paskudárium" - Theatre Piki Pezinok; Karol Horák: Living Furniture (Živý nábytok) – Students' Theatre of Faculty of Arts, Prešov University; Sláva Daubnerová: "M. H. L." - Theatre P. A. T. and Studio 12 Bratislava; Juraj Benčík: "Pantomimárium" - Theatre s. r. o. Bratislava in cooperation with Theatre a. ha Bratislava; Blaho Uhlár and DISK: The View (Výhľad) - Studio Disk – Trnava; Group of authors: Protected Area (Chránené územie) - City Theatre – Theatre on the Crossroads Banská Bystrica; Group of authors: "Kuca paca" - Theatre with No Home Bratislava; Ivetta Škripková: Mocad(r)amas (Mocad(r)ámy) - The Puppet theatre at the Crossroads Banská Bystrica.

Part of each DVD is extensive heuristic material about theatre, its poetics and reviews on the visiting performances. The multimedia study book represents a basic heuristic model of analysis of theatre performances.



## Summary

The DVD contains an extensive study of the author of the project on conception and realisation of the project Education via Theatre – both in English and Slovak. The author in detail not only gives information about the intentions of the project but also about its results, achieved successes of the members of the project team, which were completed thanks to their participation. The study is completed by a summary of the realised workshops, visiting theatres, lectures, colloquiums, conferences, supported theatre festivals in English, school performances, excursions to Slovak theatres, published monographs and methodologies and electronic publications.

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**O projekte Vzdelávanie divadlom**

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