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**Professor Predrag Bajčetić**  
**The Life And The Method**

A thesis  
submitted in fulfilment  
of the requirements for the degree  
of

**Master of Arts**

at  
**The University of Waikato**  
by

**MIHAILO LAĐEVAC**



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

2015

*To Nemanja, and to my Mum and Dad,  
thank you for your love, support and for believing in me.*

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Mihailo Lađevac

## **Abstract**

The facts show that more than 300 actors have been educated by Professor Predrag Bajčetić, through his own acting training method, not just in Serbia but in other ex-Yugoslav republics and Norway as well. Professor Bajčetić also has directed a vast number of theatre plays, television films and radio dramas, and he has written more than thirty theoretical articles, essays and reviews. However, there are very few writings about him in Serbian and almost none in English. With this thesis I am presenting his work to an English-speaking reader, as I strongly believe that the Professor's acting training method, which prepares an actor for all different types of theatre, should be known to a wider audience.

This thesis summarises the findings collected through biographical research methods. The research was designed in three parts. The first part was an interview with Professor Bajčetić to provide data useful for understanding the construction of the acting training method, as well as his overall mentorship. The second part was a survey with the Professor's former students; two were chosen from every class he taught since 1971. The third part was the analysis of the Professor's previously given interviews and analysis of some of his published articles and essays, which helped me to collect useful data for this research. The information I have gathered shed light on the Professor's life circumstances, his acting training method and his mentorship, and is of immense value in understanding his influence, and the influence of his method on his former students, as well as the general significance of Professor Bajčetić in Serbian social and artistic contexts.

Regarding the method itself, it will be seen how the political atmosphere was one of the biggest obstacles in the creation process from 1956 until Professor Bajčetić's retirement in 2001. As the Professor had participated in all important political events and protests in Yugoslavia and Serbia since 1956, his work was always strictly controlled. Despite the fact that he could not talk or write freely about some pedagogical innovations, he had the chance to share his ideas in the United States of America and Norway and to test them away from the politically controlled regime in his own country. Nevertheless, in his own country he was '*removed*' from his public work as a director. To be more precise, he was

completely excluded from further work as a director in theatre, radio and television. Even though his writings were published, they were all strictly theoretical. Therefore, his work was principally pedagogical. However, his influence on his students was sufficiently significant to spread his ideas through them.

The findings undoubtedly show the Professor's enormous influence on his former students. Their testimonies in the survey state that he always expected their maximum efforts. Even when they would perform on the highest levels, giving their utmost, the Professor would ask for more. He was very strict but gentle at the same time, the majority of participants stated. He was always there to support them even in the most turbulent political periods in the former Yugoslavia and Milošević's Serbia. The only question that was answered unanimously by all participants was regarding his dedication to his students; he *always* stayed longer at the class and worked, very often, with his students in his own free time. As the greater group of participants stated, Professor Bajčetić shaped his student's personalities; to bring them to the view that morality and the protection of national and cultural values are the obligation of an artist. Therefore, he taught his former students to act and react in all important political and cultural events as they, as actors, would have a considerable public influence.

As for the importance of Professor Bajčetić's acting training method, his former students acknowledged the method as the most significant in their acting careers. From the method, they chose work on Chekhov's plays and on the Tables of Nations from the Bible as the most important from Year One. In the part of the survey considering Year Two of the method, a greater number of participants chose to work on characters from Dostoyevsky's novels and Shakespeare's comedies. As for Year Three, work on characters from Ancient Greek and Shakespeare's tragedies was chosen as most useful for their future work in theatre. They noticed that those tasks taught them to be emotional but '*truthful*' on stage. Also it was drawn from the survey that the work on those exercises introduced to them the importance of theatre and developed in them a great deal of respect for it. However, it was clearly stated by all participants that the work in Year Three of the acting training method was the most significant for their work in theatre.

My research investigates the impact of Professor Predrag Bajčetić and his acting training method. All the data collected through the research provides sufficient proof of the Professor's pre-eminence in the social and artistic context, both in former Yugoslavia and contemporary Serbia. His importance is demonstrated not only through his mentorship and his education of more than 300 actors – some of whom became the most important cultural and theatre people (such as ministers of culture and heads of main theatres in Serbia) – but also through his political activity in his country. Moreover, this thesis presents the most important tasks from his acting method, chosen by his former students and described by him throughout our interview, as well as his key writings regarding the field of acting pedagogy.



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# **CHAPTER ONE: Introduction**

## ***1.1 The thesis***

*A man leaves us his hidden autobiography – even without words, and without any recording – in what we know that he had lived through, and had done, as either according to what he had said and created...*

Predrag Bajčetić (cited in Luković 2003)

Writing about my former Professor is something that I have wanted to do for some time, but I doubted my objectivity. However, as years have passed, now I have gained confidence and gathered experience that has helped me to start this exciting journey. This thesis explores the significance of Professor Predrag Bajčetić and his acting training method in the Serbian social and artistic context, and the main aim of the thesis is to investigate and present his importance to a broader audience.

If the thesis was written in Serbia, there would be no need to introduce Professor Predrag Bajčetić to the reader; however, as I chose to write this thesis for a much wider audience, it is necessary to provide general information about him. The Professor is well known in Serbia as a professor of acting at the Faculty of Dramatic Arts (FDA) in Belgrade, Serbia. Professor Bajčetić worked for more than forty-five years (1956-2001) as a teacher of acting at the FDA and educated approximately 350 students, not just from all ex-Yugoslav countries but from Norway as well. He also established the current programme for the Acting Department at the FDA.

To give some insight into the influence of the Professor's acting training method to new generations educated at several Acting schools in Belgrade, there are many of his former students who still teach acting. For instance, there are four professors of acting at the FDA at the time of writing this thesis, and one of them, Professor Biljana Mašić, was Professor Bajčetić's former student. Two of them were educated by the Professor's former student, the late Professor Vladimir Jevtović. Furthermore, Professor Marina Marković and senior lecturer Teodora

Stanković teach Voice Techniques at the FDA, and both were former students of Professor Bajčetić as well. At the private University acting school 'Academy of Arts', the Professor's former student Hadži Nenad Maričić teaches acting, too. Moreover, the Government University acting schools in Sarajevo, Republic of Bosnia and Herzegovina, and in Cetinje, Republic of Montenegro, were founded by Professor Bajčetić's former student, Professor Boro Stjepanović.

Even though the Professor has been retired for almost fifteen years, his influence on Serbian theatre is still evident. For example, the analysis of the educational profile of all 63 full-time members of the National Theatre in Belgrade discloses that one third (20 actors) have been trained by Professor Bajčetić and 14 have been educated by Professor's former students. Therefore, 34 actors of 63 full-time members have been influenced by Professor Bajčetić and his acting training method.

Equally important, Professor Bajčetić worked as a theatre, television and radio director and wrote a vast number of theoretical articles on different topics, such as actor education (training), Theatre, Politics and many more. To be more precise, the Professor directed twenty theatre performances, fifteen TV and sixteen radio productions and wrote more than thirty articles, essays and reviews about theatre and acting art. This will be elaborated in section 2.2 of this thesis, where I deal with Professor's professional work outside the University.

Therefore, all these facts are evidence of the Professor's enormous impact on Serbian theatre, as well as on the regional ones (including ex-Yugoslav countries such as Croatia, Montenegro and Bosnia and Herzegovina). His influence has been spread in two seemingly different ways, but actually both parts of the same field of theatre. Firstly, the educational ground, as a professor of acting and a theorist in the field of acting pedagogy; and secondly, as a theatre, radio and television director in the wider Yugoslav region.

Moreover, several testimonies support my thesis that Professor Predrag Bajčetić has a special place in Serbian acting pedagogy and that he deserves more attention. Professor Marina Marković stated that Professor Bajčetić's unique acting training method could be named without any hesitation 'The Belgrade Great School of Acting', and later on she adds:

His literary work, so to speak, or what he writes, what he has written and will write about the theory and the art of acting, about the pedagogy and the practicum that he has made, I think does not exist yet. At the moment when it goes out, that would be something very, very important, an epochal piece of work. I think that will be very important not just for actors today but for future generations as well (Marković, cited in Rajević-Savić, 2005: 110).

One more statement from the Professor's former student, Slobodan Beštić – principal drama artist of the National Theatre in Belgrade, who has worked as Professor Bajčetić's assistant at the University – assures us that the Professor had huge impact on his students:

He taught us to be responsible to ourselves, to high duties and to the criteria we set for ourselves, and for that I am eternally grateful to him. I think I was in this context defined by him, not only as an actor but as a man as well. I came to the Academy as one man, and came out as a different one (Beštić, cited in Savković, 2013).

Finally, in his article, Nemanja Savković, Serbian theatre director and the teaching assistant at the Faculty of Arts, University in Priština, finishes his thesis with the objection that we do not treat our cultural workers well enough:

Perhaps at this very moment our traditional cultural neglect hampers us to use the opportunity to adequately evaluate the importance of the Professor's work on a large scale, but the time will certainly confirm that we have in Professor Predrag Bajčetić a first-class theatre creator and thinker (Savković, 2013).

To summarise, after such testimonies we could state with some certainty that Professor Bajčetić has exerted an enormous impact not just on his former students, but on the Serbian theatre in general: as a theatre practitioner,

pedagogue, theorist and director. Nevertheless, there is very little written in Serbian about Professor Bajčetić's life and work, or about his unique acting-training method, and almost none in English (except for a few translations of some parts of his articles). Even the forthcoming books by the Professor about his method and theatre arts in general would be in Serbian not in English. Therefore, the intention of this thesis is to research his life and work, including his unique acting training method, and to demonstrate his importance for Serbian theatre to a wider English-speaking audience.



## ***1.2 The research question and working hypothesis***

To investigate the importance of Professor Bajčetić and his acting training method the research questions may be defined as follows:

- What were the problems in the creation of, and influences on, the Professor's acting training method?
- What were the most helpful exercises in the Professor's method for his former students?
- What did students achieve with those exercises?

The answers to these three research questions will provide necessary facts that would either support or deny the hypothesis of this thesis which reads: *Professor Bajčetić and his unique acting training method are of vast importance and significance to the field of actors' education as well as to Serbian theatre in general.*

In the first place, the biographical information gathered from already published biographies, as well as the analysis of the Professor's interviews and published articles about acting pedagogy and the political atmosphere, are crucial to an examination of the problems of, and influences on, the method's creation. Therefore, the information gathered as an answer to the first research question will give us a general knowledge of the Professor's life and work and that will contribute to the testing of the working hypothesis.

In addition to the previous data, findings about the most useful exercises from his method (from the former students' points of view) will be of assistance in testing the method and its significance for the Professor's former students. That information will be collected as an answer to the second research question and will be helpful in testing the hypothesis.

Finally, the answer to the last research question will facilitate the process of testing the general working hypothesis by presenting the particular exercise and its significance from the former students' perspective. Therefore, it will be possible to understand the useful acting skills that were accomplished by specific exercises from Professor's acting training method.

While reading the working hypothesis intensively and through its constant repetition during the research, the *'triumvirate'* hidden inside it, erupted from the hypothesis. When I say *'triumvirate'* I mean that I noticed three identically important parts, and I have found that it was more useful for the thesis to divide the hypothesis into those three parts and test them separately. The first part is the Professor's significance; the second part is the importance of his acting training method; and the third part is the usefulness of the Professor's acting training method for future actors. Therefore, there are actually three hypotheses:

- Professor Bajčetić has been a highly significant twentieth-century theatre practitioner in Serbia.
- Professor Bajčetić's unique acting training method is of central importance in the actors' education in Serbia.
- Professor Bajčetić's acting training method has been very useful for his former students for their future work in theatre.

### *1.3 The structure of the thesis*

The structure of the thesis has been suggested by the Routledge Performance Practitioners series. The series includes books about Michael Chekhov, Jacques Lecoq, Vsevolod Meyerhold, Konstantin Stanislavsky, Eugenio Barba, Pina Bausch, Augusto Boal, Bertolt Brecht, Peter Brook, Jerzy Grotowski, Anna Halprin, Joan Littlewood, and Ariane Mnouchkine. All the books have been divided into several sections. The main sections of each book cover personal biography, explanation of key writings, description of significant productions, and reproduction of practical exercises. As the main idea of this thesis is to present:

1. a general information about Predrag Bajčetić 's life and work,
2. the analysis of his two main articles regarding actors' education,
3. the most useful exercises from his acting training method.

I have found the pattern from the Routledge series very useful for my thesis as well. Therefore, chapters two, three and five of this thesis deal with the findings of this research.

Nevertheless, before chapters two, three and five (which was my basic ground for the thesis) I introduce the reader to the methodology that I have used to collect data, the approaches and methods I have chosen and why, and a discussion of the advantages of those methods and some disadvantages that occurred through the research. *Table 1* shows the structure of the thesis.

**Table 1** *The structure of the thesis*

<b>Chapter One:</b> <i>Introduction</i>	<i>This chapter presents the structure of the thesis, the main research questions, original contribution to knowledge, the literature review, the biographical research methodology, methods and theoretical approaches I have chosen for my research presenting both their advantages and disadvantages.</i>
<b>Chapter Two:</b> <i>Predrag Bajčetić's Biography in Social and Artistic context</i>	<i>The second chapter presents the Professor's biography in a social and artistic context, including the Professor's work both in and outside the University.</i>
<b>Chapter Three:</b> <i>Analysis of Key Writings</i>	<i>The third chapter presents an analysis of two of the Professor's key writings on the subject of actor education.</i>
<b>Chapter Four:</b> <i>Key Exercises of the Acting Training Method</i>	<i>The fourth chapter treats the central exercises of the acting training method year by year, chosen by the Professor's former students, through the survey.</i>
<b>Chapter Five:</b> <i>Conclusion</i>	<i>The final chapter consists of a discussion and summary of key findings regarding the significance of Professor Bajčetić and his acting training method.</i>

Chapter One of the thesis, *Introduction*, covers the explanation of why I decided to write about Professor Bajčetić, the structure of the thesis, the main research questions, the original contribution to knowledge, the literature review, the biographical research methodology, methods and theoretical approaches I have chosen for my research that helped me to collect all the findings and information for my research: Interview Technique and Survey with all the advantages and disadvantages.

Chapter Two, *Predrag Bajčetić's Biography in a Social and Artistic Context*, is Professor Bajčetić's biography, viewed from an artistic perspective. I have acquired the term 'biography in artistic context' (Merlin, 2003: 1) from Bella Merlin's book about Konstantin Stanislavsky, and by that I mean that the biography doesn't cover all the details from the Professor's life, but only the parts that were crucial for the creation of the method and have been important in the field of theatre theory in general.

Chapter Three, *Key Writings*, presents analysis of two of the Professor's key writings on the subject of actor education. I have chosen two articles by Professor Bajčetić. The first article is *Problems in education of actors* (Bajčetić, 1971), and

the other article is *13 Programmes* (Bajčetić, 1997). Both of these publications deal with the problems in the development of a strict curriculum for a university programme for the education of actors and are therefore strongly connected with his acting training method.

Chapter Four, *Key Exercises of the Acting Training Method*, treats the central exercises of the acting training method, year by year. The key exercises have been chosen, both by Professor Bajčetić in the interview, and by his former students through the survey. In the survey, they highlighted the two exercises, in each year of study, which they found most important and useful. Those exercises will be explained thoroughly and will be linked, where relevant, with similar ones from acting training methods by other respected theatre practitioners.

Chapter Five, *Conclusion*, summarises all the data collected, presented and discussed as an opinion and judgment reached after a consideration of all information gathered. After the research is resolved, and since all three hypotheses (see 1.2) were tested in chapters two, three and four, in Chapter Five the final results and the overall conclusion regarding the three hypotheses will be presented. Finally, the bibliography and appendices are included.

## *1.4 The original contribution to knowledge*

The construction of the thesis leads us to the question of its purpose and its benefit for the field of theatre studies. I also address the question of providing an original contribution to knowledge. There are various benefits to this research and these will be presented in the following paragraphs.

Firstly, the findings for the Professor's biography in its social and artistic context will provide an understanding, not just of who Professor Predrag Bajčetić is, but the social and political context in which the method was created as well. That data will give us the necessary information to establish the importance of biographical events in shaping the Professor's personality as well as the creation of his specific acting techniques. Moreover, the findings from the research identified the most useful parts of the Professor's acting training method for his former students. They were asked to choose, from each year, the two most important exercises that were helpful during their studies but also to explain how useful those chosen exercises were in their future work in theatre. Furthermore, English-speaking readers will be introduced to an acting training method that has been used for almost sixty years in the tertiary education of actors. Even though Professor Bajčetić's method will be presented here to give an overall idea of the method – with a description of the main exercises from year to year, and an introduction to his acting training method – the real benefit lies in the possibility that the reader may be encouraged to explore in depth the method in its entirety.

In the hypothesis itself, that Professor Bajčetić and his acting training method are of particular significance, lies the overall contribution to knowledge. By that I mean that the information gathered through the research could be crucial to future theatre practitioners and acting pedagogues. This thesis proposes the merits and usefulness of this particular acting training method for the students educated under Professor Bajčetić. As there is always room for improvement, future theatre theorists and acting pedagogues could use this foundation as a basis for their own methods, just as Professor Bajčetić drew upon Stanislavsky's acting training method as a starting point for his own.

## ***1.5 Literature review***

This section presents the literature that helped to initiate the research. The following books represent the starting point of this thesis and outline the influences on the creation of the research. Some of them assisted me in comprehending the nature of biographical research, as well as in finding the most useful methods and techniques to explore the topic of this thesis; some helped me to understand the Professor's life circumstances and the social and political atmosphere in which the method was created. Others influenced the construction of the thesis itself. The list of literature and its short overview are presented in alphabetical order.

Atkinson, R., (1998) *The Life Story Interview*, London, Sage

In this book the author provides an introduction to life story interviewing, including definitional issues, the functions and uses of life stories, and generating data. Atkinson argues that the approach can be scientific but carried out as an art by the individual interviewer. This book provides a practical guide to planning, conducting and interpreting an interview and includes numerous (200) possible questions under a range of headings (such as family, cultural background, education, work, and so on). This is very useful for my research, as a guide to modelling and shaping the interview with my research subject, as well as the analysis and interpretation of the interview. A detailed life story example is included in the book, which shows the individual moving from present to past, and then to the present in the story. That helped me to understand the problem of 'time', in relation to memory, in biographical research.

Bajčetić, P., (1991) *Concerning Theatocracy, The Rule of the Mob and the Rule of Illusion*, *Scena, English issue No.14*, pp. 55–59, (translated by Nevenka Savović), Novi Sad: Sterijino Pozorje

In this essay Professor Bajčetić emphasises the rather close and inevitable relationship between politics and theatre. The author uses information gathered as a witness and from his personal experience. His research concentrates on politics and its influence on theatre. The essay is useful to my research topic as it sheds

light on the personal, and the political views and aspirations of Professor Bajčetić and how these moulded his professional theatrical and pedagogical life. The main limitation of the essay is that it covers only the public and political influence on the Professor's life. In conclusion, the author suggests that politics has a huge influence on theatre, and adds that external political control does not assist the progress of theatre but actually leads to its regression. Both apparent and hidden external political control suppresses all theatre artists in their fields and even slight progress is impossible. This essay does not form a basis for my research as it offers only additional information about the Professor's life.

Bajčetić, P., (1997) 13 Programmes, *Journal of FDU*, pp. 472-552, Beograd: Faculty of Dramatic Arts

In this chapter the author presents the development of the curriculum of the Acting Department from the Faculty of Dramatic Arts in Belgrade from 1950s to 1990s. The making of thirteen programmes for teaching acting, from 1958 till today, is the subject of this discourse. The discourse deals with preparations and additions to the programme in use today at the Faculty of Dramatic Arts in Belgrade. This chapter is useful for my research, in terms of how the development of the official curriculum of the Acting Department has influenced Professor Bajčetić's acting training method. This is one of the key writings by Professor Bajčetić and it will be useful as a part of the research chapter *The Analysis of Key Writings*.

Frazer, L. and Lawley, M., (2000) *Questionnaire design and administration*, John Wiley & Sons Australia

This practical guide is a hands-on, step-by-step guide to the design and administration of questionnaires. The authors use data gained through their practical experience, "including both our successes and mistakes", as they say. Their experience includes several years of conducting mail, telephone and personal questionnaires in Australia and overseas and, more recently, in surveys via the Internet. This guide is useful for my research, as the authors provide all the necessary information about defining the 'problem' or 'question', through to research design, data collection and analysis, as well as practical tips and common mistakes.



The main limitation is that these authors are academics in business faculties and most of the examples are for business surveys. However, the authors suggest a list of additional readings for specific topics and fields. This guide does not influence the structure of my research, but it does inform my questionnaires for the survey and the interview that appears as part of my research.

Jolly, M., (2001) *Encyclopedia of Life Writing* Vol.1, pp. 976-7 and Vol. 2, pp. 110-112, Fitzroy Dearborn Publishers

This encyclopedia is focused on defining all the terms related to life writing. In these two paragraphs the author outlines the history of life writing and biographical development in Serbia and worldwide. The author also deals with possible issues and new controversies, from a theoretical standpoint in biography. This is useful to me, to understand how biography has developed through the years, what obstacles might stand in the researcher's way, and how those obstacles might be removed or surmounted. The main limitation of these articles is that the author gives us general information with no in-depth explanations. These articles do not form the basis of my research but are useful as supplementary information.

Luković, D., (2003) *Auto-Bio-Graphy*, *URBAN* No. 3, pp 10–14

In this article Luković outlines Professor Bajčetić's biography. The author uses an interview with Professor Bajčetić, as a research method to gain information mostly on the Professor's professional life, through his involvement with politics, but also on his relationship with his late wife. His research focuses predominantly on the Professor's publications and his influence on politics and vice versa. The article is useful to my research topic, as Luković highlights the Professor's public standing and his involvement in Serbian political life. The main limitation of the article is that it lacks information on the Professor's pedagogical life. This article does not form the basis for my research topic, but provides useful information about the Professor's political engagement.

Merlin, B., (2003) *Konstantin Stanislavsky*, London: Routledge

This book is one of the 13 books in the series *Routledge Performance Practitioners*, introductory guides to the key theatre-makers of the last century. Each book explains the background to, and work of, one of the major influences on twentieth- and twenty-first-century performance. This particular book combines an overview of Stanislavsky's life history, an assessment of his widely-read text *An Actor Prepares*, detailed commentary of his key production of *The Seagull* in 1898, and an indispensable set of practical exercises for actors, teachers and directors. This book, as well as books about Michael Chekhov, Vsevolod Meyerhold, Eugenio Barba, Bertolt Brecht, Peter Brook and Jerzy Grotowski, is useful to my research as a clear example of the structure.

Rajević-Savić, M., (2005) *Silence of the Angels, While Angels Asleep No.1*, pp. 78-119, Belgrade: Službeni glasnik

In this chapter Rajević-Savić interviews Professor Bajčetić about his personal and professional life. Through questions asked of the Professor, and through interviews with the Professor's former students and colleagues, the author uses information to capture the contradictions inherent in the Professor's personal and professional life. The interview focuses mainly on the Professor's relationship with his former students today, as well as during their university days, through his unique teaching method that was inseparable from his theoretical work and politics. The interview is useful to my research topic, because it covers the Professor's entire personal and professional life through the eyes of the Professor himself. Moreover, it offers additional information provided by his former students and colleagues. The main limitation of this interview is the fact that the book is based on a brief television interview (only 1 hour and 47 minutes), and therefore not all important topics are covered in it. This chapter represents an additional source of information for my research.

Roberts, B., (2002) *Biographical Research*, Open University Press

In this book Roberts introduces a broad and developing area in biographical research. It covers a range of disciplines, including life history, autobiography, biography, oral history, and ethnography. The author has been engaged in biographical research for many years and is therefore able to draw upon a great

deal of expertise and experience. The book introduces and discusses all the uses of biographical research methods and disciplines, as well as theoretical approaches and methodological issues. The book is useful to my research topic, as Roberts leads the reader through the field of biographical research, gradually preparing him/her to write a biography. Moreover, the author offers a considerable range of additional articles, journals and books related to the topic as recommended readings. This book has been helpful to me in constructing the methodology for my research.

Savković, N., (2012) Pedagogy of Predrag Bajčetić Professor at the Faculty of Dramatic Arts, *Anthology of Essays by Faculty of Dramatic Arts XXII*, Belgrade: University of Arts, pp. 255-273.

In this article Savković reviews the Professor's acting training method from the angle of pedagogy. The author's aim is to establish the importance of the pedagogical work of Professor Bajčetić. Savković uses interviews with his colleagues, together with the Professor's publications, as research methods. Savković's research focuses on the following hypotheses:

- Professor Bajčetić has offered a substantial contribution to the development of the acting training method with a strict curriculum, especially when it comes to shaping a unique teaching and methodological framework;
- the Professor's method has confirmed in practice its effectiveness and efficiency in preparing students for professional acting creativity;
- the Professor's writings on acting and actor training difficulties greatly enriched our theatrical literature and drew attention to the importance of thinking and permanently revolutionising acting education.

This chapter has been useful to my research topic, because of the in-depth information it offers about the Professor's professional life. The main limitation of the chapter is that it introduces only the Professor's pedagogical work. Professor Bajčetić has left a profound mark on Serbian acting pedagogy. His overall creativity has provided an exemplary model of artistic and human zeal. This chapter does not form a base for my research, but it is a useful source of supplementary information.

## ***1.6 Biographical research***

In order to investigate Professor Bajčetić's life and his method, I draw upon biographical research. Dr Jens O. Zinn, Associate Professor in Sociology at the University of Melbourne, has worked in a number of research centres and focused on life course and biography; he warns us that biographical research is a broad area that includes diverse approaches and research strategies, which often overlap so that the borders between them become blurred. Therefore it seems useful to orient oneself in the "jungle of empirical strategies and conceptual ideas" (Zinn 2004, 1). To be more precise, one needs clearly to identify exactly which of the many approaches should be taken for the research.

Biographical research attempts to detect the causes, and both the direct and indirectly-related effects of events in the everyday life of a person, and what s/he considers to be most important (Roberts, 2002: 1). Therefore, biographical research was valuable in exploring the correlation between, for example, the political atmosphere and the Professor's creation of the acting method.

Gabriele Rosenthal, a German sociologist and Professor for Qualitative Methodology at Göttingen University, suggests the use of *biographical action research* which assesses the individual case as "the biographical identity approach" (Rosenthal 2004, 9). She proposes that biographical action research helps us to discover not just the reconstruction of the whole identity of the subject but "how individuals respond to certain problems" as well (Rosenthal 2004, 9). From this perspective, my research is focused on how the Professor reacted to particular obstructions imposed by the political system when creating his acting system, and how these factors influenced the final version of his method.

Similarly, the purpose of biographical research is to collect from the individual life story different biographical experiences and give us a consistent and logical description of the subject's life course. Those experiences are collected and delivered in "an interview-situation" as a life story of the subject (Zinn 2004, 7). Furthermore, Zinn adds:

[This] research tries to assess the difference between experienced life history (our past experiences) and narrated life story (how we interpret our life from the current point of view) in order to show how their current biography or self-description is determined by the past experiences (Zinn 2004, 7).

To familiarise myself with relevant biographies, I researched the history of biography in Serbia. Biographical writing in Serbia has been practiced for as long as the usage of the Old Church Slavonic (Old Serbian) language, from the 9th century. The earliest cases are *The Life of Constantine* (Vita Constantini) and *The Life of Methodius* (Vita Methodii), the biographies of Constantine and Methodius, the reformers of the Old Church Slavonic language, written by their adherents shortly after they died in the years 869 and 885. Despite the fact that biographers at the time idealised and idolised their subject (as per the Byzantine hagiographical tradition), they were inclined to provide many more historical details in their biographies than contemporary non-religious biographers (M. Jolly, 2001, 976).

Altogether, the information collected from the biographical research literature helped me to choose relevant methods and thereby establish a methodology for my research. Moreover, my findings on the history of biography in Serbia reminded me of the need to avoid subjectivity when investigating the Professor's biography – to remember that it is always necessary to have an objective approach to the subject, and to constantly question the information gathered through the research.

## ***1.7 Theoretical approaches***

Various theoretical approaches, for example, ethnomethodology, discourse theory, phenomenology, narrative analysis, conversational analysis and many others employ biographical research methods (Roberts 2002, 14). Some studies, such as ethnomethodology and discourse theory, are mainly based on the way in which language is utilised; the next group of studies, which includes life stories and classic ethnography, uses a 'descriptive or interpretative approach'. A final group of studies includes grounded theory, in which 'the generation of theory' is a central goal, using theory-building approaches (Bryman and Burgess 1994: 6). Even though these approaches can be divided into three groups, all these analyses in terms of biographical research inclined to span their boundaries (Roberts 2002: 14). As I am interested in the second group of studies, particularly in life stories, I found useful Miller's (2000) summary of three theoretical approaches to life story. The realist approach is the first approach suggested. It uses unfocused interviews and reliability is of primary importance. The second approach, the neo-positivist, is deductive and uses focused interviews; it also considers validity very important. The third one is the narrative approach which uses life stories with the stress on the interaction between interviewee and interviewer in creating the reality (Miller 2000: 10-4). As the first approach uses unfocused interviews, meaning using an unfocused set of questions with no defined goal, such as with a witness or a victim and the third one suggests putting a stress on the interaction as a main tool for creating the story, I have found the second approach – focused interview – as the most useful for this research. Since I have been educated by Professor Bajčetić under his acting training method and since I have very concrete questions to ask relevant to the method's usefulness and its creation, focused interview was the best approach.

Within the field of social sciences there may be different theoretical approaches to life stories. However, common attributes may be identified; for instance, there will always be a synergetic relation when interviewing a person, and as that in the social sciences, the scope of life stories is cross-disciplinary, the main idea of the answers is to be cross-disciplinary analysed (Roberts 2000: 15).

Moreover, Miller suggests that in addition to the areas of overlap, there are also tensions between all of these different approaches. Narrative approaches investigate the meaning of a person's objective reality, emphasising the constructive and comparative nature of the interview situation. On the other hand, the realist approach may focus on induction or deduction, but in practice the research process is more a 'circular' movement between 'objective truth' and 'factual reality' (Miller 2000: 14-7).

As a result of these findings, my decision was that all three theoretical approaches were useful in establishing life story as part of my research. Miller (2000: 10) also noticed that these three "methodological approaches are rarely (if ever) applied in their pure forms but rather in combination with each other." For the interview with Professor Bajčetić I chose to combine the realist approach with the neo-positivist approach. The realist approach was appropriate for the part of the interview concerned with the Professor's private life, and I used the unfocused interview as my method of data collection. However, the neo-positivist approach, with the focused interview method and semi-structured questions, was more suitable for the part of the interview that focused on the Professor's acting training method and its creation. Likewise, the neo-positivist approach was preferable for the survey completed by the Professor's former students.

While questionnaire in the focused interview with Professor Bajčetić regarding his method was semi-structured, the one in the survey with the Professor's former students was structured and in both cases the deductive, neo-positivist approach was helpful to me in summarising data. Conversely, the realist approach used to investigate the Professor's private life was inductive, helping me to collect all the necessary information

Finally, the narrative approach is used least. I use it in the interview with the Professor, emphasising the interplay between the Professor and myself throughout our interview. Just as the narrative approach is used to study how people experience the world in general, so I have looked for the connections between Professor's life experience and the method; more precisely, I focus on how the accumulation of knowledge and skills throughout the Professor's life influenced the creation of the acting training method.

## ***1.8 Data analysis***

“One way of justifying Qualitative research as a ‘legitimate’ form of inquiry in the human sciences is to claim that it can generate and test the hypothesis” (Miller and Fredericks, 1994: 21). Therefore, qualitative data can be collected by qualitative research, and that data can then “generate” or “test” the hypothesis. According to this statement we can recognise two approaches to qualitative data. Moreover, Wengraf (2001) suggests that there are two models for interpreting qualitative data that is collected by research in the social sciences. One has been called the ‘common-sense hypothetico-inductive model’, while the other is known as the ‘anti-common-sense hypothetico-deductive model’.

In the common sense hypothetico-inductive model, a researcher gathers data (all the relevant facts) and analyses it to determine the theory it suggests. This is also known as ‘grounded theory’ (Glaser and Strauss, 1968), wherein the theory has been emerged by induction of previously analysed data (Wengraf, 2001: 2).

On the other hand, in the anti-common-sense hypothetico-deductive model, the term ‘all the relevant facts’ (how hypothetico-inductivists see data) does not exist. The anti-inductive model views data exclusively as ‘hypothesis-relevant facts’, and the researcher must always begin the research with a previously constructed theory. From that theory the researcher generates a hypothesis. The truth of a hypothesis can be proved or disproved only by data relevant to the stated hypothesis (Wengraf, 2001: 2). A similar proposal has been suggested by Miller and Fredericks (1994), who explain that without conceptualisation of even the simplest principles for verification in qualitative research, it is almost impossible to qualify what our data is suggesting:

While such rules may not be sufficient (...) for establishing confirmation, they are at least minimally necessary, in the sense that they require us to view evidence in *relation* to a specific research question or hypothesis and in terms of what constitutes such a relationship. Qualitative confirmation is then defined as those logical conditions that must obtain between the



evidence and hypothesis (Miller and Fredericks, 1994:

11).

The idea of my research is to test the hypothesis from which I started, but also to investigate the theory of how Professor Bajčetić's acting training method has been constructed and identifying its influences.

Therefore, I realised that the combination of both models would be the best solution for my research. For instance, each of the following hypotheses was tested by the anti-common sense hypothetico-deductive model: (a) Professor Bajčetić has been a very important twentieth-century theatre practitioner in Serbia; (b) his acting training method is a unique one; and (c) his method has been very useful for actors. By this I mean that the semi-structured interview with Professor Bajčetić helped me to gain information and supported the Professor's importance as a theatre practitioner. Moreover, the qualitative data collected from the interview proved the theory of his unique acting training method.

However, my theory about the method and its structure and construction, as well as Professor Bajčetić's biography, was discovered by the common-sense hypothetico-inductive method, or grounded theory. That approach assisted me to gain (throughout the interview) the essential data for constructing the Professor's biography. I divided his biography into 3 parts for the purpose of the thesis. The first part covered the Professor's university teaching and his relationship with his students during their enrolment as well as after they graduated; information gathered in that section helped me to summarise his overall mentorship together with the understanding of the building process of the method. That section of the interview is the longest, and the one that revealed the key exercises from the method as well as his relationship with his former students. Via the hypothetico-inductive approach I analysed all the qualitative data gathered in the interview in order to construct the Professor's biography in the social and artistic context, as well as exploring the building process and adaptations of the method over the years. The second part focused on the parts of his work that were separate from his teaching at the university, including his direction in theatre, television and radio, and his theoretical work and publications. This information was gathered from different sources, such as the Professor's previously published interviews and his biographies. The third part was concerned with the Professor's active

political involvement through the years; the political perspective was always present in the interview, as many aspects of the Professor's biography were influenced in some way by the political environment at the time.

The process of qualitative data analysis takes many forms, but it is fundamentally a non-mathematical analytical procedure that involves examining the meaning of people's words and activities. Qualitative research findings are inductively derived from this data (Maykut and Morehouse, 1994: 121). Therefore, my qualitative research findings from the interview with Professor Bajčetić have been analysed via a non-mathematical approach. In other words, all of the data gathered throughout the interview has been analysed to determine the meaning of the Professor's answers and activities.

## ***1.9 Ethics***

In this section I present the procedures and the time frame for storing personal information and other data, and outline the way in which I maintained personal information gathered through the survey with Professor Bajčetić's former students, and in the interview with Professor Bajčetić himself. All of the collected information will remain secure at all times. I was the only person dealing with the raw data and it was strictly in my possession. All recordings and survey results were locked in my computer after they were analysed, and access to information on this computer is protected by a private password. This password is changed regularly and is known only to me. Confidential material in the form of written notes, recordings and printed material are locked in storage in my private writing desk at home. None of the participants in the survey were identified in my final report, and each of them is protected by a pseudonym.

In regard to ethical and legal issues, I decided to communicate with all of the participants in the survey (former students) via e-mail. I contacted the interviewee, Professor Bajčetić, in person. It was crucial for the participants and the interviewee to be well informed about my research and the University of Waikato's ethical procedures. I ensured that all participants were given an information sheet in Serbian (Appendix Three) explaining the research and their rights as participants, as well as a questionnaire (Appendix One) to fill out; both the information sheet and the questionnaire have been translated into English (Appendices Two and Four). There was no consent form for the participants, as the participation itself signals consent. I informed participants about confidentiality policies and the use of pseudonyms. All of the participants were given my contact details, as well as the contact details of my supervisor. Therefore, they could contact both of us if necessary. Information regarding legal rights for participants and ethical issues were taken from the Ethics Application Form-Sample, provided by Dr Ruth Walker.

Concerning any potential risk to participants, I assured the University of Waikato Human Research Ethics Committee that any information collected for my

research was unlikely to be sensitive in nature. I made it clear to Professor Bajčetić (during the interview) and to all of the other participants (as part of the survey) that if they felt uncomfortable or uneasy about any of my questions, they had the right to withdraw any information up to a month after the survey had been returned to me. I emphasised the fact that all contributions would remain confidential. All of these issues were covered on the consent form given prior to the interview, and prior to the participants being sent the survey.

The participants and the interviewee were informed that the research was a part of my MA studies within the Theatre Studies programme at the University of Waikato and that four copies of the thesis would be produced, three in print and one online. All of this information was included in the consent form. I also acknowledged in the ethical application form that I did not anticipate any conflict of interest.

I did not pay participants. I provided light refreshment for the interview with Professor Bajčetić.

No issues arose in relation to the Treaty of Waitangi. Even so, I was prepared to respond immediately should any issue have occurred, and to seek advice from my supervisor in the Theatre Studies programme.

I was not aware of any other ethical or legal issues at the time of conducting the survey and interview, nor am I aware of any now.

This study complies with the ethical requirements outlined in the University of Waikato Human Research Ethics Committee Procedures and General Principles.

### ***1.10 Interview technique***

Regarding the interview with Professor Predrag Bajčetić, I took into account some practical advice and suggestions. For instance, Kathryn Anderson suggests that we often find differences between our memories of interviews and the transcripts, and that this can happen “because the meaning we remembered hearing had been expressed through intense vocal quality and body language, not through words alone” (Anderson, 1998). Therefore, I decided to ask the interviewee to allow me to record the interview. A recorded interview had also been strongly suggested by the University of Waikato Human Research Ethics Committee.

The following merits of the interview method have been suggested by Professor Kothari, former principal of the College of Commerce at the University of Rajasthan:

- (i) More information and that too in greater depth can be obtained.
- (ii) Interviewer by his own skill can overcome the resistance, if any, of the respondents; the interview method can be made to yield an almost perfect sample of the general population.
- (iii) There is greater flexibility under this method as the opportunity to restructure questions is always there, especially in case of unstructured interviews.
- (iv) Observation method can as well be applied to recording verbal answers to various questions.
- (v) Personal information can as well be obtained easily under this method.
- (vi) Samples can be controlled more effectively as there arises no difficulty of the missing returns; non-response generally remains very low.
- (vii) The interviewer can usually control which person(s) will answer the question. This is not possible in mailed questionnaire approach. If so desired, group discussions may also be held.
- (viii) The interviewer may catch the information off-guard and thus may secure the most spontaneous reactions than would be the case if mailed questionnaire is used.

- (ix) The language of the interview can be adapted to the ability or educational level of the person interviewed and as such misinterpretations concerning questions can be avoided.
- (x) The interviewer can collect supplementary information about the respondent's personal characteristics and environment which is often of great value in interpreting results. (Kothari, 2004: 98-99)

As for conducting an interview I have found Dana Jack's (1998) proposal very useful. She advises that the researcher must be aware that s/he needs to actively participate in qualitative research. Jack states that, as a researcher, she has learned she needs to pay particular attention at times when she thought she already knew the answer to her question. Instead of processing the answer to fit with her own preconceptions, she would listen attentively to the interviewee. "Rather, I am listening to how what she says fits into what I think I already know. So I try to be very careful to ask each woman what she means by a certain word." (Jack, 1998)

Later on, Jack indicates that she has found three "ways of listening" that could help an interviewer to hear and understand the interviewee's point of view. The researcher should listen to the person's *moral language*, *meta-statements*, and the *logic of narrative*. As for *moral language*, Jack suggests that we can discover the moral standards of the interviewee through her/his self-judgment; by *metastatements* Jack means that we should carefully observe and listen to the interviewee, since there are times when the interviewee might spontaneously pause, look back and explain something previously said, or even interpret some of their own thoughts. "Meta-statements alert us to the individual's awareness of a discrepancy within the self – or between what is expected and what is being said" (Jack, 1998). This way of listening implies a careful focus on the logic of the narrative, on "the internal consistency or contradictions in the person's statements about recurring themes" (Jack, 1998).

Therefore, it is very clear that the interview, as a tool in writing life stories and life histories, is more interactive than just information gathering. Jack reminds us that it is "the interactive nature of the interview that allows us to ask for clarification" (Jack, 1998). This shift of focus in the interviewing, from the simple collection of information to the interactive procedure, helps the researcher to gather "valuable information". This "shift in focus" from data collection to

interactive procedure, demands that the researcher have “new skills”, including “a specific kind of readiness” (Jack, 1998). Anderson emphasises three things of which the interviewer should be aware: “(1) actions, things, and events are accompanied by subjective emotional experience that gives them meaning; (2) some of the feelings uncovered may exceed the boundaries of acceptable or expected behaviour; and (3) individuals can and must explain what they mean in their own terms” (Anderson, 1998).

Therefore, as an interviewer I had a chance to notice, in the interview with Predrag Bajčetić, the change in his tone when he talked about political pressures in Yugoslavia and Serbia during the period between 1968 and 2000. Once again I carefully collected the terms that the Professor had used to describe the exercises from his acting training method, due to the fact that he highlighted several times in the interview how important it is to choose the word that conveys one’s precise meaning.

On the other hand, Professor Kothari draws attention to some weaknesses of interview techniques. The most significant disadvantages mentioned by Professor Kothari are as follows:

- (i) It is a very expensive method, especially when large and widely spread geographical sample is taken.
- (ii) There remains the possibility of the bias of interviewer as well as that of the respondent; there also remains the headache of supervision and control of interviewers.
- (iii) Certain types of respondents such as important officials or executives or people in high income groups may not be easily approachable under this method and to that extent the data may prove inadequate.
- (iv) This method is relatively more-time-consuming, especially when the sample is large and recalls upon the respondents are necessary.

- (v) The presence of the interviewer on the spot may over-stimulate the respondent, sometimes even to the extent that he may give imaginary information just to make the interview interesting.
- (vi) Interviewing at times may also introduce systematic errors.
- (vii) Effective interviews presuppose proper rapport with respondents that would facilitate free and frank responses. This is often a very difficult requirement (Kothari, 2004: 99).

According to Dr Raymond Opdenakker, there are four essential interview methods: face-to-face (“FtF”); via telephone; via e-mail; and through MSN Messenger. Opdenakker assesses the advantages and disadvantages of each method. However, here I concentrate only on the face-to-face technique, as I conducted the interview with Professor Bajčetić in person. I agree with Opdenakker study there are some advantages and disadvantages concerning the face-to-face method:

As already mentioned, FtF interviews are characterised by synchronous communication in time and place. Due to this synchronous communication, as no other interview method FtF interviews can take its advantage of social cues. Social cues, such as voice, intonation, body language etc. of the interviewee can give the interviewer a lot of extra information that can be added to the verbal answer of the interviewee on a question (Opdenakker, 2006: 3).

Then again, this could be a disadvantage, as the interviewer could be distracted by the interviewee’s behaviour; the possibility of this happening can be minimised if the interviewer maintains self-awareness, and by observing interview protocols at all times (Opdenakker, 2006: 3). The live interview, or the FtF method, allows an immediate response to what the interviewee has said or done. The benefit of this



synchronous communication lies in the spontaneity of communication between an interviewer and an interviewee. Nevertheless, Opdenakker later on adds:

But due to this synchronous character of the medium, the interviewer must concentrate much more on the questions to be asked and the answers given. Especially when an unstructured or semi structured interview list is used, and the interviewer has to formulate questions as a result of the interactive nature of communication (Opdenakker, 2006: 3).

Moreover, “double attention” has been mentioned by Wengraf, and by that he explains the following:

[You] must be both listening to the informant’s responses to understand what he or she is trying to get at and, at the same time, you must be bearing in mind your needs to ensure that all your questions are liable to get answered within the fixed time at the level of depth and detail that you need (Wengraf, 2001: 194).

Agreeing with previous proposals and following their suggestions, I have evaluated all the possible merits and weaknesses of the interview with Professor Bajčetić. I was aware that one disadvantage of this method is that it is time-consuming; for this reason I arranged the interview as soon as I came to Serbia, since I had limited time there. I also ensured that the time and place of the interview were convenient for the Professor. Abell and Myers (2008: 158) indicate that the most fundamental issues in the analysis and explanation of the interview are “who and what these interviews are for.” I therefore commenced my research with the clear idea that the interview with Professor Bajčetić would help me to write his biography, to understand more fully the characteristics of his method and to make this information available to a wider readership.

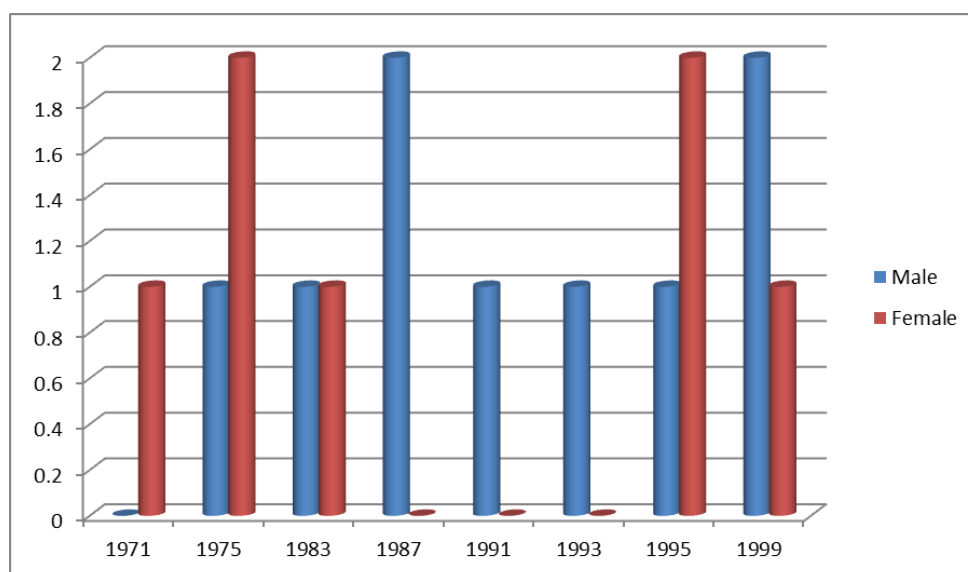
## 1.11 Survey

This part of the research, the survey, in which the participants were former students educated by Professor Bajčetić was the crucial resource for the data necessary to test the thesis' hypotheses.

The first step in commencing a study, according to Frazer and Lawley, should be to ask, 'Why are we doing this research?' To ask this question ensures that all research is "directed at answering the problem and not simply gathering 'nice to know' information" (Frazer and Lawley, 2000, 7). Therefore, I chose carefully the set of questions which were given to Bajčetić's former students, in order to gather answers to the questions regarding the Professor's acting training method, his mentorship and continuing relationship with his students after their study.

The first idea was to choose 16 participants from different class years (two – male and female – from each class of 1971, 1975, 1979, 1983, 1989, 1991, 1993 and 1999). However, not everyone sent the questionnaire back to me, so I decided to ask other former students. Consequently, I have lost the equal number of participants and their equal gender representation per year. As a final result, I had 16 participants (6 males and 10 females), but not two per each class. Table 2 shows the number of participants and the gender representation per class year.

**Table 2** *Participant's gender by years*



All participants received the same questionnaire, which was divided into three parts. Part One consisted of questions connected with the method and the most helpful points throughout the years; Part Two consisted of questions related to the overall mentorship of Professor Bajčetić; and Part Three was linked to the continuing use and influence of the method.

As I did my research in Serbia I have found this information very useful in constructing and administering the survey. As Professor Bajčetić is not a native English speaker, I chose to conduct the interview in Serbian. For this reason, I translated all the questions from English into Serbian; after the interview, I translated the transcriptions of quoted parts of the interview back into English. To be sure that the translation was accurate, it was translated from Serbian into English by Stefan Hadži-Longinović, who is a native Serbian speaker educated in the United States.

While I am Serbian, I was born in Serbia and I have been living there ever since, I am positively sure that any possible offensive topics and questions were avoided.

## ***1.12 Summary***

In this chapter I have presented the main reason for the thesis, articulated the hypotheses and clearly outlined the research questions to be investigated in subsequent chapters. I have also discussed the research methodology and methods used in my research. The chapter also provides information about the structure of the thesis as well as a list and a review of the literature that helped me in the early stages of my research and an explanation of the original contribution it represents in the context of actor training and pedagogy.

This Chapter initiates the investigation with the hypothesis that ‘Professor Bajčetić and his unique acting training method are of vast importance and significance to the field of actor’s education as well as to Serbian theatre in general’. The entire plan for the research was also presented: the essential theoretical background, the process of the research, methods and all the components of the findings.

The Chapter shows the literature review, which includes sources on biographical research methodology and methods, as well as articles written by or about the subject of the research as well as the whole construction of the thesis with all the methods used to gather the data about Professor Bajčetić’s life, particularly in understanding the political atmosphere at the time when the method was developed, and in exploring the Professor’s thoughts about the problems in actor education. The Chapter also presents how Survey research helps in collecting data from a target population. For this study I chose a group of the Professor’s former students as a target group. The group’s members, consisting of former students from 1971 to 1999, are now either actors or teachers.

The next three chapters will present this information and discuss them to prove the three hypothesis of the thesis: 1) Professor Bajčetić has been a highly significant twentieth-century theatre practitioner in Serbia; 2) Professor Bajčetić’s unique acting training method is of central importance in the actors’ education in Serbia; 3) Professor Bajčetić’s acting training method has been very useful for his former students for their future work in theatre.

**CHAPTER TWO:      Predrag Bajčetić's Biography in a  
Social and Artistic Context**

## ***2.1 Teaching***

This chapter deals with three parts of Professor Bajčetić's biography. Section 2.1 covers his teaching. Section 2.2 covers the Professor's work as a theatre, film and radio director, as well as a writer of theoretical articles and essays on the topics of theatre and acting pedagogy. Section 2.3 deals with three key points in the Professor's biography regarding his political involvement: during the Communist regime in Yugoslavia between 1945 and 1990; the post-communist regime of Slobodan Milošević in Serbia, 1990-2000; and finally, the post-Milošević political period of democratic regime in Serbia.

The material for this section was drawn from several sources. Mainly, the information for the Professor's biography was gathered from two interviews held in 2003 and 2005, and later published as *Auto-Bio-Graphy* (2003) and *Silence of the Angels* (2005). Other material used in this section was collected from the interview I conducted with Professor Bajčetić, on 13 August 2014 in his apartment in Belgrade, Serbia. The interview was filmed and stored in my computer; one copy of the interview was given to the Professor. The third source for this section was the word document named '*Contributions*' written by Professor Bajčetić as an attachment to Nemanja Savković's paper '*Pedagogy of Predrag Bajčetić, Professor at the Faculty of Dramatic Arts*'. '*Contributions*' contains biographical information about Professor Bajčetić, which he collected himself and later commented on in 2012. This is an important resource, as it provides the Professor's point of view about certain periods and events in his own life.

To make it clear for the reader, The Faculty of Dramatic Arts changed its name over the years. The first name was The Academy for Theatre and it was founded in 1948; on 22 December 1974 the name was changed to The Academy for Theatre, Film, Radio and Television; and in 1973 it was changed to The Faculty of Dramatic Arts (Rapajić 2003).

Even though this thesis is not primarily concerned with the Professor's biography, it is important to introduce the reader to general information about Predrag Bajčetić, the time of his childhood and the span of his professional career. He was

born in Belgrade on 22 May 1934; his father was Svetozar, a professor, and his mother was Živka (born Mitrović), a teacher. Professor Bajčetić has claimed that his real childhood, “the childhood of carefree happiness and incomprehensible sadness” (Luković 2003), was the one in Zemun, before the eruption of WWII in 1941. At the beginning of the war he and his family had been moved to the other side of river Sava, near Zvezdara, where he grew up. As Bajčetić observes, during war children are forced to grow up much faster and the “real unworried joy of childhood just vanishes in a moment” (Bajčetić cited in Luković 2003); this was certainly true for the young Bajčetić.

His parents protected him as much as they could from the wickedness and malefic forces of the war. He finished elementary school in Belgrade in 1944, when WWII was ending (Luković 2003). Later on in 1952 Bajčetić graduated from the ‘Sixth Male Gymnasium’ in Belgrade and four years later, in 1956, he graduated from the Academy for Theatre Art in Belgrade, in the class of Professor Dr Hugo Klajn. About the days after the war Bajčetić adds:

The time was still evil, after the war ... Many people are now talking about it, biased and unclearly. The generation that participated in the war inveterately defended their choices after the war and so they testified incompletely, intentionally wanted to forget many things and still they do not want to admit them now ... feeble is our memoir literature - autobiographies are dealing with the lists of events, yet with the superficial descriptions, diaries that were written subsequently after the war, corrected and changed - the unreliable testimony of the past (Bajčetić cited in Luković 2003).

The Professor talked about his parents in *While Angels Sleep*, saying that his parents had a need “to live quietly, out of the storms, beyond what was indecent” and thus to instill in him a feeling that one must live decently and be able to do something socially and conventionally correct and refined; which he did in the field of arts, especially in the area of actor education. The Professor adds that teachers used to have an important role in society, but they are now less respected,

and government is less and less concerned about them, and even worse, do not support them at all. Thus, the position of teachers has changed. The Professor believes that we were, with the emergence of postmodernism, occupied with postmodernism and then adds

Therefore, we became supporters of the destruction of all that is enlightened by demolishing all the values we inherit from our ancestors, that have become a flaw and a ground for ridicule and mockery in the modern days; therefore, we managed to create an environment that exists in chaos where there are no rules at all (Bajčetić cited in Rajević-Savić 2005).

When he talks about values that are a ground for ridicule and mockery he actually reminds us that nowadays being decent and enlightened is not popular, we could see that clearly within children at school: if a child behaves kindly, decently and nicely, he/she wouldn't be very *popular* nor *cool*, so other children would mock him/her and very soon the child will leave those values behind and never ever think of them in order to *survive* in the world of postmodernism.

Moreover, the Professor explains where he stands, as an educator, in this chaos: "From the standpoint of postmodernism, I am dealing with a devilish business. I educated actors. It is something entirely different" (Bajčetić, cited in Rajević-Savić 2005). When he said *different* he meant different from the postmodernism and its influence. Therefore, he decided to educate actors as decent people who will try to enlighten their audience as much as they can.

The Professor studied directing as his major at the university; he also referred to his vocation of pedagogy as his "tertiary profession" (Rajević-Savić 2005). This refers to the fact that he already possessed two primary professions (directing and his 'inner activity', by *inner activity* he meant some thoughts and views as a result of a long going act of looking, seeing and observing a world around him, that he wanted to keep exclusively for himself), which were "not compatible with the economy in contemporary Europe" (Rajević-Savić 2005).

The Professor used the term *economy* in this sentence to emphasise the importance of money in contemporary society, in contrast to the social status of arts in contemporary Europe. Thus, pedagogy turned out to be the profession for



which he became famous. He worked for more than 45 years as a professor at the Faculty of Dramatic Arts in Belgrade, during which time he taught generations of about 350 students who graduated from his class; not only those from all the republics of the former Yugoslavia, but eight generations of students in Norway as well.

Even though he was involved since 1 December 1956 in teaching at the Academy for Theatre as a part-time Teaching Assistant, Bajčetić was actually employed in 1960 as a full-time theatre director at the Yugoslav Drama Theatre in Belgrade. In 1965, Bajčetić chose teaching as his profession, and left the Yugoslav Drama Theatre to become a full-time Assistant Professor (docent) at the Academy for Theatre in Belgrade.

His gift as a pedagogue, one could say, was probably inherited from his parents, who were also teachers. On this matter he said that his parents gave him as much support and love as they could and backed him up in all his intentions to do well. They gave him some of the “old and traditional enthusiasm of our teachers: enlightenment, respect for national values and a request for one to live a quiet, humble and honourable life” (Luković 2003).

About his work at the Academy from 1956 until 1962, as a Teaching Assistant to Professor Jozo Laurenčić (Contributions 2012), Bajčetić comments:

I worked with colleagues who have played in my student exercises, and continued to do the same in their fourth year, we were preparing the undergraduate thesis project ... I was less a teacher and more a director ... Slowly I did become a teacher when we [Jozo Laurencic and Predrag Bajčetić] received a new class (Contributions 2012).

As Professor Laurenčić was ill, Bajčetić worked independently with students for two years (1959/60 and 1960/61). However, he would visit Professor Laurenčić regularly to inform him about the progress of the class. When Jozo Laurenčić died in 1961, Professor Josip Kulundžić was head of the class. In 1963, Bajčetić became a part-time Assistant Professor and head of the class. From 1965 to 2001, Professor Bajčetić was head of the class; he became a full-time Assistant

Professor (1962-1969), a full-time Associate Professor (1969-1974), and a full-time Professor (1974-2001). The Professor stated in *'Contributions'* that there was just one more document about him at the Faculty of Dramatic Arts after the year 1974, and that last document, dated 28 September 2001, was for his retirement. His last day as a full-time Professor at the Faculty of Dramatic Arts was 30 September 2001. For him it looked like he wasn't even there between 1974 and 2001 (Contributions 2012). By that the Professor meant that even at the University where he worked full time as a professor he was also excluded from all the official activities except his regular teaching; their way of dealing with him after the student demonstrations in 1968 was to *ignore* him. However, it is arguable that there was an intention to make the Professor and his work as invisible as possible due to the nature of his political activity, which would be thoroughly discussed in 2.3.

Many twentieth-century theatre practitioners – such as Stanislavsky, Michael Chekhov, Meyerhold and Brecht – had political problems; or, to be more precise, had problems with their governments at the time. While Stanislavsky *adapted* some terms in his acting training method to Stalin's political system, Michael Chekhov had to leave the country, and Meyerhold was killed; in 1939 he was arrested by Stalin's government as a *counter-revolutionary* and in 1940 he was shot (Pitches 2003). Even though in Russia the Communist regime was much more rigorous than the one in Yugoslavia from 1944, the same pattern may be seen in the case of Professor Bajčetić as well – his work was under constant surveillance by Tito's government. More about the atmosphere of political pressure on the Professor will be discussed in 2.3.

In contrast to Michael Chekhov who left Russia to save his own life, Bajčetić did not leave Yugoslavia, even though he had several opportunities. As he said during our interview, the pressure was less intense than in Russia during Stalin's communist regime, so he didn't need to leave the country. He used those visits out of the country to test his method and ideas, believing that he was needed in Yugoslavia. He concluded that it was a challenge for him to educate actors in that system, to make his students aware of their power to make the world even a bit better if possible.

It has been noted by the Professor in *Contributions* that he visited the United States of America twice, in 1965 and 1969, with two different classes, to present the work of the Acting Department from the Academy for Theatre, Film, Radio and Television in Belgrade. He visited the US in 1965 with a group of six students – Neda Spasojević, Zdravko Krstulović, Jelisaveta Sablić, Petar Kralj, Slobodan Đurić, Zafir Hadžimanov – to present the acting training programme. The group demonstrated not just the exercises from the subject of acting but also the tasks from other subjects such as stage movement, stage combat (fencing), diction (lament, incantation, twisters, and so on) and voice technique.

The programme was presented twice in Lawrence, Kansas; once in Kansas City; once in the Theatre of the University of Minnesota in Minneapolis, and in the Sir Tyrone Guthrie Theatre in Minneapolis, Minnesota (*Contributions* 2012). Later on, in 1969, the Professor visited United States again but this time just with two students – Svetlana Bojković and Branislav Milićević – and presented the new curriculum of the acting training model from the Academy for Theatre, Film, Radio and Television. The programme was prepared by Professor Bajčetić for the US, in the framework of academic exchange with the University of Texas at Austin and Cornell University in Ithaca (New York State). Demonstrations were performed once in Austin and four times in Ithaca. The Professor and his two students also visited San Antonio, Dallas and New York, to gather information and knowledge about acting training methods and theatre practice (*Contributions* 2012). In our interview the Professor talked about those visits as very important events for him and his work:

It was a valuable experience for me because I represented the course program from our school, but I represented the acting training method, the way I do with my students. And there I spoke openly about childhood games, for example. And about some other concepts, even on those terms that were never accepted in the official program [at the Faculty of Dramatic Arts], and there I spoke about it. It caused an interest in the audience, because they were looking for explanations; and when I explained, it seemed very reasonable and interesting to them.

To highlight the significance of those visits to the US, the Professor added that the presentations of his method in front of those people made him “free to be able to talk about the programme and to cause only a professional interest rather than political doubt” (Contributions 2012)

That was the only way for the Professor to test his method and his thoughts and beliefs on the matter of actor education freely and openly, without any fears or obstructions. That freedom was more obvious and important while the Professor worked in Oslo, Norway. He taught, by invitation, from 1970 to 1976, the final year drama students at the State Theatre School in Oslo (Statens Teaterskole). The Professor would go once a year, during the winter holidays in Serbia, to teach. He was seven times in Oslo, but worked with eight different groups of students in their final year of study; as there were some changes in the educational system in the school year 1973/74, instead of one final group of students there were two groups (Rajević-Savić 2005; Savković 2014; Contributions 2012). The Professor explained in our interview the importance of his teaching in a different culture with other students in Norway:

This freedom was particularly clear and good because from 1970 to 1975 I held a master class at the State Theatre School in Oslo, always with new students, with the generation that was ending school [last year of their study], where I talked about the program, and where I worked with them on their tasks, and these were mostly tasks from the third year [of my method for] the Ancient [Greek] monologues Shakespeare’s [tragic] monologues and so on; and on two occasions I did their graduate work with them as well [. . .] So it was very interesting. Thus, the experience of Norway and the work of several generations of students were very liberating for me. Because I was practicing [the same method] that I was doing with my students; checking and working with other students from a completely different culture, completely different customs and nature, and they accepted it and what they were doing had a success; and of course that freed me.

Section 2.3 will make the meaning of the expression *'freed me'* clearer to the reader, by explaining the political atmosphere in Yugoslavia and Serbia between 1960 and 2000, and by explaining the pressures and obstacles, especially for innovators in the arts, under the communist regime of Josip Broz Tito and Slobodan Milošević.

The following part of section 2.1 deals with the Professor's overall mentorship, regarding the findings from the survey as well as from some interviews with, and articles by, his former students. I will now focus on how his former students described working with the Professor, and what was important in his pedagogical work – not just for the students' future theatre work but in their life in general as well. The intention of the thesis in this section is to interpret this data and thereby illustrate the importance of the Professor's contribution in his field.

The Professor's former students all agreed upon several things about his mentorship, one of which was that he was always very supportive during their study. Years after his students graduated from the Faculty of Dramatic Arts, he would always be there, somewhere in the audience at their opening nights, giving them quiet and discreet support. Then again, they would be flooded with fear as they waited to meet him after the show, anticipating a negative critique, even though they knew that they would run towards him to hear 'the scolding'. Mrs Tanja Bošković, our great film and theatre actress who was trained by Professor Bajčetić, said:

He is not a gentle person. I have got a private agreement with him that after my each and every opening night, he would not present his thoughts about the show, because usually it would be a negative thought. For a long time I was feeling sorry about that, and all of a sudden I have realized that his comments were actually filled with love and [a] tremendous amount of trust (Bošković, cited in Rajević-Savić 2005).

Similar impressions may be found in a considerable range of actors educated under Professor Bajčetić. Mr Ljubivoje Tadić, actor and former Head of the National Theatre in Belgrade, describes a similar experience:

The best way to withhold your joy of the opening night is to talk to him [Professor Bajčetić] after the show. His opinion is very harsh and strict, but I've never missed on talking with Professor Bajčetić after an opening night, whether the show was successful or not (Tadić, cited in Rajević-Savić 2005).

Nearly all of his former students have the same relationship with him. Regardless of how successful and famous they've become, they consider his rigorousness a kind of *ruthless love* (Dragutinović, cited in Rajević-Savić 2005). That constant rush toward a bad critique seemed unexplainable until Petar Kralj, one of the greatest Serbian actors, explained it. I believe the real truth lies in his words:

He's simply like that. He would even be against his own show, sometimes. He is always opposing! And all of that in order to provoke; to stimulate others to thoroughly think about matters and articulate reasons for pros and cons (Kralj, cited in Rajević-Savić 2005).

Thereby, Professor Bajčetić taught his students to think in-depth and concisely. He taught them to reconsider numerous times. This is due to the fact that truth is concealed attractively, so that people accept the lies and deceit; especially nowadays, when people are "buried in various garbage information, coated in disguise, coming from different media such as television, Internet and more and more popularized gossip magazines" (Bajčetić, cited in Rajević-Savić 2005). It is becoming difficult to distinguish the real truth, so it is significant that the Professor's students were taught to seek the truth as the fundamental basis on which to build in the theatre. It is their only beacon in building and creating a character; otherwise the audience will be able to see through that mere image and reveal an actor's unfinished work. The audience or how Professor would say *the eye of the observer*, night after night sits in the audience and puts the actor's creativity under scrutiny, meaning that the truth for actors needs to be crystal clear. And the importance of the audience was always highlighted to his former students; it ought to be remembered that the "actor achieves his character through the audience, as a man completes him or herself through other human beings" (Bajčetić, cited in Rajević-Savić 2005).

As Professor Bajčetić was a theatre director, he felt that he became a real pedagogue at the moment when he actually ceased to be a director. And over the years, whenever he watched recordings of exams and exercises done by his former students, it seemed that he was always seeking to criticise. However, this was not his intention; he always observed and listened to his students with the same passion. He would always mention that he never looked for an unfavourable judgment:

No, I am not looking for criticism. While I watch these recordings today, as well as I did at the time, when the video clips were created, I only think about what students were doing, in order to see whether I was able to advise them with something better, and help them to improve; or how some of their 'good' thoughts prevailed over my 'bad'. Therefore, that was what I was contemplating about; about this process - because like in life as well as in acting everything is unpredictable (Rajević-Savić 2005).

Even though he was very strict with harsh critiques at classes, Professor Bajčetić has still remained a true friend to most of his former students. His home was always, and still is, a safe haven for all of them, night and day; as a nocturnal person he would wittily comment, 'preferably at night, please'. As one of his former students said:

Their [Professor Bajčetić and his wife Boba] home was like a sanctuary. We would go into their house with a load of trouble, and they would listen and later on often occurred to me that in fact we learn from them, and that they also learn from us. And, of course, they were able to listen; the most difficult discipline to know how to listen, to be able to hear, and they understood that. When I leave their home I am completely relieved with some great, some nice new hope every time. Nowadays, my teacher, that strong man, opens the door of his home to some new kids, and even us older,

always smiling (Dragutinović, cited in Rajević-Savić 2005).

The Professor has insisted on building true and deep ties of friendship between his students; to act and react as a group, due to the fact that the theatre itself inevitably requires collective thought, collective movement and collective performance. He has introduced his students to the equivalent truth of devoted and honest friendship as well as love. “Life is not as simple as it seems in daily newspaper publishing” (Bajčetić, cited in Rajević-Savić 2005). The Professor also taught his students to be decent people. Through various exercises, some of them were discussed in Chapter Six he did not educate his students merely as future actors, but moulded them as people as well. I have quoted his former student Slobodan Beštić in the *Introduction*, talking about his ‘changing’ from the first class until his graduation under Professor Bajčetić, and how he thinks that he was actually defined by Professor, not only as an actor but as a man as well. The survey discloses many former students with similar impressions; for example:

Somehow the work on [Anton Pavlovich] Chekhov’s scenes has opened a new chapter in my life and helped me to have the first victory over myself.

Here it might be seen how the Professor used some exercises not only to teach us acting but to search within ourselves as well. The work on Anton Pavlovich Chekhov (the short explanation of the exercises could be found in 4.3) lit the emotions in his students; they found such deep emotions hidden inside them. Professor Bajčetić would often say that emotions were hidden *as a requirement of modern life*; people are ashamed of their emotions as they think that being emotional makes them weak in the contemporary world.

It was hard work for the students, being confronted with their own emotions and weaknesses. The following are some findings from the survey that connect with the previous statement gathered from other, former students:

And again, [the] Professor let me choose the monologue that was not good for me! Bang! I did it frantically, it was a horror. But I realized that one cannot be able to play everything, no matter how



desperately one wants to. I learnt that we should have modesty and the rigor in analysis of our own abilities.

Work on Dostoevsky is the first scratching of the surface of something that could lead to a genuine theatrical act.

Dostoevsky is forever woven into my acting; the need [to seek] for . . . depth in [a] character's lines, a true tone in my voice, and to be able to comprehend the most strangest thoughts of some characters, all that with an extremely simple and reduced expression.

These examples (more about specific exercises could be found in 4.3) show us how the Professor confronted his students with their own weaknesses and qualities. He supported them to dig deep inside and find out as much as they could about their own being, both bad and good. It was not a pleasant thing to acknowledge their own negative characteristics; however, this taught them to always view themselves objectively:

He taught me how to be nice and how to live decently, to save myself from my own bad intentions, but from [the] bad intentions of other people as well. He taught me many things that other people, like my parents and my friends, were never able to tell me, did not know . . . how to tell me. He knew the ways how to approach me and how to encourage me. To this day, whenever I have a dilemma[...] he always advise[s] me in the right way and [...] as for my life and acting doubts are concerned, he is, so I said, as the Supreme Court for me, because at the end I always do as he advised me. I thank him for that (Radivojević, cited in Rajević-Savić 2005).

This section has discussed the atmosphere of the Professor's life, from his childhood through to his teaching days, and explains how and why he became a teacher, as well as the form taken by his mentorship. This chapter suggests that Professor Bajčetić was influenced by his parents,

who were pedagogues as well, to become a teacher. On the one hand, he was determined to educate actors to be aware of their power; on the other hand, he encouraged them to be honest and to live humble lives. As the testimonies of his students demonstrate, his work with his former students, and his influence upon them, has been enormous.

## ***2.2 Theatre, television and radio***

This section will deal with Professor Bajčetić's professional career apart from teaching. He was not just an educator, but a theatre, television and radio practitioner as well. He was assistant director in Yugoslav Drama Theatre in Belgrade from 1957 until 1960, when he became their full-time member. The following list of the Professor's assistant director credits in his first four years of professional work provides information about years of opening nights, writers' names, plays and directors.

### ***Theatre assistant director***

**1957** Sean O'Casey, *The Plough and the Stars*, directed by Miroslav Belović.

**1957** Fyodor Dostoevsky, *The Brothers Karamazov*, directed by Tomislav Tanhofer.

**1958** Ivo Vojnović, *The Dubrovnik Trilogy*, directed by Dr Branko Gavela.

**1958** Branislav Nušić, *Mrs Minister's Wife*, directed by Bojan Stupica.

**1958** Friedrich Durrenmatt, *The Visit*, directed by Bojan Stupica.

**1959** Bertolt Brecht, *The Threepenny Opera*, directed by Bojan Stupica.

**1959** Johann Wolfgang von Goethe, *Iphigenia in Tauris*, directed by Dr Branko Gavela.

**1959** William Shakespeare, *King Lear*, directed by Mata Milošević.

In 1960 Predrag Bajčetić directed his first professional play. From 1960 to 2001 he directed twenty-one theatre performances. Here is a list of published reviews found in *Contributions*. I give the full list of reviews to show the interest of the reviewers in the Professor's work. Also noteworthy are the gaps between some performances which would be subsequently discussed.

### ***Theatre director***

**1960** *Between Reality and Dream, the evening of great monologues dedicated to the memory of Laza Kostic, Yugoslav Drama Theatre (YDP)*

Published reviews:

Jovan Maksimović, 'Monologues of the Masters', *Večernje Novosti*, 19.2.1960.

Slobodan Selenić, 'Between Reality and Dream at the Yugoslav Drama Theatre', *Borba*, 19.2.1960.

Eli Finci, 'The Evening of Great Acting', *Politika*, 20.2.1960.

Milosav Mirković, 'The Evening of Great Monologues – Between Reality and Dream directed by P. Bajčetić, at the Yugoslav Drama Theatre', *Mladost*, 24.2.1960.

Vladimir Stamenković, 'The Evening of Monologues', *Književne Novine*, 26.2.1960.

Božidar Bogdanović, 'The Panorama of Great Accomplishments', *Politika*, 6.4.1962.

Luka Pavlović, 'The Concert of Great Acting', *Oslobodjenje*, 6.4.1962.

**1960** Jovan Hristić, *The Clean Hands*, YDP

Published reviews:

Jovan Maksimović, 'Dramatization of the Ideas', *Večernje Novosti*, 22.10.1960.

Eli Finci, 'Myth without an Aureole', *Politika*, 23.10.1960.

Slobodan Selenić, 'Jovan Hristić: Clean Hands', *Borba*, 23.10.1960.

Bora Glišić, 'Two New Drama Writers', *NIN*, 30.10.1960.

Milutin Mišić, 'The Moral Shadows', *Student*, 1.11.1960.

Dragan Jeremić, 'A Drama Paraphrase', *Savremenik No. 12*, p. 605-609, 1960.

Vladimir Stamenković, 'Two New Topics', *Književne Novine, No. 131*, p. 4 and 7.

**1961** Dobrica Ćosić, *The Revelation*, YDT, the festive Opening Night dedicated to the twenty years of the rise of Yugoslav people in WWII. The most important visits of the play were in The Theatre of the Nations in Paris, France; then in Warsaw, Poland; Sophia, Bulgaria; Moscow and Leningrad, Russia (co-director with Mata Milošević).

Published reviews:

O.B, 'The Revelation by Dobrica Cosić', *Politika*, 24.5.1961.

Eli Finci, 'The Moment of Horror', *Politika*, p. 17, 28.5.1961.

Slobodan Selenić, 'The Formula of Mass Spectacle', *Borba*, 1.6.1961.

Valdimir Stamenković, 'Tracing the History', *Književne Novine*, 2.6.1961.

Miodrag Kujundžić, 'Epic Oratorio', *Dnevnik*, 15.6.1961.

Hugo Klajn, 'The Epitaph for the Creators of the Revelation', *Politika*, 2.7.1961.

Dimitrije Pekić, 'The Revelation – The Most Important Play', *Večernje Novosti*, 25.11.1961.

Milosav Mirković, 'Audience Hasn't Been Neither Secret Nor Snobbish Society', *Borba*, 10.12.1961.

**1962** Paul Claudel, *Exchange*, Atelje 212

**1962** John Millington Synge, *The Playboy of the Western World*, YDT

Published reviews:

Eli Finci, 'Wondrous amalgam of poetry and reality', *Politika*, 20.1.1962.

Vuk Vučo, 'Without Expected Sharpness', *Večernje Novosti*, 20.1.1962.

Milosav Mirković, 'The Lack of Collective Poetry', *Borba*, 20.1.1962.

Jovan Ćirilov, 'John Millington Synge', *Borba*, 21.1.1962

Slobodan Novaković, 'The Playboy of the Western World', *Mladost*, 24.1.1962.

Vladimir Stamenković, 'Synge', *NIN*, 28.1.1962.

Mirko Miloradović, 'The Playboy in Yugoslav Drama Theatre',  
*Beogradska Nedelja*, 1962.

**1964** John Whiting, *Devils*, YDT

Published reviews:

Žarko Jovanović, 'Walled in Luden', *Večernje Novosti*, 13.3.1964.

Vuk Vučo, 'Lust for Life', *Politika ekspres*, 13.3.1964.

Eli Finci, 'The Pathetic Spasm', *Politika*, 14.3.1964.

Slobodan Selenić, 'Without the Original Feature', *Borba*,  
14.3.1964.

Ognjen Lakićević, 'Demonic Pathos', *Telegram*, 27.3.1964.

Petar Volk, 'Eclipse of the Sense', *Književne novine*, 3.4.1964.

Jovan Ćirilov, 'John Whiting', *Borba*, 7.7.1964.

**1966** Georg Buchner, *Leonce and Lena*, Theatre Boško Buha, Belgrade.

**1967** Bertolt Brecht, *Mother Courage*, Serbian National Theatre, Novi  
Sad.

**1971** Kent Anderson, *In the Sand*, The National Theatre in Belgrade.

**1971** Dobrica Ćosić, *The Revelation*, YDT (a revival of a previous production of the  
play).

**1971** Jovan Hristić, *The Terrace*, at The National Theatre in Belgrade.

Published reviews:

Vladimir Stamenković, 'Death and its Shadow', *NIN*, 2.1.1972.

Petar Volk, 'New Temptation', *Književne novine*, 16.1.1972.

Borislav Andjelić, 'Terrace', *Komunist*, 29.1.1972.

Marina Trumić, 'Terrace in Sarajevo', February 1972.

Žarko Jovanović, 'Talented Puzzles', *Večernje novosti*, 23.4.1972.

Andrej Inkret, 'Solid and Gray', *Delo*, 24.4.1972.

Miodrag Kujundžić, 'Bugs in Amber', *Log*, 22.4.1974.

Slobodan Selenić, 'Terrace by Jovan Hristic', *Književnost*, No. 4,  
April 1972.

**1973** A. N. Ostrovsky, *Talents and Admirers*, The National Theatre in Belgrade, dedicated to the 150 Anniversary of Ostrovsky's birth.

Published reviews:

Milosav Mirković, 'Faith did not let us down!', *Politika ekspres*, 4.6.1973.

Muharem Pervić, 'The Good Old Theatre', *Politika*, 6.6.1973.

Žarko Komanin, 'Talents for Fans', *Večernje novosti*, 7.6.1973.

Vladimir Stamenković, 'Tragicomedy in a Low Voice', *NIN*, 10.6.1973.

Petar Volk, 'Revived Good Memories', *Književne novine*, 16.6.1973.

Feliks Pašić, 'How to resemble oneself', *Borba*, 17.6.1973.

Jovan Hristić, 'Theatre, Theatre', *Prosveta*, p.58-59, 1977.

**1974** F. M. Dostoevsky, adapted by Predrag Bajčetić, *Voluptuaries, Karamazovi*, Atelje 212.

Published reviews:

Milosav Mirković, 'More and Less than Dostoevsky', *Politika ekspres*, 17.1.1974.

Žarko Komanin, 'There was no Method', *Večernje novosti*, 18.1.1974.

Vladimir Stamenković, 'Victims of the Metropolis', *NIN*, 20.1.1974.

Muharem Pervić, 'Psychological or Imaginative Theatre about Karamazovs', *Politika*, 23.1.1974.

Vladimir Stamenković, 'Voluptuaries', *NIN*, 27.1.1974.

Petar Volk, 'Contrast', *Književne novine*, 16.2.1974.

Jovan Hristić, 'Theatre, Theatre', *Prosveta*, p. 66-68, 1977.

**1975** John Millington Synge, *The Playboy of the Western World*, The Theatre Vart (Teater Vårt), Molde, Norway.

**1976** William Shakespeare, *Twelfth Night*, The Theatre Vart (Teater Vårt), Molde, Norway

**1980** William Shakespeare, *Hamlet*, The Theatre Trøndelag (Teater Trøndelag), Trondheim, Norway

**1983** William Shakespeare, *Love's Labour's Lost*, Dom omladine, Belgrade

Published reviews:

Jovan Hristić, 'Theatrical Papers', *Nolit*, p. 122-123.

**1995** Venedikt Yerofeyev *Moscow – Petushki*, Atelje 212

Published reviews:

Vladimir Stamenković, 'The Soul on the Palm', *NIN*, p. 44, 24.2.1995.

Maša Jeremić, 'Interrogation of Drunkenness', *Politika*, p. 19, 27.2.1995.

Miomir Petrović, 'Moscow – Petushki', *LUDUS* No. 25, p. 6, 1995.

Petar Volk, 'Moscow – Petushki', *Ilustrovana Politika* No. 1891, p. 21, 1995.

Stevan Momčilović, 'Pixilated train', *Huper* No. 129, p. 52-53, 1995.

**1998** Maurice Joly, *The Dialogue in Hell Between Machiavelli and Montesquieu*, Theatre Ogledalo, Belgrade.

Published review:

Vladimir Stamenković, 'Theatre Postscript', *NIN*, p. 45, 12.11.1998.

**2001** Joakim Vujić, Jakov Ignjatović, Milovan Glišić, Janko Veselinović and Dragomir Brzak, adapted by Predrag Bajčetić *Comedians*, The National Theatre in Belgrade.

**Table 3** *Theatre Director*

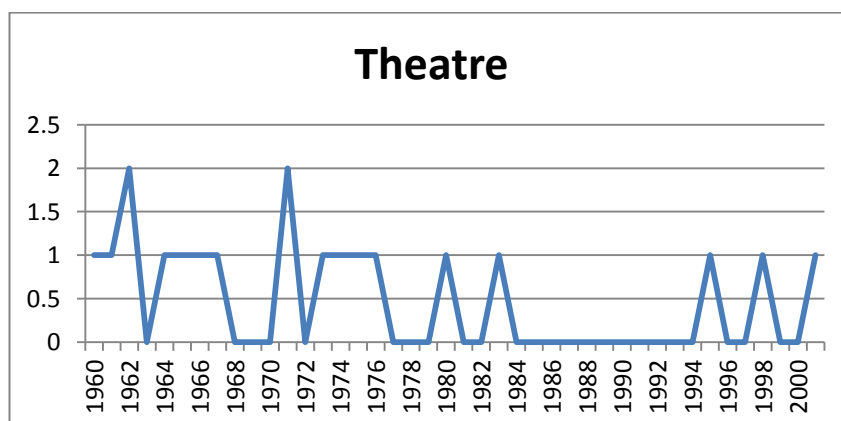




Table 3, *Theatre Director*, shows the frequency of Bajčetić's theatre directions from 1960 to 2001. Several things may be noticed. First, the information in Table 3 shows that Professor's work in theatre was constant until the early 1980s. However, a gap of ten years occurs after that. Nevertheless, if we were to look closely at the list of Professor's productions in Serbia, the gap would be much larger. The last play he directed in Serbia before the previously noted substantial gap was in 1974, Professor's adaptation of Dostoevsky's novel *Brothers Karamazov*, named *Voluptuaries, Karamazovs* in Theatre 'Atelje 212'.

The next three performances (in 1975, 1976, and 1980) were directed by Professor Bajčetić, but in Norway rather than Serbia. There was one more performance directed in Serbia in 1983, Shakespeare's *Love's Labour's Lost* in 'Dom omladine' in Belgrade. It is important to clarify that 'Dom omladine' was not a theatre, it was a cultural centre for youth; there was only one review by Jovan Hristic, who was the Professor's close friend. Therefore, the Professor was essentially absent from Serbian theatre from 1974 until 1995, which was a much more significant gap of twenty-one years. Once again, this could be connected with the persistent need of the Yugoslav government at the time to 'remove' Professor Bajčetić from his public work in the media, as a potentially dangerous person for the government at the time, because he was not afraid to share his political thoughts publicly. More about the Professor's political activity could be found in 2.3.

In addition, the Professor was more obviously and more directly excluded from working in television and radio. There were 'black lists' at the national media with names of people who were forbidden to work for national radio and television. However, there is no evidence of those lists, as they were all mostly destroyed. More about those lists may be found in the *The Black List of Professors* (Cvetković 2012) and will be discussed further on in this section.

Nevertheless, to support my hypothesis that Professor Bajčetić was on those 'black lists', I am presenting a complete list of work for National Radio and Television which was the only broadcasting company at the time. The new television companies were established in early 1990s. From then, there were multiple television companies, but they were all under the censorship of Slobodan Milošević's political system, which was a system of censorship similar to that of

Tito's regime. Starting in 1967, Predrag Bajčetić directed the following series and films on national television and radio.

### ***Television director***

**1967** William Shakespeare, adapted by Predrag Bajčetić, *Seven Hamlets*, TV Series

- THE KING, Hamlet played by Petar Kralj, 5.1.1967. (24 min)
- THE GHOST, Hamlet played by Nikola Simić, 12.1.1967. (22 min)
- THE ACTOR, Hamlet played by Slobodan Perović, 19.1.1967. (22 min)
- OPHELIA, Hamlet played by Petar Banićević, 26.1.1967. (32 min)
- QUEEN, Hamlet played by Dušan Golubovski, 2.2.1967. (27 min)
- THE GRAVEDIGGER, Hamlet played by Zoran Radmilović, 9.2.1967. (26 min)
- HAMLET WHO'S GONE, The former Hamlets: Stane Sever, Tomislav Tanhofer and Raša Plaović, 16.2.1967. (26 min)

**1968** Živojin Vukadinović, *Incredible Cylinder of His Majesty King Christian*, TV film

Published review:

Branko Belan, 'The performance from the top hat', *Telegram*, p.31, 27.12.1968.

**1968** Dušan Nikolajević, *Over the dead bodies*, TV film

Published reviews:

D.O., 'Over the dead bodies', *Politika ekspres* 5.2.1968.

Branko Belan, 'Over the dead bodies as over the trunk', *Telegram*, p. 23, 7.2.1968

**1968** D. H. Lawrence, *The Daughter-in-Law*, TV film

Published review:

Branko Belan, 'Lawrence plus Bajčetić', *Telegram*, p. 23, 21.3.1969.

**1969** Marcel Marshall, *Let's play*, TV film

**1970** D. H. Lawrence, *The Widowing of Mrs Holroyd*, TV film

**1972** D. H. Lawrence, *A Collier's Friday Night*, TV film

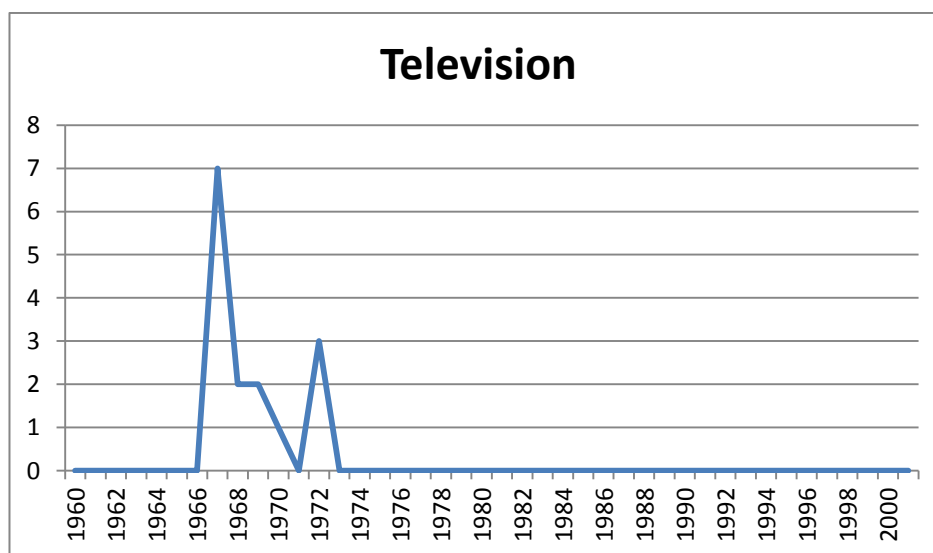
**1972** Leonid Zuhovicki, *Alone, with no Angels*, TV film

Published review:

Mirko Miloradović, 'Small and big things. Leonid Zuhovicki: alone, with no angels, directed by Predrag Bajčetić', *Politika*.

**1972** Nordal Grig, translated and adapted for screen by Boba Blagojevic, *Defeat*, TV film

**Table 4** *Television Director*



**Radio director**

**1963** Christopher Fry, *The Lady Is Not For Burning* (55 min)

**1963** Jovan Ćirilov, *Suicidal Man Or Midnight Walkers* (35 min)

**1963** Jean Paul Sartre, *The Flies* (73 min)

**1963** Michel Butor, *Vazdusna mreza* (57 min)

**1964** John Whiting, *A Penny for a Song* (45 min)

**1964** Eugene Ionesco, *A Stroll in the Air* (51 min)

**1965** Ivan V. Lalić, *Artisan Ianush* (39 min)

**1965** Shanturo Tanikava, *The Coin of 10 Jen* (38 min)

**1967** Peter Weiss, *The Tower* (61 min)

**1967** Nathalie Sarraute, *Silence* (49 min)

**1968** Andrej Hing, *Kortes' Return* (59 min)

**1968** Bjorn Runeberg, *Late Dinner* (45 min)

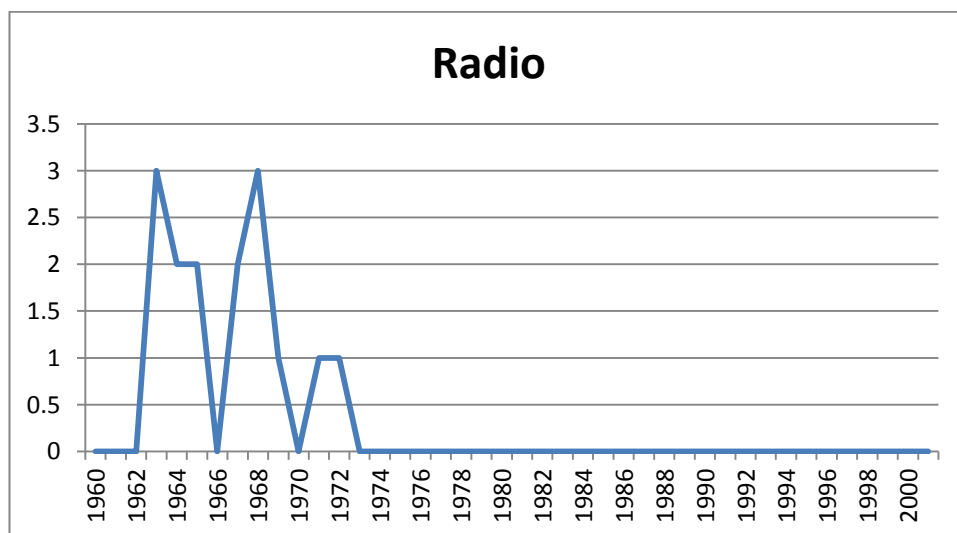
**1968** Karl Wittlinger, *Radio Dance for Two Drops of Water* (53 min)

**1969** Milivoje Majstorović, *Our Friend Pepi* (21 min)

**1971** Jovan Hristić, *Seven Men: How would we read them today* (37 min)

**1972** Jovan Hristić, *The Terrace* (58 min)

**Table 5** *Radio Director*



In the previous listing of Bajčetić's director credits for radio and television, it is obvious that in 1972 his work in radio and television was stopped simultaneously in both media. Moreover, it is clear in both Tables 4 and 5 that he has done no further directing for radio or television since his last television film *Defeat* and his last radio drama *The Terrace*, both directed in 1972.

The following list presents all of the Professor's publications: articles, essays and reviews. From this list of Bajčetić's publications it may be concluded that he wrote some politically *coloured* articles such as *The Theatre Untrod* (1961), *Lunacharsky and his Era* (1967) and *About the Traces of 'Theatre October' Today* (1967). However, his publications from 1968 were only about theatre and the theory of acting in general. At the end of Tito's regime in the 1990s the Professor started to write political articles again. Nevertheless, a year later a new ten-year gap is evident. The list of the Professor's publications will be followed by all of his published lectures, public debates and interviews. This information is useful in understanding the Professor's significance in the field of theatre and acting pedagogy.

#### *Articles, essays and reviews*

**1961** 'The Poet and the Director – announcement of 'The Revelation'', *Danas year I, No. 2*, p. 10.

**1961** 'The Theatre Untrod, the essay regarding one hundred years of the Serbian professional Theatre', *Danas year I, No. 9*, p. 23, 13.9.1961.

**1963** 'The Legacy of Stanislavsky, choice of the writings and comments', *Danas, year III No.44*, p. 10-11.

**1964** 'The Art of Tadeush Lomnický', *NIN*, p. 9, 8.11.1964.

**1965** 'About Dubrovnik's Summer Plays', *Oslobodjenje*, 1.8.1965.

**1966** 'Why to Escape the Past', *Politika*, p. 15, 8.5.1966.

**1967** 'Performance After Performance', *Politika*, p. 17, 1.10.1967.

- 1967** ‘Lunacharsky and his Era’, *Scena*, No. 5, p. 104-117.
- 1967** ‘About the Traces of ‘Theatre October’ Today’, *Encyclopaedia moderna year II*, No. 5-6, p. 43-47.
- 1967/1968** ‘Four Portraits of Important Theatre Persons: A.V. Lunacharsky. M. A. Chekhov, E. G. Craig and P. Brook’, first two were published in *Scena*, 1967, 1968, and all four were presented on the radio, 1967.
- 1968** ‘The Destiny of Michael Chekhov’, *Scena No.3*, p. 276-282, 1968.
- 1968** ‘Gavella’s Monologue: rehearsals of A Trilogy of Dubrovnik’, *Pozoriste No.1*, p.6-17.
- 1968** ‘The Theatre of Panic’, *Politika*, p.17, 15.9.1968.
- 1968** ‘Against Former Avantgarde’, *Politika*, p.17, 22.9.1968.
- 1970** ‘Realism of the Absurd’, *Scena*, No.5, p. 17-25.
- 1971** ‘Problems in education of actors’, *Almanac, twenty years of the Academy of Theatre, Film, Radio and Television*, p. 83-90.
- 1975** ‘Inokentij Smoktunovski, the sketch for a portrait’, *Scena No.1*, p. 73-76.
- 1975** ‘Mirror, or: Speculum’, *Proceedings of teachers and students*, Department of Comparative Literature and Theory of Literature, Faculty of Philology, p. 45-54.
- 1976** ‘About the conspiracy’, the part of the article *About the Traces of ‘The Theatre’s October’ Today*, translated into Norwegian and published in Norway.
- 1977** ‘The legacy and the legend, on the publication of the Meyerhold documents’, *Scena No. 1*, p. 129-135.

**1978** ‘The legacy and the legend, on the publication of the Meyerhold documents’, *Scena No. 1*, p. 123–129. Translated into English by Alan Duff.

**1979** ‘The Act, or: an angel sitting on a stone’, *Proceedings: Book on the Actor*, The IV International Symposium of Theatre Critics and Theatre Scholars: *An actor and theatrical creativity*, Sterijino pozorje, p. 169-185.

**1979** ‘The act, or: an angel sitting on a stone’, *Sterijino pozorje*, p. 213–215, translated by Vladislava Felbabov.

**1987** ‘Dramatic Story’, pp. 5-68, ‘Jovce, pseudo-drama’, pp. 211-226 and ‘Notes’, pp. 259-292, *Drame by Borisav Stanković – book No. 14*, Nolit.

**1990** ‘Concerning Theatocracy, The Rule of the Mob and the Rule of Illusion’, *Scena, No. 2-3*, p. 12-18.

**1991** ‘Concerning Theatocracy. The Rule of the Mob and the Rule of Illusion’, *Scena – English issue 14*, p. 55–59, translated by Nevenka Savović.

**1993** ‘Defence of the Rules’, excerpt from an unpublished manuscript, *Univerzitetska misao No. 1*, p.47, The University of Priština / Faculty of Arts, Priština.

**1997** ‘13 Programmes’, *Journal of FDU No.1*, p. 472-552, by Faculty of Dramatic Arts in Belgrade.

**1998** ‘The Act, or: an angel sitting on a stone’, *Journal of FDU No. 2*, p. 618-641, by Faculty of Dramatic Arts in Belgrade.

**1998** ‘A Mirror, or: A Speculum’, *Journal of FDU No. 2*, p.601-617, by Faculty of Dramatic Arts in Belgrade.

**1999** *The Dialogue in Hell Between Machiavelli and Montesquieu*, adaptation based on a political pamphlet by Maurice Joly, Teatar Ogledalo.

**1999** ‘Petar Kralj as Maksim Crnojevic’, *Petar Kralj* by Ognjanka Milićević, p. 182-184, Savez Dramskih Umetnika, Belgrade.

**2001** ‘Comedians - medallions of old Serbian comedies’, an adaptation of the text, p. 11-77 and ‘The Director’s notes’, pp. 78-80, *Comedians – Programme*, National Theatre in Belgrade.

***Published lectures, interviews and discussions***

**1960** ‘One moment with... Predrag Bajčetić’, an interview, *NIN* 16.10.1960.

**1962** ‘About English Theatre’, a public debate, *Danas, year II, No.41*, pp.10-11.

**1963** ‘Paradox of Stanislavsky’, a lecture, *Delo, year IX, No. 4*, pp. 527-532.

**1963** ‘Voice on the Stage’, a public debate, *Telegram* 1.2.1963.

**1970** ‘About Bojan Stupica’, a public debate, *Pozorište No.6*, pp. 692-715.

**1971** ‘About Serbian Theatre’, a public debate, *Scena, No.5*, pp.30-31.

**1972** ‘About Directing’, a public debate, *Pozorište No.5-6*, pp. 529-578.

**1979** ‘Chekhov as a didaskalos, the note of a lecture’, a lecture, *Scena No. 3-4*, pp. 67-73.

**1980** ‘About reviews’, a public debate, *Pozorište i Pozorišne kritike*, pp. 27-30.

**1998** ‘Paradox of Brecht, Brecht in notes’, a lecture dedicated to the 100<sup>th</sup> anniversary of Brecht’s birth, *Scena No. 1-2*, pp. 22-34.



**2002** ‘About a friend’, an interview by Ivana Dimić, *Književni list No. 2*, p. 2.

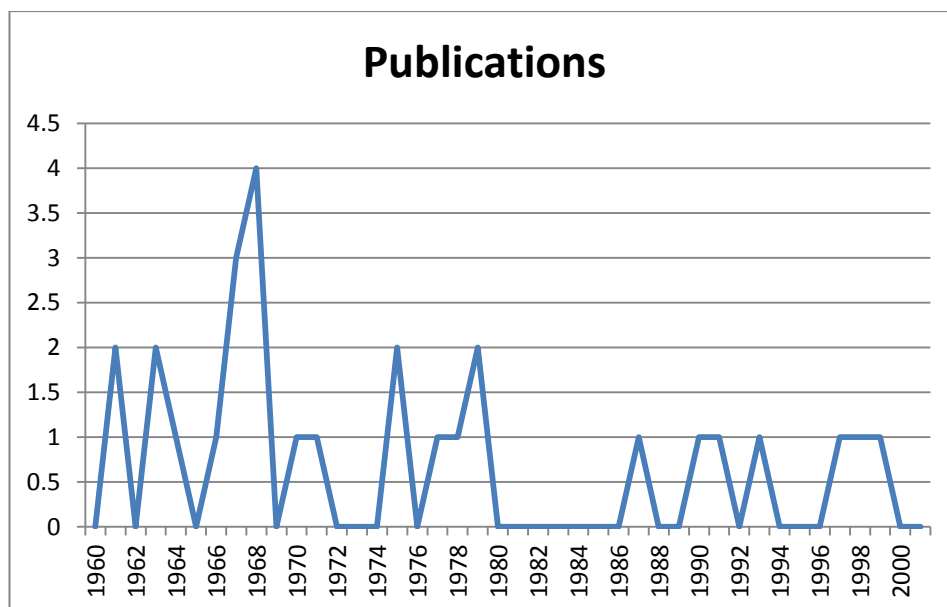
**2003** ‘Auto-bio-graphy’, an interview by Dragan Luković, in *Urban No.3*, pp. 10-14.

**2005** ‘Silence of the angels’, an interview by Marina Rajević-Savić, *While Angels were asleep No.1*, pp. 78-119, Službeni glasnik.

**2008** ‘So, what happened at the end’, an interview by Dragoslav Simić, *1968 – personal histories (80 testimonials)* by Djordje Malavrazić, pp. 140-146, Radio Belgrade 2 / Službeni glasnik.

**2009** ‘Theatre should help us to get out of the chaos’, an interview by Dragan Babić, *Yugoslav Drama Theatre by itself*, pp. 51-119.

**Table 6 Publications**



From Table 4 it may be concluded that after several political articles in 1961 (*The Theatre Untrod*), in 1967 (*Lunacharsky and his era*), and in 1967 (*About the Traces of ‘Theatre October’ Today*), all other articles, essays and reviews are non-political and strictly connected with the theory of theatre and pedagogy of acting.

It is also important to know that his article from 1968, *Political Theatre*, was rejected by Politika, one of the oldest and most important newspapers in Serbia (Contributions 2012). Therefore, the fact that since 1968 until the end of Tito's communist regime, there have been no political articles by Predrag Bajčetić published in any relevant newspapers, magazines or journals may confirm that he was 'removed' from these media as well as from theatre, radio and television, as previously presented in this subsection.

Finally, after the transformation from Tito's communist, one-party regime into a 'multi-party' political system in 1990, there was a huge change in the media; freedom of speech became a true reality. Thus, in 1990, Professor Bajčetić's first political article after 1968, *Concerning Theatocracy, The Rule of the Mob and the Rule of Illusion*, was published in *Scena* and, next year, in 1991, the same article was published in *Scena – English Issue*. However, the totalitarian regime of Slobodan Milošević took control of all the media in Serbia from 1991 until 2000, when Milošević's regime was defeated by the Union of all democratic parties in Serbia. *Concerning Theatocracy* was the Professor's first and last political article published during Milošević's regime. However, Bajčetić did publish one more political publication, an adaptation based on a political pamphlet by Maurice Joly, *The Dialogue in Hell Between Machiavelli and Montesquieu*. The publisher was a private and very small company, 'Teatar Ogledalo', owned by a former student of the Professor, actor Ljubivoje Tadić. More about the Theatre 'Ogledalo' and the performance *The Dialogue in Hell*, as well as about the general political atmosphere in Tito's Yugoslavia and Milošević's Serbia, may be found in 2.3.

Tables 1 through 5 illustrate that Predrag Bajčetić had gaps in his work in theatre, radio and television, and draw attention to the significant gap in the Professor's public life from early seventies to the mid-nineties. When I say 'public life' I refer to his work in the most powerful media, radio and television. That gap could be easily connected with his participation in the student protests against the regime in Yugoslavia in 1968. It may be argued that the Professor was 'removed' from public work, in order to limit his possibly negative influence on public opinion. He was 'removed' from the Serbian theatres, from the national radio and television; and for that period his publications were strictly theoretical and connected with the topic of theatre and acting pedagogy. Regarding 1974, in all tables in this section it may be concluded that the Professor's work was put on

hold in all his professional capacities, apart from his teaching career at the University. Nevertheless, that was also the year when the Professor was supposed to be elected as a full professor at the Faculty of Dramatic Arts. He was in jeopardy of being expelled from the university because his ‘moral and political suitability’ was under suspicion (personal interview, August 13, 2014 and Contributions 2012). To inform the reader of the meaning and significance of the phrase ‘moral and political suitability’ I quote from *Yugoslav Central Committee membership: what the figures show* by Robert F. Miller, a Senior Fellow in Political Science, Research School of Social Sciences of the Australian National University and E. Vance Merrill Research Assistant in the Department of Political Science, RSSH, Australian National University:

From that time [the end of 1971] onwards the official line has been to strengthen the leading role of party bodies in the monitoring of policy implementation and in the selection of leadership personnel. Considerations of “moral and political suitability” have once again become as important as professional qualifications in the staffing of authoritative positions throughout the system, and ideological rectitude restored as a major factor in educational curricula and the media (Miller and Merrill 1979, 71).

Tito’s confrontation with people who had opposing political opinions was very open and direct. The confrontation was conducted in several ‘waves’, in 1968, then in 1971, and finally in 1972. Srdjan Cvetković, a researcher from the Research Department of the Institute of Contemporary History in Belgrade, wrote in the *feuilleton* for one of the most important newspapers in Serbia, *Večernje Novosti*, 29 January 2012:

During 1968, J. B. Tito called government in his public statements to separate the “wheat from the chaff” and to eliminate the university professors who were “corrupting the youth”. [...] At the end of 1971 this was more explicitly pointed out: “What have we done so

far? We haven't expelled anyone from the University of Belgrade; we knew exactly who caused and who the protagonist of the famous students' riots was. It has been known and yet these people are still there. These are individuals, and strangers to us, mostly pro-Western orientated." [...] Similar claims Tito repeated a year later in his opening speech to Serbian Political Active (October 1972), where he once again complained that he had not done enough to crack down on enemies at the University. This time he was even more specific, which meant he was prepared for concrete action (Cvetković 2012).

Therefore, Professor Bajčetić, as a professor and an educator of actors who supported his students in their demonstrations, was marked as one of several individuals from the list of 'morally and politically unsuitable' people. One of the Professor's students came across information regarding the regime's intentions and gathered the whole class to write a letter of support. Students from the class of 1971-1975 handed in the letter to the University committee (personal interview, 13 August 2014 and Contributions 2012).

#### TO THE COUNCIL OF THE FACULTY OF DRAMATIC ARTS, BELGRADE

In connection with the re-election of Prof. Predrag Bajčetić for the duties of professor at the Faculty of Dramatic Arts in Belgrade, the fourth year students of acting, at a meeting held 18.IX.1974, based on the objective exchange of views on the work of Prof. Bajčetić, fully agreed on the following:

Professor Predrag Bajčetić, who accepted us as his students and worked with us for three years in countless working situations and we have had the opportunity and the possibility to know him both as a man and as an educator. Based on all undoubtedly

positive facts, we have unanimously concluded that for us, his students, he has had a consistently comradely relationship that was pedagogically balanced and, as such, very stimulating. This pedagogical coloration has also included above all very energetic work requirements as we shortly thereafter demonstrated in our results. With such attitudes [Professor] received our undivided trust and respect.

In the process of work we felt and learnt that Prof. Bajčetić is able to provide all his professional abilities and generously put at the disposal for his students, to permeate them and ennoble them, which indicates a very high level of a relationship [between professor and students], which undeniably affects all of us as well.

We have responded to Prof. Bajčetić with our trust and we remain confident in that statement.

The sign of his high level of relationship is that Prof. Bajčetić cares about all of us, even on issues that are sometimes beyond the strict official school program's tasks. It means direct involvement [of his students] into the profession [theatre work].

Considering all, the students of the final year of acting warmly welcome the re-election of Prof. Bajčetić and look forward to him as inevitable affirmation of hard work and his professional, pedagogical and human values.

Students of the fourth year of acting (Contributions 2012).

As a result of the letter and student support, Professor Bajčetić was re-elected as a full Professor in 1974. According to the Professor's statement, the reaction of the Council of the Academy for Theatre, Film, Radio and Television was that the letter was of no importance, since – according to the president of the Council --

‘all the students from the Acting department have loving affection toward their professors’. To conclude the whole story about his re-election at the University, Professor added the following: “I appreciate today what once was an act of self-sacrifice and courage” (Contributions 2012).

The Professor’s passionate involvement in politics was a part of his personality. He was politically aware from a very early age. In one interview the Professor concluded:

My generation felt neglected and we mocked ourselves with being reserve players sitting on a side bench; too young to participate in WWII, later on not mature enough to get hold of bits and pieces of political power which were held by the elderly, and finally too old to take part in the contemporary Balkan wars (Luković 2003).

Thus, the Professor’s political involvement was not just a part of the revolutionary atmosphere in Communist Yugoslavia, but part of wider public reactions to current political events at the time. These events in the late 1960s and early 1970s are actually the best introduction to the following section. Professor Bajčetić was been politically active from 1968 to the first years of the twenty-first century. Forty years of political action profoundly influenced his work, as well as that of his students. In the next section I will discuss the Professor’s involvement in important political events, as well as its consequences.

## ***2.3 Politics***

This section will cover the part of Professor Bajčetić's biography concerning his activity in political events in Yugoslavia and Serbia. A general picture of the atmosphere during the period from 1936, when the Professor was born until the present years, will be helpful. The turbulent decades in the Professor's life may be easily represented in one paradoxical fact: he has resided in eight different countries since the day he was born, despite the fact that he hasn't physically moved away from one spot – the city of Belgrade. Firstly, Professor Bajčetić was born in the Kingdom of Yugoslavia (1929-41); then, he lived in a country occupied by German forces in WWII (1941-45); later on in the Democratic Federal Republic of Yugoslavia (1943-46), then the Federal People's Republic of Yugoslavia (1946-63), followed by the Social Federal Republic of Yugoslavia (1963-92), the Federal Republic of Yugoslavia (1992-2003), the State Union of Serbia and Montenegro (2003-2006), and lastly, the Republic of Serbia (since 2006) (Rajević-Savić 2005).

If we look closely at Professor Bajčetić's biography through the political lens it is evident that there were three key phases in his political activity. The first phase was his political activity during student protests in Yugoslavia in 1968. Those protests were the first protests in Communist Yugoslavia under the dictatorship of Josip Broz Tito. The protests erupted after the violent reaction of the police on 2 June 1968 in Belgrade. The police reaction was just an initial trigger for the protests. Professor Dr Milan Petrović from the Faculty of Law at the University of Nis, Serbia, noted that this simple cultural event burst into a revolution:

This action took place on 2 June 1968. It opened a pathway towards the establishment of [the] Belgrade students' revolutionary movement. A large group of students wanted to attend the "Friendship Caravan" that was organized at Workers' University that was located just across the land where the Campus facilities were located. Workers' University auditorium had 400 seats only and they were reserved for the brigadiers –

voluntary physical labourers, who were staying in a settlement near the Campus. When the watchmen tried to stop the students and other “citizens” (most probably the so-called “illegals” – the illegal inhabitants of the students’ dormitory) from entering the building, they tried to break in by force. The fight broke out around 8 p.m. Very soon, a patrol vehicle with three police officers arrived, but they could not establish order. An hour later, a fight involving the use of laths and stones culminated. The performance was interrupted. Around 10 p.m. another forty police officers arrived, now wearing helmets and driving fire trucks, and used batons and hoses to disperse students and other “citizens”. Nonetheless, the number of students started increasing (Petrović 2008, 17).

The whole world was politically simmering at the time. Dr Martin Klimke, Associate Professor of History, University of Heidelberg, Germany, and Dr Joachim Scharloth, Full Professor at the Dresden University of Technology, Germany, noted in the *Introduction of 1968 in Europe: A History of Protest and Activism, 1956-1977* how important 1968 was, not just in Europe but in the whole world:

This ‘magical year’ [1968] can be viewed as the climax of various developments that had been set in motion by the immense speed of the social and economic transformations after the Second World War (Klimke and Scharloth 2008, 2).

The book is a collection of numerous authors and their articles about the political events and protests throughout Europe, but very often reflecting the political situations and events in the United States of America, China and other countries.

On 3 June, the day after the students’ confrontation with the police, the streets throughout the city were empty and Želimir Žilnik, the famous Yugoslav film and theatre director – who won a Golden Bear Award at the Berlin Film Festival, but



who was also one of Tito's victims after the 1968 protests – recalls in his article regarding the fortieth anniversary of student demonstrations:

The next morning, Belgrade seemed deserted and quiet, as if a state of emergency had been declared. Street demonstrations were banned. Newspapers reported that there had been “incidents caused by a group of hooligans,” whereupon students and professors had “occupied” the university and declared an all-out strike (Žilnik 2009).

At the same day, on 3 June 1968, Professor Bajčetić was meeting at the Belgrade Airport a delegation of theatre practitioners from the United States of America, including famous set designer Donald Oenslager and American actor, professor, director, and the founder of the Dallas Theatre Centre and Graduate School of Drama in Dallas, Paul Baker (Bajčetić 2008). While driving to the Academy they saw that some students were hurt and groups of policemen were all around the city. When they came to the Academy people told them of the confrontations. As the protest's centre was at the Faculty of Philosophy, the Professor and his wife Boba went there to support the students (Bajčetić 2008). Very soon after his students decided to ‘take over’ the Academy, the Professor was suspicious about some people who were there to ‘support’ the protests. He noted in his article about those suspicions he had at the time:

[Students approached me] and said they were going to take over our faculty [Academy]. The Academy was just around the corner in Knez Mihailova Street and I suddenly realized that in that group of 30-40 people and a few professors, there were some people that I would not like to see in any demonstrations. It does not matter who they were, times have passed, but those people we all knew worked for UDBA [State Security Service was a secret police in Communist Yugoslavia] or for KOS [The counterintelligence service of the Yugoslav People's Army] (Bajčetić 2008).

The Professor suggested to the students at the Academy that the Action Committee of the protests should be re-elected every 24 hours. They accepted this because he had explained his reasons: firstly, he thought that as many students as possible should have some responsibility in the protests and secondly, the greater the number of ‘guilty’ students the less chance that they would all be prosecuted when the demonstrations ended. He added:

Accordingly, there was no individual who could be pointed to, that could be drawn from the mass, we were all [a part of it] ... For us, that worked very well. The University Committee always chose people who were either related to me or knew me well to ask me why we decided to re-elect the committee “every 24 hours” ... I said “why does that bother you, all we need to do, we have done” (Bajčetić 2008).

From this it is clear that the Professor was not just supporting his students but he was protecting them at the same time. He was there to advise and direct if necessary, to confront and fight if needed; he was there, risking his future work at the university, to stand as an example and a model for the moral obligations of artists by the simple act of support.

The Professor and his wife were regular attendees at the student protests in 1968, along with their friend Slobodan Selenić, who was one of the greatest writers in Serbia of recent times. David Norris, the Head of the Department in Russian and Slavonic Studies, Faculty of Arts at the University of Nottingham, wrote in an Obituary for Slobodan Selenić in *The Independent*:

[...] His chief preoccupation concerned the coming to power of the Communists in 1945 and their destruction of the economic, political and cultural life of his country. [...] His works present the need to confront the truth of history and to build an honest patriotism which respects the patriotism of others. He sees this vision destroyed by the arrival of the Communists in whose collectivist ideology there is no room for the

kind of individual integrity on which his characters construct their goals (Norris 1995).

I am presenting Professor Selenić here as one of the closest friends of Professor Bajčetić and his late wife. It is important as a support to my theory of Bajčetić's political confrontation with Tito's regime to mention the Professors and colleagues of the Professor who were together in the protests. Professor Slobodan Selenić, as well as Professor Želimir Žilnik and Professor Živojin Pavlović, were known to the film-going public and intelligentsia in Western countries through the major European film festivals at the time. Therefore, articles in English exist about their political actions and their consequences. I am including some of those articles to illustrate Professor Bajčetić's political involvement.

Professor Bajčetić recalled, in his interview regarding the fortieth anniversary of the 1968 protests, how sad both his wife and Slobodan Selenić had been, and added:

I know how much my Boba and [Slobodan] Selenić were disappointed [with the outcome of the protests] and how we all comforted ourselves: “well, this demonstration cannot last anymore and when it has to stop, it is good that it stops this way”. [...] The consequences [of the demonstrations] were very dark and very miserable. When I say miserable, I mean all of our disaster that followed after those demonstrations, that sharpened the political climate much more [...] the demonstrations were necessary for some leaders to be replaced with other obedient people (Bajčetić 2008).

Dr Hrvoje Klasić from the History Department, School of Philosophy, University in Zagreb, Croatia, whose PhD thesis was about student demonstrations in 1968 in Yugoslavia, presented in his interview very clearly and precisely how demagogical Tito was and what was his true nature.

[Tito] addresses [students] as ‘his dear children’ [...] Tito placed himself above the situation. [It was] a great demagogy. Tito declares on television that he

understands students and that they have a point in most of their requests [...] he said what students want to hear. But several days later at the Congress of Trade Unions he gave sharp criticism both to the students and to their professors (Klasić 2012).

As noted, even though Tito said that students ‘had a point’ in their requests, he decided to *eliminate* the people who participated in the protests, both students and their professors. Here, *eliminate* means that Tito had a strategy for undermining the influence of his political opponents and he minimised (or even ceased completely) any influence by them (Miller and Merrill 1979, Bajčetić 2008, Žilnik 2009). However, Tito was too clever to do that with everyone at the same time. He prosecuted and eliminated from the University just students and professors who were most exposed at the time of the protests; and all through the next ten years, Tito was dealing with the political and moral suitability of some students and professors at the Universities in Serbia.

Professors in Zagreb did not ‘suffer’ as professors in Belgrade, who joined and supported their students. In Belgrade, [over] the next ten years, professors lost their jobs at the university, or they were not allowed to speak publicly and became *persona non grata* (Klasić 2012).

In this quotation, Klasić presents the nature of Tito’s *elimination* of his opponents. This information can be closely connected with Professor Bajčetić’s work in theatre, television and radio. It can be concluded from the data collected in 2.2 that Tito’s regime *eliminated* Predrag Bajčetić from the public media such as theatre and national broadcasting as the consequences for his support of, and participation in, student protests in 1968.

Moreover, Sonja Liht was part of the Yugoslav dissident movement from the late 1960s as well. In between 1991 and 1995 Sonja Liht was the co-chair of the Helsinki Citizens’ Assembly, a broad coalition of various civic organisations and movements from all European and North American countries. Liht remembers how Tito’s regime repressed its political opponents:

Immediately after the famous speech by Josip Broz Tito, in which he said that students had a point, in front of the entire Yugoslav public and once again he proved his statesmanlike wisdom and cunning. While he spoke up for students, the [Communist] Party and the police [on his request] lashes out and repress the participants in student protests – students, above all. Also professors were persecuted and eventually expelled from the university (Liht 2008).

While this establishes that Professor Bajčetić was one of the possible opponents to be expelled from the University, it is important to note that the regime decided not to fire the Professor until his regular re-election for full Professorship in 1974. Moreover, the authorities chose him to conduct the construction process of the new Academy building. Even though one could conclude that Professor was given an honour in conducting such an important initiative for the Academy, actually the regime used that to preoccupy the Professor and *eliminate* him from public life. Forty years later, the Professor wrote about the new building and the final consequences of the 1968 demonstration:

In the end, after the demonstration, it was thought [by Tito's government] that there were four extremist faculties: Faculty of Philosophy, Theatre Academy, Academy of Fine Arts and the fourth is, Faculty of Law - these were extremist faculties that needed special attention. The government has paid attention to these faculties. Faculty of Philosophy was later constructed a new building and we were moved to Novi Beograd and were given the new building as well. Therefore, those were the consequences of the demonstration, too (Bajčetić 2008).

To make it more understandable to the reader it is important to explain that the new building for the Academy was moved to Novi Beograd. The old building was in Knez Mihailova Street, which is in Belgrade's city centre, close to all governmental buildings and offices. Novi Beograd is about ten kilometres from

the city centre and is on the other side of the river Sava, which means that it is connected to the city by a bridge. The intention was to move the possible ‘trouble makers’ far from the city, so that it was possible to shut the entrance to the other side of the river by closing the bridge (this actually happened during some demonstrations a few times under Tito’s and Milošević’s regimes). That was the meaning of the ‘consequences’ mentioned by the Professor.

Bajčetić was, also, one of few professors who supported their students at the time. Those professors were repressed in the following period by Tito’s government but, as the Professor would say, ‘they took this stand as one more university lecture to their students’. By that he meant that the moral obligation should always lead us in our public work, no matter what the consequences might be.

However, Bajčetić not only supported his students, but his colleagues as well. He was one of the three who publicly voted against the expulsion of some professors at the Academy after the 1968 protests. One of the prosecuted professors supported by Bajčetić was Professor Živojin Pavlović, who was expelled from the Academy directly after the 1968 protests. He was cited in the Programme for the Exhibition *June '68 / Student protests in Belgrade* in 2008: ‘Živojin Pavlović’s book *Sputum full of blood* ends with an interesting statement: “The defeat of the student revolt has been complete. Except on one level: the moral”’ (Programme 2008, 7).

Professor Bajčetić told his former students not to be ‘idiots’ in their lives. I remember once in class, when he started a discussion about the political situation in our country, some of the students were not interested in the topic. The Professor begged us ‘not to develop into idiots’. We were confused by his request, until we discovered that the true meaning of ‘idiot’ comes from an ancient Greek word referring to a person who is not involved in the democratic government of the polis (city state), and who is leading a dishonourable life. Ivan Hannaford, an assistant director for academic affairs at Kingston University in England and who was visiting fellow of Wolfson College, Cambridge, writes about the meaning of ‘idiots’ in Greek culture: “The Greeks referred to those who lived outside the realm of public life and politics as idiots – ἰδιῶται” (Hannaford 1994, 8).

In this way, Professor Bajčetić insisted that his students possessed political awareness. He also held the opinion that no one can be simply apolitical, apart

from church leaders. The Professor taught his students to be strong enough to confront every injustice and to be prepared to act and react, not just in our everyday lives but in all important political and cultural events as well. As actors are public persons, his students were encouraged to make people (their audience) aware, through their public work, of the political actions of the government and consequences that may follow. To conclude this section about the Professor's political activity, I have chosen a quotation from his article '*So what were we greeted for...*' regarding the fortieth anniversary of 1968 protests:

Therefore, when necessary, one must act politically. I do not do politics and I did not want politics to be my profession, but as a citizen I have to think politically, and I have to choose politically (Bajčetić 2008).

In short, this was the point that students took from his classes as well. If we do not choose politically we lose our chance to speak up for the life we want to live. Or to be more precise, we would let other people choose the government and political environment they want. We would be, as the Greeks would say, 'idiots'.

The next key stage of Bajčetić's political involvement was under Slobodan Milošević's regime, from 1990 until 2000. In Serbia on 9 March 1991 over one million people demonstrated, asking for Milošević's resignation. The Professor was there confronting the regime, again. However, I could vividly remember the student protest in 1996-97 because I was a part of it. Bajčetić was the one of the first Professors who supported us. The student demonstration against Milošević's regime started as a protest march from the University building at the Students Square, past the television building to the main building of Milošević's government; every day from 12 p.m. to 2:30 p.m. From 3 p.m. the general public protest continued. A few days later students and Serbian people together decided to protest every day, day and night. The Professor and Boba were there every day and night.

Then another great demonstration took place [students and general public protests against Slobodan Milošević's regime in 1996/97] and Boba and I were marching on daily basis, as we have realized that we

have lost so much as a nation, and too much for one country (Rajević-Savić 2005).

And finally, after three months of the protest, Milošević acknowledged the results of the local elections, whereby the opposition parties won the majority of the city authorities in several major cities of Serbia. That was the first victory over Milošević's regime.

However, the peak occurred in 1999, which was the Professor's third phase, when all the opposition parties were united against Milošević's regime during the new elections in Serbia. In 1998, Professor Bajčetić directed a play based on Jolie's 'Dialogue in Hell Between Machiavelli and Montesquieu', with leading roles played by Ljubivoje Tadić and Branko Vidaković, both actors from the National Theatre in Belgrade. In the pre-election period in Serbia in 1999, the Professor travelled around Serbia with the play, presenting the ideology of Slobodan Milošević through the character of Machiavelli.

The most significant event was probably when The Movement for Democratic Serbia (Pokret za Demokratsku Srbiju) was founded in August 1999 (B92, 1999). Even though Professor Bajčetić has never been a member of any political party, he was a co-founder of this party, which very soon became a part of the union of the opposition parties in Serbia named the Democratic Opposition of Serbia (DOS).

With the play "Dialogue in Hell Between Machiavelli and Montesquieu", performed by theatre group 'Mirror', starts the election campaign for the Democratic Opposition of Serbia [DOS] in Kikinda [...] The show will be held in the yard of Kikinda Youth House [...] "This is a unique example where theatre group enters into the political campaign, but in Serbia apparently everything has to be unique," said Ljubivoje Tadić, adding that this play is "a critical theatre in which the audience is not just a set of viewers but also an active participant who has become increasingly involved; at the end of the play by ballots one should choose between Machiavelli and Montesquieu". The



campaign continues with the performance presentation  
[...] in 17 cities in Vojvodina and Serbia (B92 2000).

This is news from B92, the only media that supported the opposition leaders in Serbia in Milošević's regime. This radio and television station was a force behind many protests during the turbulent period of Milošević's regime. B92 won the MTV Free Your Mind award in 1998 as well as many other awards for journalism and human rights. In this news could be seen that the play directed by Professor Bajčetić toured Serbia to awaken people to the need to be politically engaged and make them aware of the danger of Milošević's regime. A further report on pre-election campaigns and Bajčetić's *Dialog in Hell* comments on his dual identity of theatre director and political activist:

On Tuesday, Predrag Bajčetić and well-known student activist Boris Karajičić as representatives of the Movement [for Democratic Serbia] talked with the students members of 'Otpor' ['Resistance'] [...] "Finally, it's time to take our destiny in our own hands and not to be blind, but all by democratic means and through democratic institutions," said Lieutenant General Momčilo Perišić, the former chief of the Yugoslav Army, at the forum held in Kragujevac after the show 'Dialogue in Hell Between Machiavelli and Montesquieu' on Tuesday night (Nikolić 1999).

The play was delivered not only in theatres and cultural centres throughout Serbia, but also on the banks of the Danube and Nišava rivers, open field areas, town squares and city streets (Rajević-Savić 2005). The Professor remembers the audience's reactions to one of these performances:

It was very cold, several thousands of people, maybe ten thousand people, looking at their [actors'] faces on big screens because they are very far away [from the audience], but the sound system is very good; every sentence of Machiavelli was followed by the noise of whistles in audience, and each sentence of Montesquieu

was followed by applause in the audience (Bajčetić cited in Rajević-Savić 2005).

Later on in his interview, published in 2005, the Professor shared his thoughts about the power of art. He talked about his observation of the audience during the play, where the audience was not a small group of a few hundred people, but several thousand. He always warns that one should just listen carefully. It's a general statement that the power of art can be very dangerous, such as in Hitler's Germany or even Stalin's Russia, but when someone experiences it for themselves it becomes scary:

You know, I've always believed that the basic purpose of art, the basic sense of theatre, lonely path to the viewer, the way to a man, and there I saw the power of theatre: when he [Machiavelli] addressed the crowd, and the crowd responded, I was afraid of that. And what if such power sometimes does not speak in front of people but the mob? How totalitarian dictatorship rests on the power of influence, where it plays a major role, of course, television today, on the power to convert an idea into ideology (Bajčetić cited in Rajević-Savić 2005).

To conclude, the Professor's political activity was not significant just at the educational level at the University, but he also shaped his students' personalities as well. He insisted that one should always be capable of making a distinction between good and evil, both within ourselves and around us; by doing so, performers can then direct audience members to the paths of decency and kindness. He believed that one should invariably be strong enough to confront every injustice and to be prepared to act and react, not just in our everyday lives but in all important political and cultural events as well; to be aware of our public influence as performers is to protect the importance of national values at the same time.

Moreover, the Professor was of great importance in raising the general awareness of the consequences and the dangers of Milošević's regime. The most important fact is that Milošević's regime was over in 2000 and the DOS won the elections.

The main goal and the purpose of the political activity of Professor Bajčetić were successfully achieved.

## ***2.4 Summary***

This chapter summarises Predrag Bajčetić's biography through social and artistic lenses, to help the reader understand the political atmosphere during which the acting training method was created – the obstacles he faced and the outcomes of his involvement in public life in Yugoslavia and Serbia, from the 1960s through to the beginning of the twenty-first century.

Section 2.1 presents general information about the Professor alongside the presentation of his teaching career at the Faculty of Dramatic Arts. This section covers both perspectives on his career: through his own perspective and through the lenses of his former students. 2.1 illustrates his immense influence on his students and what it was in his mentorship that students found of crucial importance in their future work in theatre as actors.

The Professor's work in theatre, television and radio, as well as his publications, were discussed in section 2.2. Through the considerable number of theatre, television and radio productions it is clear that Predrag Bajčetić has had immense experience in the field. However, the most important information given in 2.2 is why there are so few writings about the Professor. As a politically active artist, his work, apart from his teaching at the university, was strictly controlled and even restricted.

Political consequences, introduced in 2.2, led the reader to section 2.3, which focused on Bajčetić's political activity. There were three crucial time periods in the Professor's political engagement: student protests in 1968; anti-Milošević protests in early 1990s; and his active political involvement in the elections in 2000. The importance of this segment of Bajčetić's life is not just that his political activity *coloured* his life, personally and professionally as an actors' educator, but also because he taught his students always to be aware of their influence on Serbian public life and to use that to educate and enlighten their audience, no matter what the consequences might be.

## **CHAPTER THREE: Analysis of Key Writings**

### ***3.1 Analyses of two of Professor's articles***

Although the title of this chapter was suggested by Jonathan Pitches' *Vsevolod Meyerhold*, the general format was inspired by Bella Merlin's *Konstantin Stanislavsky*. Following the construction suggested by the Routledge Performance Practitioners series, this chapter presents an analysis of two key writings by Professor Predrag Bajčetić.

These particular articles have been chosen because of the impact they had – not only on the development of the acting training programme in the Faculty of Dramatic Arts (FDA) in Belgrade, but also on the Professor's unique acting training method. While it was difficult to choose the most relevant writings from such a diversity of essays, articles and reviews, I have selected *Problems in actor education* and *13 Programmes* because they are the best representation of the Professor's work, in terms of the educational systems and methods throughout the western world, the problems of pedagogical approaches, and the evolution of the acting programme at the FDA in Belgrade between 1954 and 1999. These two articles will reveal the influences on the creation of the Professor's method, and the problems that helped him to improve the method over the years.

The article *Problems in actor education* will be analysed first, not just because it was written before *13 Programmes*, but also due to the fact that it acknowledged the celebration of the 20<sup>th</sup> anniversary of the FDA and functioned as a trigger for change in the educational programme for actors. This change, which had a significant impact on the curriculum, is the topic for the second article *13 Programmes*.

Bajčetić's article *13 Programmes* represents all the changes in the curriculum, followed by the Professor's notes regarding the problems in the creation of the acting programme. The article illustrates the artistic, social, and political circumstances in which the programme was developed, including the political pressure that limited the freedom of research processes at the time.

### 3.2 '*Problems in actor education*'

Since the dawn of theatre, many people have tried to find a key for the best acting training method. The ancient Greek theatre practitioners such as Aeschylus, Sophocles and Aristotle – through to Shakespeare, Molière, and Goethe, as well as the many contemporary theatre practitioners – have all been puzzled and intrigued by acting itself, and thus have searched for the most effective and useful acting training methods. However, I would dare to state that the biggest step forward was achieved in the beginning of the twentieth century, when Konstantin Sergejevitch Stanislavsky constructed his *System*, and later on, his *Method*. Stanislavsky's work was the starting point for almost all theatre practitioners in the twentieth century, starting with his former students Vsevolod Meyerhold, Yevgeny Vakhtangov and Michael Chekhov, followed by Stanislavsky's most rigorous opponent, Bertolt Brecht; but also for Eugenio Barba, Jerzy Grotowski, Lee Strasberg, Sanford Meisner, and many others who created their own new methods. However, no one yet has found and proven that the best method for actor education has been invented. Furthermore, in that ocean of theatre practitioners from all around the world, there have been a vast number of them who were not known to a wider audience just because they were from small, usually non-English-speaking countries. One of them is the subject of my thesis.

After fifteen years of his educational career, in 1971, Professor Bajčetić chose an interesting way to approach the topic of acting pedagogy, in his article *Problems in Actor Education*. He pointed out the problems in all relevant educational methods at the time, hoping that such an approach could lead us to create the most suitable acting training method with the most beneficial educational model for professional actors. The Professor wrote this article for the twentieth anniversary of The Academy for Theatre, Film, Radio and Television in Belgrade, with the intention of improving the existing acting training programme. In my discussion of this article, I emphasise the educational problems for a modern actor in general, not just the connections with the Academy programme.

The Professor recapitulates all the changes that occurred in the first twenty years of the Academy, pointing out the fact that there is a significant amount of work to

be done in the future. Also, he writes about the new building that is going to be finished very soon (1974) and points out that new facilities are going to force them to rearrange and rebuild the new programme so that the educational needs of modern actors may be met. The Professor indicates that the twentieth anniversary of the Academy occurred in the same year (1971) as the one-hundred-year jubilee of the first acting school in Belgrade. The discussion about the first Belgrade school of acting actually connects all the other parts of the article, including discussion of what the school was supposed to be in 1871, with all the associated problems and benefits; what the new tendencies in theatre require from the school at the time when the article was written (1971); and what the school should become in the future.

In the first part of the article, Professor Bajčetić justifies the need for actor education. He recalls the doubts at the time, regarding the establishment of the Academy twenty years previously, pointing out the infatuation of those people, who doubted that any school is good for arts, with Stalin's regime and their Proclamation just after the Russian Revolution of 1917:

‘No academies - art, music, theatre ... are necessary; On the contrary, they are detrimental. The real life of art was always passing by them. The art is taught from artists and from life itself, not from the patented professors. The best examples are poets and writers. Each artist has authoritative disciples, even if he/she does not get in direct contact with them’ (Proclamation quoted in Bajčetić 1971, 84).

However, the Professor comments in his article on the proposed ideas of the Russian regime at the time of the proclamation:

Revolution, however, did not destroy the schools. Kerzencev, one of the leaders of the ‘Proletkult’, wrote a year or two after the revolution that practice has shown that all opponents of the theatre school - “those who consider it as the rest of the bourgeois past, they themselves fall under the influence of the most fatal and arch-bourgeois dilettantism.” (Bajčetić 1971, 84).



The Professor suggests that there was doubt regarding the oldest and most primitive models of actor education, called 'emulation of the model', or 'the Guild'. However, there are two types of educational models recognised in the article. The first is the oldest model in acting training, whereby a student-beginner looks up to an actor/teacher as a role-model, the same model that the first school in Belgrade had used in actor education. The second model recognised by the Professor opposes the previous one. In this model there is a group of students (in 'The Guild' there is just one student), and there are also classes which are more complex. The complexity also refers to the relationship between students and teachers, which must be a close one, as actors are supposed to work with personal emotions. Furthermore, teaching methods are thoroughly organised and targets are carefully planned, allowing the classes to be more systematic and serious, and thus establishing this type of acting training as a serious subject for academic studies. In that general model, the Professor distinguishes a few subgroups as well, which will be discussed later.

'The Guild' educational model, as the oldest and more primitive approach, has no systematic and scholastically organised education. This model of actor education is therefore very risky because a young actor mostly repeats his/her teacher's decisions, without developing any deeper understanding of the process (Bajčetić 1971, 84). When the time comes for the young actor to start his career, there are two possible outcomes. The first path is merely a physical and emotional repetition of the teacher's acting solutions, which often looks constrained and inhibited on stage. The other path is to try to gain freedom from the teacher's strict rules, in order to find a more personal artistic expression. One of the reasons for the popularity of this model among some students is because young artists need a mentor's support as their primary model. According to Professor Bajčetić, the contemporary school of acting has to integrate that need, but on the other hand it has to suppress it at the same time. Therefore, the problem is how to allow students to look up to their teachers, while still preserving their own personalities, and how to prevent repetition of already achieved solutions. This means that the teacher in the modern school should inspire students by suggesting solutions, but prevent them from 'copy-cattin'g'.

The second approach suggested by the Professor consists of implementing four subgroups of different educational models. As there were no specific names for those models, I have named them, for the purpose of this thesis, as follows: ‘Acting courses’, ‘Traditional schools’, ‘Specialised courses’, and ‘Semi-professional schools’. These models have the same common denominator: they are unlike, and may even be completely opposite to, ‘the Guild’. The subgroups can be determined by the degree of distance from the first model. There had been various attempts in Serbia since the 1870s to establish an acting school. After WWI and WWII, according to the Professor, theatre people (including actors, directors and writers) gathered students in groups, established drama studios and formed temporary schools within some theatres. All these models had similar problems. They had been created because of the need for the renewal of ensemble theatres. That was the fastest and easiest way to attract and superficially educate young actors. Therefore, these schools were without real programmes, without solid plans, and were largely dependent on experienced theatre practitioners. The Professor cites one of Serbian theatre’s chroniclers, Milan Dedinac, who said that those schools used the model of ‘Acting courses’ more than real schools, and added:

“They have not gained the necessary general knowledge; not worked on the setting up of [the] actor’s voice; not enough, neither systematic nor uniform, studied and researched natural musical resonance of speech, which every actor must find in himself ... have not paid attention to ‘release of the body ... ’; even the most basic movements on the stage were not taken into care” (Bajčetić 1971, 85).

This is where the problem lies when it comes to those ‘Acting courses’. Nowadays, the same problem may be found in some theatres and drama studios. The Professor also emphasises that there is a lack of systematic work with students, so that their education is incomplete. Students get used to meaningless tasks and collect apparent knowledge, meaning that they would perform the exercise correctly at class, but they wouldn’t know how to use that on stage; they learn by rote rather than being stimulated to think creatively. The Professor therefore suggests that the result of that model of education is a mass of ill-trained

and under-educated actors, most of whom have no talent whatsoever. Moreover, the Professor adds that even talented students who receive their knowledge under this model of education suffer from the lack of training and education, which led to the same problem as in 'the Guild' model.

The other subgroup is that of 'Traditional schools', the model of education that can be found in some schools that maintain a specific style, originating from an historically important form of theatre. The Professor indicates that there were only three schools with this model of education at the time: the Conservatoire Comédie Française, Paris, France, the school within the Moscow Art Theatre (MHAT) and the school within Vakhtangov's Theatre in Moscow. Tradition is a problem for this model, as the Professor suggests:

Acting cannot be enriched by tradition, like other arts;  
It remains only to live its own life, which always means  
breaking up with tradition. If it is traditional, it is not  
alive, at least in the European theatre, where tradition  
means something completely irrelevant: keeping the  
shape and characteristics of an outdated style, an empty  
shell of an expression. In the Eastern theatre traditions  
can be maintained; acting is there less a source of  
creativity and more a form of communication,  
transmission of the symbols of the past and its rituals  
(Bajčetić 1971, 86).

Thus, the importance and historical significance of these schools inhibit their own development. The Professor also argues that those schools continually foster forms of theatre that already exist, which not only stifle new forms but disable 'reviving of beginner's activity' (the freshness and energy of a beginner's commitment) as well. The Professor cites Branko Gavella, a famous Croatian theatre director:

Beginners activity is ... 'a major educational stimulus ...  
because fresh activity is certainly one of the most  
fundamental designations of artistic orientation'  
(Bajčetić 1971, 86).

Therefore, in this model of education, the school becomes a slave to its tradition. What actually becomes the main problem of these schools in actor education is the fact that what was declared as a style of a theatre actually becomes mere routine and simple pattern, without any creativity whatsoever. The actor is unable to develop himself/herself because he/she is limited by what the theatre once was. In that regard, the great theatres ‘destroyed’ themselves with their former glory.

Professor Bajčetić adds two more subgroups, which are rarely found in Serbia: ‘Specialised courses’ and ‘Semi-professional schools’. The first one is the private school with a reduced programme. Consequently, there are not enough subjects within the programme, and usually it is a model of specialised courses, such as some schools of pantomime in France. Hence, this is useful only as a form of additional education. Even though it has great further scholastic potential, it cannot be a good school offering a complete education, which is absolutely imperative and necessary for professional actors.

The last model mentioned in the article is the model of ‘Semi-professional schools’, such as schools within some universities in the US. Those schools offer the initial acting education and have a model of education similar to drama studios. Therefore, such schools are subject to the same deficiencies as drama studios.

Professor Bajčetić concludes that after twenty years of the Academy’s development, professors were able to gather all the relevant information on the advantages and disadvantages of professional development. The Academy, finally, was physically moving to the new, contemporary and more functional building. That moving-in required branching out of the previous educational model into a new thoroughly constructed curriculum, as all the vocational subjects such as Diction, Stage Movement, Stage Combat, Ballet, Voice Techniques and Acrobatics got their own working spaces with all the necessary equipment. According to the Professor, education based on self-research, as actors themselves are their only instruments, or as Peter Brook said “The actor has himself as his field of work” (Brook 1995, 66), followed by university-level teaching of both theoretical subjects and practical skills, must retain traits and characteristics of the Academy educational system. And the new programme, after several years of testing, had been accepted:

The program is based on the thesis that play is the base for the acting art and elements such as action, conflict, character, style and genre should not be interpreted from the perspective of a single aesthetic doctrine, also actors in the school shouldn't be prepared just for one type of theatre (e.g. 'classical' theatre with realistic acting). Work in school has to be technical preparation of students for the free creativity in the theatre that he/she chooses, or that he/she creates (Bajčetić 1971, 89).

Later on, the Professor suggests in his article that a school should be a 'laboratory of new explorations'. Many theatre groups, actors' studios and acting schools strove to achieve this, but the laboratories of Grotowski and Barba accomplished it in very unique, rich and interesting ways at the time when the Professor's article *Problems in Actor Education* was published in 1971. The Professor asked questions: are students able to organise themselves, to create their own theatre groups that will be the embryos of future theatre? Can students choose theatres and subjects for their education? Are we set up to prepare special courses for pantomime, or commedia dell'arte? How long would graduate students need to be in constant contact with the Academy? On the other hand, if they need to stay in contact with the Academy, how in fact should they be encouraged to return to school for the new specialisations? Is it possible to achieve Stanislavsky's goal that the school produces a group of actors united by the same aspirations? Can new laboratories and an Institute be organised at the Academy? Can the Academy provide work for graduate actors at the Institute at the higher level? Can we find a new form for these laboratories? The Professor suggests that all those options should be tried and tested in the future.

I agree with Professor Bajčetić's conclusion, and I would like to summarise that there are two basic groups of actor education models. The first one is 'The Guild' model, where the student emulates the model (his teacher); the second one is the model with a group of students and constructed programmes. The latter one has its subgroups, such as drama studios, temporary schools within some theatres, schools that foster specific styles, private schools with specialised courses, and the

semi-professional schools at some universities. All these models have the one basic problem, whereby an actor is neither properly educated nor trained for the professional theatre. Therefore, these models provide a superficial education and produce quasi-actors. Hence, the school needs to have thoroughly organised acting training methods, followed by a university-level education in theatre. This suggests that the training cannot be done in one or two years, as is often the case with other educational approaches. Instead, a minimum of three years is necessary for a student and a teacher to accomplish all the tasks mentioned in the article.

However, we live in the world where everything is fast, even education. Unfortunately, students ask for instant solutions and want to achieve success quickly. However, there is much that needs to be done with an actor's voice, body and speech; there is an enormous range of techniques that an actor should be aware of; there is a history of theatre that should be known; there are magnificent writers whose works should be read. There is a lot of training that should be done before we step into the theatre, hoping to become actors. I still do not know the answers to the questions raised by Professor Bajčetić. Nevertheless, I am eager to search for the answers. However, I am convinced that 'instant programmes' in some schools and drama studios are not a stepping stone for the real professional actor. What is needed is something much more dynamic:

Only by exploration of new forms, by creating a school that lives out of theatre, but lives for theatre as well, it is possible to return the youth and the freshness to the stage, without which the art cannot survive (Bajčetić 1971, 90).

### 3.3 '13 Programmes'

In this section I analyse the article *13 Programmes* by Professor Bajčetić, written in 1997. The article outlines the changes made to the Acting programme at the Theatre Academy, from 1958 through to 1986, when the full Acting programme of the Faculty of Dramatic Arts was published. The programme has been used in this form ever since.

I chose this article as one of the most significant for the development of the acting training programme because it presents not just the final model of the programme (itself of importance), but it covers the whole thirty-year process of evolution of the final programme: the first programme of the school (1958), followed by the modification of the programme over a duration of thirty years (1958-1986). Moreover, as the article was written ten years after the final programme was published (1997), all of the changes from one programme to another were accompanied by the Professor's comments and explanations which is actually a forty-year process of development of the programme at the Faculty of Dramatic Arts.

As a motivation for writing his article, Professor Bajčetić quotes his own statement from one of the meetings of acting professors, on March 27<sup>th</sup> 1986:

Stop requiring new programmes whenever you feel like it. For 28 years we have had 11 programmes, and even more. Laws don't create the world, but the world does create laws (Bajčetić 1997, 1).

As early as 1986 the Professor had the idea of charting the development of the programme; ten years later he carried out this task. He also believes that even the simple list of the terms used at some stages discloses not just the changes of the style, but also what had been promoted, willingly or unwillingly, at the time of the programme's development, as well as the *freedom* that was either won or lost. When he uses the word *freedom* he thinks of the existence of choices, of the freedom of the professors at the time to develop their own programmes with their

own ideas and methods useful for students and their acting education, instead of the one and only *idea* proclaimed by the government.

The Professor was not aware of the existence of any previous programme in the period between 1948 (when the Academy was founded) and 1958 (when the first programme was devised). Probably, there were some rules and acting techniques that were taught but there were no written or spoken facts about it. No previous programme had been published and no one had ever spoken about previous programmes, so the formal one used for the Academy in 1958 was the first programme (Bajčetić 1997, 1). Therefore, the article starts with the first formal programme from 1958.

Professor Bajčetić believes that an acting programme should never represent a mere bundle of archaic and obsolete rules and principles, nor there should be a random list of needs and demands. The real question of why there should be a teaching system for actors in contemporary acting schools actually lies within a complex construction of a professional scholastic acting teaching system. According to the Professor, the teaching system is comprised of carefully picked and interrelated terms. Therefore, the teaching system itself eventually ceases to exist if a formal concept of terms is not firmly established and presented in a particular order (Bajčetić 1997, 2).

Following his own idea of the importance of terms and their correlation, throughout these 13 programmes the Professor outlines the thirty-year pursuit for appropriate terms, by that I mean specialised terminology that is used by staff and students as the vocabulary of the acting programme, and the constant need to find the relevant correlation between already chosen terms:

If the terms are randomly selected and listed, they reveal the chaos which has two possible sources: either *dilettante habits*, both of professors' and students' in origin, which arise in contemporary theatre as old habits, trite and deadly empty - or *blurry trendiness*, which can be easily accepted, but too hard to get rid of and forget; it has everlasting impact: disabling actors, limiting their gifts (Bajčetić 1997, 2)



The article presents each programme in a chronological sequence. However, that construction will be not followed in this analysis. For the purpose of this thesis it will be more useful to follow how the programme of Year One of the study was changed through the years, and then to check the same for Years Two, Three and Four as well. Also, not all the programmes will be presented in full, but only the first (1956) and the last (1984) for each year of the programme, with comments on what was changed during those years. Moreover, only the most substantial changes will be identified and discussed.

## Year One

Table 7 shows the acting programme for Year One, from 1958, presented as the '1<sup>st</sup> Programme' in the article *13 Programmes*; this programme was already in use when Professor Bajčetić began teaching.

**Table 7** *1<sup>st</sup> Programme - Year One*

<p>YEAR 1 – I SEMESTER</p>
<p>The task of the first semester is to introduce the candidates to the basic elements and through appropriate exercises to examine their ability.</p> <p>Theoretical presentations and exercises include elements of:</p> <ol style="list-style-type: none"><li>1. Imagination;</li><li>2. Attention;</li><li>3. Action;</li><li>4. Relaxation of the muscles.</li></ol> <p>Candidates work on voice techniques as well.</p> <p>It is recommended that the scripts for exercises should be taken from classical literature.</p>
<p>II SEMESTER</p>
<p>Work continues on the elements of acting, moving on to the work with the text. Theoretical exposition and appropriate exercises include the following elements:</p> <ol style="list-style-type: none"><li>1. Analysis of the role:<ul style="list-style-type: none"><li>The division into sections;</li><li>Objectives - justification - subtext;</li><li>The main task;</li><li>The main action;</li></ul></li><li>2. Relations;</li><li>3. Adaptation;</li><li>4. Emotional memory.</li></ol> <p>The work on the voice techniques (recitation) continues in this semester as well.</p> <p>In the 'control exam' candidates present their work on text and also exercises in diction (recitation).</p>

The 1<sup>st</sup> Programme (1958) presented in the article is the one from 1958. In Year One of study in the first semester, candidates were introduced to the basic acting elements, such as *Imagination, Attention, Action* and *Relaxation of the muscles*. Through the corresponding exercises professors were to examine the ability of all the candidates. To be more precise, the first year work (after two semesters) ended with a control examination. Candidates who did not pass the exam lost the right to continue their studies at the Academy.

The author of the article suggests that the programme was a copy of the usual acting programmes from some Soviet acting schools at the time, such as a programme of the GITIS (The Russian University of Theatre Arts) in 1953. However, according to Professor Bajčetić, the choice of only four chapters from *The System: Imagination, Attention, Action* and *Relaxation of the muscles* (Stanislavsky 1995), indicates that *The System* was recognised with critical acceptance; only parts of *The System* which were close to our own (Yugoslavian) culture and acting experience were chosen as basic elements. The same four chapters were also accepted as an actor's basic preparation by several Russian pedagogues of the 1920s and 1930s as well, such as Yuriy Rakitin, Vera Grech and Polikarp Pavlov (Bajčetić 1997, 4).

Moreover, according to the Professor, one more 'concealed' critical view on *The System* within the programme could be seen in the innovation at the time, the work on voice techniques (it was 'concealed', as the political regime in the country promoted Stanislavsky's *System* as the compulsory method). Even though the aim of this work was to connect other subjects (such as Diction and Voice techniques) closer to the subject of acting, the 'concealed' aim was to confront to the *System's* non-verbal exercises. The author of the *13 Programmes* demonstrates his critical view of those exercises, highlighting the fact that students worked on non-verbal exercises without props for more than one semester, sometimes for the whole year:

Students mumbled something on stage, the invention of 'dramatic situations' was forceful (you are doing something in your room, the telegram comes, you have heard that he died etc.). Therefore, there was a lot of screaming,

‘convulsing’ on the stage and a lot of crying (Bajčetić 1997, 5).

This quotation illustrates how students struggled to make progress, wandering onstage in the given exercises without truly understanding of the aim of the tasks. At the very beginning they had to adapt novels, or even to write whole scenes on given topics, to direct their scenes, and in doing all of these different ‘jobs’ (of writers, dramaturgs and directors), they forgot to act or even think about acting. Alone on stage, without specific ‘dramatic situations’, students, naturally, resorted to the most banal, but ‘effective’ solutions: they shouted, they convulsed, they cried.

The last remark on the 1<sup>st</sup> Programme (1958) of the first semester suggests that ‘the script for exercises should be taken from literature’. The *literature* in this context refers to novels, short stories and other non-dramatic literature. The author of the article explains his critical point of view regarding this suggestion:

[D]ramatization of short stories gave us uneven results, because, on one hand, the descriptions of movements is a very good exercise for imagination, but on the other hand descriptions of emotional states of characters lead to non-spontaneity on stage; also, very often, sentences taken from dialogue in novels and short stories cannot be uttered easily: as they sound descriptive and artificial.

Once again, new students were required to function as dramaturgs and writers rather than actors. Eventually, there were doubts about students doing the adaptations by themselves, as it was considered inappropriate for the first year of study; instead, it was felt that students should be involved in dramatic situations from the very first days of their study, as they “have to think [in the context of] drama, from their first class: to learn from the examples of great dramatic poets” (Bajčetić 1997, 5).

In the second semester students continued with the work on basic acting elements, moving on to work with the text. Moreover, Table 7, which was taken from the article as a quotation from the 1958 acting programme, presents new elements added for students to be introduced to during the second semester. While in the first semester students were introduced to basic elements, in the second semester they encountered more complex elements. Basic elements from the first semester

were very similar to the first part of Stanislavsky's System, as detailed in *An Actor Prepares* (Stanislavsky 1995), and the work in the second semester resembles Stanislavsky's second part of the System, *Building a Character* (Stanislavsky 1949). However, as Professor Bajčetić discloses in his article,

... the order in the System was broken: the work on text was put earlier - as an effort to avoid 'silent acting' (the jargon at the time) [meaning acting without words] – therefore, the analysis of the role was required, but not the analysis of the character as well (which was left for the next semester) (Bajčetić 1997, 6).

Thus, the work on roles started in the second semester, but without analyses and the creation of characters. Once more the programme's construction and tasks provided by the 1<sup>st</sup> programme may have confused students.

If we look closer at other elements listed in the second semester, it is doubtful whether some elements were listed with a clear educational motive. For instance, the element *Main Task* was nothing more than political parole of the regime at the time, and by that I mean that the communist regime in Yugoslavia following the practice of the Soviet regime in Russia at the time required from the artists an effort to highlight the conceptuality of political ideas in communist countries. The author of the article suggests that unfortunately some parts of the System were taken for the Academy's programme in the early 1960s, specifically the ones that were actually violently attached to the System [by Stalin's Russian regime at the time], and one of them was *Main Task*, more as a politically suitable term and less a real acting element (Bajčetić 1997, 6).

The 2<sup>nd</sup> Programme (1960) was the first one for which Professor Bajčetić was part of the Acting Programme's committee. Although there were very few changes reflected in this programme, one important change was 'the abandonment' of the System on the one hand and the first steps of establishing Stanislavsky's *Method of Physical Actions* on the other. The Professor supported the Method over the System and explains why it wasn't in use at the Academy earlier:

In 1950s in The Moscow Art Theatre (MAT) in Russia, there was a debate about 'the method of physical actions'. A little of

this controversy reached out to us: the political strife between the two communist parties [Serbian and Russian] prevented any cultural relations (Bajčetić 1997, 12).

But particularly significant for Bajčetić's support of *The Method* was the visit of the MAT in Belgrade in 1955, when a series of theatre debates were held in Belgrade (among the participants was a student at the time Predrag Bajčetić) with the head of MAT, M. N. Kedrov, who was an advocate of the Method, Stanislavsky's Chief Assistant in the experimental work on the play *Tartuffe* in 1939 (Bajčetić 1997, 13). Stanislavsky's last discovery, known as *The Method of Physical Action*, was important for actor education from the Professor's point of view; even though he was not alone in that opinion, the change was slow and difficult. Moreover, the appropriation of the Method instead of the System was also important for the avant-garde theatre later on. Grotowski mentions the work of Stanislavsky's *physical actions* (Grotowski 1965, 10) as one of the bases of his method; and many others' methods, including those of Meyerhold, Vahtangov, and even the Japanese Noh theatre). Barba issued a special volume dedicated to the Method:

TTT "Teatrets Teori og Teknikk", is the magazine that Odin Teatret published in Oslo immediately after its foundation. It was inter-Scandinavian, with long articles and essays in Norwegian, Danish and Swedish about the material life of the theatre, in particular the visions and practice of the reformers and great masters of the first decades of the twentieth century, the innovative activity of Jerzy Grotowski and Asian classical forms (Odin Theatre Archives 2015).

Despite the fact that the 2<sup>nd</sup> Programme (1960) presented a much simpler description of tasks and elements, it was still not well constructed with a clear idea of what the system (of the Acting programme of the Academy) actually was. Nevertheless, it was a big step forward and the importance of that programme was identified in the Professor's conclusion in 1960: "This programme is less a critical change of the earlier programme, and more laying the basis for future programme adjustments" (Bajčetić 1997, 10).

The 3<sup>rd</sup> (1961) and the 4<sup>th</sup> (1962) Programmes had few additions. For instance, in the 3<sup>rd</sup> Programme (1961) *Artistic Storytelling* was added as a new task in the first semester and the *Recitation of Traditional Poems* in the second semester. There

were two additional tasks in the 4<sup>th</sup> Programme (1962): *Improvisation on given topics* and one entitled *Show business presentation*. The exercise in the task *Improvisation on given topics* was clear and already known but as for the task *Show business presentation* which was also called shortened *Show* the author of the article noted: “[that was] something that no one knew what the exercise was” but explained it as an exercise important for the improvisation and freedom of speech, as sometimes there was a political context. However, he stated that the real contribution of the exercise was that Imitation was *born* from it as an exercise later on in the 7<sup>th</sup> Programme, an exercise for Year Two (Bajčetić 1997, 13).

The most significant modification was the introduction of two very important terms for the first time in the 5<sup>th</sup> Programme (1963); *Play*, and *Conflict*. Even though *Play* was mentioned just as the name of an examination task, *Free Stage Play*, *Play* hadn't yet been recognised as a first and basic element of acting. To be more precise, despite the fact that some of the professors were aware of it, it was too soon to say that *Play* was a basic element of acting (Bajčetić 1997, 22). The same was true of the second new term; *Conflict* was in a group along with *Attention* and *Imagination*, therefore it still didn't find its own place in the system (Bajčetić 1997, 22).

In addition to previous changes in the 5<sup>th</sup> Programme (1963), there were two more worth mentioning. Analysis of the text was the first one and it was taken from Stanislavsky's approach to exploring a text by dividing it into units. A unit is a discrete piece of action in a play-text, marked by a significant change in action and the term *Unit* was first suggested in this context by Stanislavsky (Stanislavsky 1949). The second addition to the previous acting programme was *The Basic Analysis of the Role*. In this additional task *Basic* was highlighted, as a student was working just on relationships and the tasks associated with his/her role, but was still not analysing the character itself (Bajčetić 1997, 22).

The 6<sup>th</sup> Programme (1965/66) presents the obvious 'victory' of *The Method* over *The System*. In other words the basic acting elements were: *Physical Action* and *Given Circumstances*, as the best representations of Stanislavsky's *Method of Physical Action*. However, the 6<sup>th</sup> Programme independently added a separate element, *Conflict*, as its own innovation; and even though *Relaxation of the Muscles* was in the first programme it was excluded from all the others, including

the 6<sup>th</sup> (1965/66) and 7<sup>th</sup> (1968) Programmes. It was back again as a natural part of *The Method* in the 8<sup>th</sup> Programme. Traditionally, the difference between physical and verbal action was highlighted in the 6<sup>th</sup> Programme as well.

The most significant and crucial change was presented in the 7<sup>th</sup> Programme (1968). For the first time there was a system of carefully chosen terms for Year One of the programme. There were three basic elements chosen for the first semester: *Action*, *Task* and *Conflict*. All of those elements had their own sub-elements, such as *Physical Action* and *Verbal Action (Action)*, then *Task*, *Imagination* and *Attention (Task)* and finally, *Given Circumstances*, *Relations* and *Conflict (Conflict)* (Bajčetić 1997, 29).

As the influence of *The Method* was primary in this programme it was logical to begin with *Action* as the first element of acting. Even though there was a division into *Physical Action* and *Verbal Action*, they were connected, so that *Action* was seen as one thing, a whole.

The second element of acting presented in this programme was *Task*. There was an attempt to formulate *Task* as an element with its own system, but the result was not good and in the next programme that element was removed. Although *Task* and *Action* are divided in *The System*, Professor Bajčetić noted in his article that it still looked strange and illogical to divide *Task* from *Action*, and even more so to incorporate *Imagination* and *Attention* as sub-elements of *Task*. However, the influence of *The System* was still present in this programme (Bajčetić 1997, 29).

One of the most significant facts about this programme is that *Conflict* became a separate element of acting with its own system of terms. Within *Conflict* students searched for *Reason*, *Cause*, *Development*, *Culmination* and *Consequences of Conflict* (Bajčetić 1997, 29). Famous Yugoslav theatre directors at the time, Josip Kulundžić and Dr Hugo Klajn, both professors at the Academy, talked about a 'tradition' amongst Yugoslav theatre directors and drama writers to emphasise and study *Conflict* as a very important element (Klajn 1951, 176 and Kulundžić 1965, 54).

In the second semester there were two new elements: *Scenic Action* and *Play*. The term *Scenic Action* was taken from Stanislavsky's *System*; according to Professor Bajčetić it was very important at the time to make a clear distinction between *Life*



*Action* and *Scenic Action*, which was part of defending *Scenic Conditionality* from Naturalism as a copy of life (Bajčetić 1997, 30). However, the author of the article critiqued the attempt and marked it as incorrect, and to support himself the Professor cited Stanislavsky who stated that ‘*Scenic Action* must be possible in real life’ (Bajčetić 1997, 30). Later on Bajčetić concluded that the attempt was to connect terms from two semesters; *Action* (first semester) which is possible in life became *Scenic Action* (second semester) and the distinction was in searching for action – not in life any more, but in play (Bajčetić 1997, 30).

*Play* as a last element in Year One, stated by the author, indicated the importance of *play* and *presentation* of life but not *imitation* of life; there was a testing of all the possible *Scenic Conditionalities* which represented, actually, ‘abandonment’ of the field of *Realism – Life*, and stepping into the field of the *Fantastic – Stage* (Bajčetić 1997, 30). Even though the element *Play* didn’t have the right place in the programme (as the last one in Year One) the crucial change was in the fact that it was not just one of the tasks in the yearly exam (such in the 6<sup>th</sup> Programme (1965/66)), but an independent element of acting.

The two thoroughly modified 6<sup>th</sup> (1965/66) and 7<sup>th</sup> (1968) Programmes were actually very important steps towards the 8<sup>th</sup> Programme, which was the first in which the tasks of the curriculum were agreed upon by all the professors at the Academy, and in which all the elements were arranged in a particular order. However, the system was not in good shape yet, as it still included a combination of old and new terms.

In the 8th Programme (1969) there were three basic elements in the first semester: *Play (Improvisation)*, *Action (Etudes)* and *Conflict (Dramatisation of short stories)*. All three contained further sub-elements.

*Play (Improvisation)*, in this programme, was the first element of acting. Students no longer started with *Action*, but with *Play*, and that was the most significant change in the 8th Programme (1969). *Play (Improvisation)* had its own system of sub-elements, such as *Play and scene*, *Imagination*, *Attention*, *Group play* and *Relaxation of the muscles*. According to Professor Bajčetić it would be paradoxical to put Stanislavsky’s terms such as *Imagination*, *Attention* and *Relaxation of the muscles* under the element of *Play*. However, the connection between *Attention* and *Group play* was deliberate; the intention was to avoid

Stanislavsky's obsolete *Attention* exercises (from *The System*). The rules of *Group play* were variable: they could be changed at any time, and members of the group agreed upon and established some of those rules (Bajčetić 1997, 43). Finally, the author defined *Improvisation* in brackets, suggesting 'freedom of speech'; in other words, students did not depend on any script, because *Play* required absolute freedom in speech (Bajčetić 1997, 43).

The second element in this programme was *Action (Etudes)*, with its own system of sub-elements such as *Simple Action: physical and verbal*, *Task*, *Obstacle*, *Tempo* and *Rhythm*. As for *Simple Action*, there was a need to create a further division into physical and verbal action, which were defined as being equally important. As stated by the author, *Task* was subsumed under *Action*, where it belonged, but *Obstacle* was placed too early, even though there was a need to emphasise *Obstacle's* dependence on *Task* (Bajčetić 1997, 43).

The third element of acting in the 8th Programme (1969) was *Conflict (Dramatisation of short stories)*, with a system of sub-elements: *Complex Action*, *Situation (Given Circumstances)*, *Relations (Relationships)*, *Adapting*, *Action* and *Contra-Action*. Even though the term *Complex Action* was much better than the previously used *Scenic Action*, later on, starting with the 10<sup>th</sup> Programme (1974), the most suitable terms *Act* and *Action* were used, with a clear distinction between them: *Act* (Simple Action) and *Action* (Complex Action). According to the author, *Situation* was derived from Stanislavsky's *Given Circumstances*, but was still not in the right place; because *Situation* is not just a part of *Complex Action*, every action (even *Simple Action*) has its own situation (Bajčetić 1997, 43).

The second semester in this programme dealt with just one element, *Work on Script (scenes from dramas and comedies)*. The system of that element consisted of *Text and Improvisation*, *Plot*, *Main Action*, *Idea*, *Achieving the line of main action*, *Climax*, *General Mood and Atmosphere (drama and comedy)*, *Obstacle and Gag*, *Inner and Outer Tempo – Rhythm*, *Mise en Scene* and *Scenic Self-Identification*. The whole semester looked like a short course for theatre directors: *Main Action*, *Achieving the line of main action*, and *Inner and Outer Tempo – Rhythm* from Stanislavsky's *System*, followed by *Plot* from his *Method*, and finally, *Idea*, *Climax* and *Mise en Scene* from Dr Hugo Klajn's book about directing (Klajn 1951). Actually, *Scenic Self-Identification* was the only category

that focused specifically on acting. Nevertheless, Professor Bajčetić found a few things important in the second semester programme. This included an attempt to connect *General Mood* with *Atmosphere* (dramatic and comic) or, as he simplified the terms, *happy* or *sad*. *Obstacle* and *Gag* were also connected, as a better way of understanding comic situations; the Professor simplified the terms again by considering *Gag* as an exaggerated *Obstacle* (Bajčetić 1997, 44).

Therefore, new changes and modifications were brought into the 9<sup>th</sup> Programme (1970-74). The main modification was the change to the old principle whereby each professor had his or her own *class* (a group of students that s/he had selected at the audition), and taught them through all four years of the school. In 1964 professors spontaneously decided to change their classes. For a time there were very chaotic specialisations where all the professors were working all the time on the same year (one was teaching just basic element at the first year, the other one only characters at the second, the third was there just for genre at the third and the fourth for style at the fourth year) and all the professors were not satisfied. When change occurred, in 1964, there were no rules, but from 1967 there was a specified schedule, whereby all of the professors changed each year: not only did they teach a different group of students, but they taught a different year as well (Bajčetić 1997, 53). The following quotation explains their choice to change classes:

The student gains the basics of acting with one professor in the first two years, then the programme of year three under another teacher, and at year four gets a third teacher. Therefore, even during the study a student has a chance to adapt to different working methods, but also to receive from each teacher his/her best knowledge (Milićević 1971, 28).

However, in 1972 there was a debate between the professors and they all agreed that the old *System with classes*, where each professor had their own class, was much better for students. According to Professor Bajčetić, each year students meet a new teacher who has his/her own method of teaching with new terminology, so that many misunderstandings occurred. Students would say, 'but we haven't done it that way before' or something similar, and they all (both students and the teacher) would need at least one semester to adapt to the new circumstances and to build a new atmosphere of mutual understanding (Bajčetić 1997, 54).

Even the famous Yugoslav Professor Mata Milošević, an actor and a Principal of the National Theatre in Belgrade at the time, and one of the first professors at the Academy, wrote in his book *My Acting* that the new system, whereby professors changed their classes, actually brought a regress, because the spontaneity in the relationship between students and their teacher disappeared (Milošević, 1977, 50). Professor Bajčetić concluded the matter by stating that in the system without classes an educator ceases to be a mentor and becomes a director, with the only obligation to prepare a play with students (Bajčetić 1997, 54).

The 10<sup>th</sup> Programme (1974) was actually the final one. There were several suggestions and corrections in 1976 (the 11<sup>th</sup> Programme) and in 1979 (the 12<sup>th</sup> Programme), and in 1983 the 13<sup>th</sup> Programme was published with all the previous corrections. Table 8 presents the Year One curriculum of the final, 13<sup>th</sup> Programme (1983), which has been in use at the Faculty of Dramatic Arts in Belgrade ever since.

**Table 8** *13<sup>th</sup> Programme - Year One*

<p><b>1.</b> <b>P L A Y</b> (improvisation)</p> <p><u>Play and scene</u> <u>Imagination</u> <u>Attention. Group play.</u> <u>Relaxation of the muscles.</u></p>
<p><b>2.</b> <b>A C T I O N</b> (exercises)</p> <p><u>Action (physical and verbal), act.</u> <u>Situation (given circumstances).</u> <u>Task.</u></p>
<p><b>3.</b> <b>C O N F L I C T</b> (scenes)</p> <p><u>Conflict, action and contra-action. Subject of conflict.</u> <u>Relations (Relationship). Obstacles.</u> <u>Adapting. Tempo and rhythm.</u></p>

## Year Two

Table 9 presents the 1<sup>st</sup> Programme of Year Two at the Academy, from 1958. As previously mentioned, this programme was already in use when Professor Bajčetić came to the Academy to teach.

**Table 9** *1<sup>st</sup> Programme - Year Two*

<p>In the second year [students begin to] work on just one individual act from a play, one-act plays or larger scenes from dramatic literature. In addition to those elements from the first year, the work in the second year includes the work on the following elements as well:</p> <ol style="list-style-type: none"><li>1. Personality</li><li>2. The expression tools</li></ol> <p>In parallel, students continue the work on voice techniques.</p>
<p>There is an exam at the end of the second year. Every student should participate in two acts (One-act plays or scenes). In one of them [each student] should have a major role. It is strongly recommended that acts, one-act plays or scenes be taken from 'domestic' [local] literature.</p>

In Year Two of the 1<sup>st</sup> Programme (1958) students were introduced to two new elements: *Personality* and *The Expression Tools*. Using the term *Personality* in Year One of this programme, but also *Character* in Year Three of the same programme, shows a lack of consistency even in the chosen terms. Also, there were no systems of chosen elements for Year Two. Moreover, the term *The Expression Tools* did not provide any explanation as to what the tools were. However, Professor Bajčetić explains the importance of the chosen term in his article:

However, highlighting the term ‘tools’ was actually an *attitude* [stand against the regime]. Using the term *tools* was poorly-received by all the official [Government’s] critics, as that term reminds them of the long standing habit of not approving anything that resembles Formalism ((Bajčetić 1997).

Nevertheless, the acting curriculum shouldn’t be just a confrontation to the official programmes and critics, primarily it must be chosen as a part of a thoroughly constructed acting training method (Bajčetić 1997).

One more example of political pressure in the creation of this programme may be seen in the recommendation – actually a request – that acts, one-act plays, or scenes should be taken from ‘domestic’ [local] literature. The author explains the reason for this arguably strange request in a programme of acting:

The request was a result of the limited selection of foreign authors [by Tito’s government] both at the school and on stage. On one hand, Russian authors were banned in the early fifties. The reasons were less theatrical and more political [the confrontation of the two communist regimes in Yugoslavia and Russia at the time]. . . On the other hand Western dramatic literature, particularly from the US was also restricted [due to the political confrontations between Tito and the Western countries] and there were very few theatres that had permission to use such authors and they were considered very privileged. However, the Academy could not recommend them (Bajčetić 1997, 7).

The author’s critique acknowledges the importance of the great classical authors from all around the world, and he considers the use of exclusively local authors at the Academy as *provincial and ideological*. He reminds the reader of the time when Anatoly Lunacharsky, Russian Marxist revolutionary and the first Soviet People’s Commissar of Education, responsible for culture and education in Stalin’s Russia, forbade Michael Chekhov to perform in his theatre classical masterpieces by writers such as Shakespeare, Schiller, Goethe. Bajčetić concludes with the observation that ‘new governments require new authors, who are

completely under their control; because the freedom of Classical masterpieces disturbs them enormously' (Bajčetić 1997, 7).

The poet Dušan Matić, according to Professor Bajčetić was the first one in Yugoslavia who saw Samuel Beckett's *Godot* and announced in Yugoslavia that 'the drama author of this epoch' has been born (Bajčetić 1997), was also the first Dean of the Academy for Theatre Arts. His effort to bring back the foreign classical authors to the school was cited in Bajčetić's article:

Domestic drama? Can we please be serious? It can be said –  
*domestic animal* and everyone knows what that is; but –  
*domestic drama*, what is that? (Matić cited in Bajčetić 1997, 8)

Even from a distance it is understandable that the political atmosphere of the regime in Yugoslavia at the time had its influence on the construction of the programme. For that reason, there was a need for new programmes, with many changes. These 13 programmes were a result of that need, and of the turbulent period that the society had to go through.

The 2<sup>nd</sup> Programme (1960) brought several changes: *Work on Classical plays (local and foreign)* and *Recitation of the Modern Poems* in the third semester, and *Introduction to the Basic Genres* and *Graduation Exam of the First Degree* in the fourth semester. The effort to bring back the world's classical authors to the Academy was not fruitless. Finally, in this programme they were reinstated, even though Professor Bajčetić noted in his article that the exercise *Work on Classical plays* was actually scheduled too soon for students (Bajčetić 1997, 13). Inclusion of the work on *The Modern Poems* into the programme was once again a challenge, as the Professor noted in his article "the irrationality of the modern poems was not easily accepted at the time". The general atmosphere at the Academy was not supportive of modern poetry, so with reservations they accepted the suggestion and the *Recitation of the Modern Poems* became part of this programme (Bajčetić 1997, 13).

In the fourth semester there was a clumsy construction of the task *Introduction to the Basic Genres*, with no explanation as to the *basic genres*. It was assumed that all the professors were aware that the *basic genres* were drama and comedy. However, the strangest innovation in this programme was the *Graduation Exam of*

*the First Degree*. On that matter the Professor said in his article that by the law at the time, after the ‘graduation’ from Year Two of study, students had to pass the audition again to continue their study. Students could also stop their study after they passed the ‘graduation exam’ in Year Two and attained a diploma. No one ever did that, but the possibility of doing so remained. The Professor concluded: “[This] nonsense thankfully lasted a short time” (Bajčetić 1997, 13).

Finally, in the 3<sup>rd</sup> Programme (1961), *Character* was used instead of the previously applied terms: *Personality* and *Role*. There were two significant modifications in this programme worth mentioning. The task *Work on Classical plays (local and foreign)* from the 2<sup>nd</sup> Programme (1960) was changed to a more suitable task: *Shakespeare’s monologues*. It was believed that work on classical monologues in Year Two was too difficult for students; therefore, the task was changed into *Shakespeare’s monologues* but mostly included work on monologues from his *History Plays* (Bajčetić 1997, 16).

There was one more modification; instead of *Recitation of the Modern Poems* the task was changed to *Modern Poetry (between WWI and WWII)*. The main purpose of the change was to avoid working on popular post-WWII communist poems; to remind students of the almost-forgotten poetry between the two wars.

There were no changes in Year Two of the 4<sup>th</sup> Programme (1962), but a few lexical modifications in the 5<sup>th</sup> (1963) and 6<sup>th</sup> Programmes (1965/66). However, the only one worth mentioning was the suggestion, in the 5<sup>th</sup> Programme, that the material for the Year Two work should be taken from plays written by ‘mostly local authors’. According to the Professor, this suggestion arose from a belief that it was easier for students to create characters who were closer to their national and cultural traditions. However, the expression ‘mostly’ allowed the possibility of choosing foreign authors as well (Bajčetić 1997, 23).

As mentioned in the 7<sup>th</sup> Programme (1968) of Year One, there was an organised system of terms for Years One and Two, for the first time in the 7th Programme. The main elements in the third semester, with their own system of sub-elements, were *Character*, *Imitation* and *Work on a role*.

*Character* had its own system, including *Identification*, *Imitation* and *Analysis of a Role*. The innovation in this programme, and the most significant, was the equal



status accorded to *Identification* and *Imitation*. These were two different approaches to character creation and both were evenly represented in the Year Two work. *Imitation* was not perceived in its derived and pejorative meaning – as *copying* – but in its primary, historical meaning, of *representation / mimesis* (Bajčetić 1997, 32). The other important change was placing the *Analysis of a Role* in the appropriate place, under *Character*, in order to reflect the difference between a *character* and the (analysis of) a *role*.

The system of terms for *Imitation* consists of: *Personality and Temperament, Type – Psychological and Social Definition, Individual and Group, Action and Given Circumstances of a Character, Character in Conflict, Deformation (Psychological and Physical)* and *Caricature*. The definition of the *Imitation* task presents a model of character creation: general classification (*Personality, Type*), external manifestation (*Temperament*), and dependence of a character on other elements (*Action, Given Circumstances, Conflict*). This model implies *Deformation (Psychological and Physical)*, especially in the creation of a *Caricature* (Bajčetić 1997, 32).

The Sub-elements *Analysis: Author, a Play and Time* and *Role: the core of the role, characteristics and main action*, constitute the third system of terms, *Work on a role*. A written analysis of a role was required from students as a way of getting them used to systematic thinking, and making a plan for character creation – *Model of a Character*.

The main elements in the fourth semester were: *Character Creation, Performance* and *Basic Genres*.

*The system of Character Creation* consists of: *Conflict – Relations, Scene Action – Mise en Scene, Composition of a Role: Development of a Character, Tempo – Rhythm, Costume and Mask*. According to the Professor, the significance of this programme for Year Two lies in the connection between *Conflict* and *Relations*, and in the opposed relation of *Scene Action* and *Mise en Scène* (Bajčetić 1997, 32).

*Performance* also contained sub-elements: *Production, Theatre, Director, Ensemble* and *Audience*. Students were introduced to the basic theoretical

knowledge of *Performance*, helping them to understand *Character Creation* as a *process* (Bajčetić 1997, 33).

The last element was *Basic Genres*, with its own system of sub-elements: *Drama* and *Comedy*. There was a note, ‘Adaptation of all mastered elements to the specifics of comedy’. This was a recognition of the need to highlight the work on comedy, due to the fact that all previous tasks in Years One and Two were ‘traditionally’ mostly from drama (Bajčetić 1997, 33).

The 8<sup>th</sup> Programme (1969) was the first well-shaped programme, and featured some crucial changes for the final, 13<sup>th</sup> Programme (1983). The Year Two programme presented the aim of the curriculum: to train students to create characters by finding versatile and powerful expressions, and to be able to create characters using all three approaches: *Imitation*, *Identification* and *Alienation*. The third semester elements included *Character (exercises)* and *Work on a Role (the script and improvisations)*, and fourth semester elements: *Character creation* and *Performance*.

The *Character*’s system consisted of sub-elements: *Imitation – the ability to observe and to present*, *Action and Character*, *Character in Given Circumstances*, *Conflict and Character*, and *Caricature*. There was a note: ‘the basic knowledge in psychology students should gain in the subject of *Psychology*, and the material should be used to compose exercises of one’s behaving – from normal behaving to deformation’ (Bajčetić 1997, 44). According to the author there was a noticeable parallel between *Play* in Year One and *Imitation – the ability to observe and to present* in Year Two; *Play* introduced basic elements of acting in Year One, while *Imitation* introduced character creation in Year Two (Bajčetić 1997, 44). The Professor also highlighted that *Imitation* was defined in Year Two both as *mimesis* (Aristotle) and *the ability to observe and to present* (Brecht).

The second element in the third semester, *Work on a Role (the script and improvisations)* and its system consisted of *First Impression*, *Plot and the Main Action of the Play and the Character*, *Actor attitude to the events – V-effect*, *Acts and Characteristics of the Character*, *Relations*, *Core of the Role and Model of the Character*. *Model of the Character* was merely a new term for the task that was called *Written Analysis of the Character* in the 7<sup>th</sup> Programme (1968).

The fourth semester element, *Character creation*, had its own system of sub-elements, including *Action and Mise en Scène*, *Composition of the Role* (*development of the character, Tempo – Rhythm*), *Realisation of the ‘Model of the Character’*, *Movement and Voice*, *Costume and Mask*, *Identification – Justification of a character’s action and characteristics*, and *Alienation*.

However, the most significant innovation in this programme was an introduction to the third approach to character creation (apart from *Imitation* and *Identification*): Brecht’s *Verfremdungseffekt* (*V-effect*) (Bajčetić 1997, 44). Brecht’s *V-effect*, usually translated as *Alienation Effect*, but sometimes also as *Estrangement Effect*, was part of his *Epic Theatre*, which was a challenge to the *Dramatic (old fashioned) Theatre*, as defined by Aristotle. Brecht was opposed to theatre which presented the magic of stage illusions, and had the tendency to spellbind audiences by encouraging them to identify emotionally with the characters on stage. The central ideas of his *Epic Theatre* were that *the message must be clear* and *the audience must remain critically aware* (Mumford 2008).

There were no changes in the 9<sup>th</sup> Programme (1970-74) for Year Two. The 10<sup>th</sup> Programme (1974) was the first version of the final programme published in 1983. There were some modifications and lexical corrections in the 11<sup>th</sup> (1976) and 12<sup>th</sup> Programmes (1979). Therefore the 13<sup>th</sup> Programme (1983), fully presented in Table 10, was actually the 10<sup>th</sup> Programme with several minor corrections. The most significant modification was its simplicity. For the whole year students worked on one crucial element of acting – *Character*.

**Table 10** *13<sup>th</sup> Programme - Year Two*

<table border="1" style="width: 80%; margin: auto;"> <tr> <td style="padding: 10px;"> <p><b>4.</b> <b>C H A R A C T E R</b> (character sketches)</p> <p><u><i>Imitation – the Ability of Observation and Presentation.</i></u> <u><i>Action and character. Character in Given Circumstances.</i></u> <u><i>Conflict and Character.</i></u></p> </td> </tr> </table>	<p><b>4.</b> <b>C H A R A C T E R</b> (character sketches)</p> <p><u><i>Imitation – the Ability of Observation and Presentation.</i></u> <u><i>Action and character. Character in Given Circumstances.</i></u> <u><i>Conflict and Character.</i></u></p>
<p><b>4.</b> <b>C H A R A C T E R</b> (character sketches)</p> <p><u><i>Imitation – the Ability of Observation and Presentation.</i></u> <u><i>Action and character. Character in Given Circumstances.</i></u> <u><i>Conflict and Character.</i></u></p>	

### Year Three

As previously mentioned, the 1<sup>st</sup> Programme was already in use when Professor Bajčetić started teaching in 1958. However, this was the first one used in actor education and therefore it was mentioned first in the Professor's article. Table 11 presents the 1<sup>st</sup> Programme of Year Three of the Academy.

**Table 11** *1<sup>st</sup> Programme - Year Three*

<p>In the third year students prepare full performances. In addition to all acting elements learnt in the past two years, the work on full characterisation of characters is required. Costume and make-up are also included in the work on students' performances. The work in the third year is completely moved to the work on stage in a full theatrical environment.</p>
<p>There is an exam at the end of the third year. Every student must have a role big enough to be assessed.</p>

Notably in the 1<sup>st</sup> Programme (1958), there was no clearly defined curriculum. To be more precise, in the programmes for Years One and Two, students were introduced to basic or complex elements, but in the Year Three programme there were no elements, just a description of the work. The description was poor because it was incomplete.

According to the Professor, the expression 'full characterisation of characters' was constructed very awkwardly, but the phrase, while flawed, gives us a *hint* of what he means. The intention was to introduce Stanislavsky's *Process of Embodiment* (Bajčetić 1997, 8); the construction of the organic body-mind was to be achieved through a *Process of Embodiment* – where the actor's body must be trained to respond to every minimal impulse of the mind (Stanislavsky 1995).

Regarding the suggestion in the programme that the ‘work in the third year is completely moved to the work on stage in a full theatrical environment’, Professor Bajčetić adds that this goal was not accomplished, except a very few instances (Bajčetić 1997, 8).

The first change in the Year Three programme occurred in the 3<sup>rd</sup> Programme (1961). Here, the element *Genre* appeared for the first time, and was described as ‘a work on *Particular Genres* such as *Farce*, *Vaudeville*, *Melodrama*, *Tragi-Comedy*, etc.’ Apart from *Basic Genres* (*Drama and Comedy*), which were part of Year Two, there were *Particular Genres* (*Farce*, *Vaudeville*, *Melodrama*, *Tragi-Comedy*, and so on) as part of Year Three.

The innovation in the programme was also the task *Work on all Specified Genres*, which was a significant obligation for both students and professors. Therefore, the task *Style* was not included in Year Three, as it was believed that there was not enough time for that teaching unit. However, according to the Professor, there was one more possibility as to why *Style* was not in the programme: working on different styles meant complete abandonment of the existing programme which was based on Stanislavsky; therefore, both *System* and *Method* would be just one of the theoretical achievements of a particular historical style and not the base of the programme itself (Bajčetić 1997, 17).

The only difference in the 4<sup>th</sup> Programme (1962) was excluding the compulsion from the previous programme that *Work* [should be] *on all Specified Genres*. This became as follows: ‘work should be on all *possible* genres – depending on the group of students in the class’ (Bajčetić 1997, 20).

The 5<sup>th</sup> Programme (1963) did not contain significant changes, except for the modification of the list of *Particular Genres*. This list included chosen pairs such as: *Farce* and *Vaudeville*; *Lyrical Comedy* and *Fairytale*; *A Play with Singing* and *Review*. The list and choices were strange. Professor Bajčetić commented in his article: “Interesting choice, but random; however, pairs [in the list] enable professors to choose a genre from the two proposed (by *Fairytale* it was meant a children’s performance)” (Bajčetić 1997, 23).

Nevertheless, the improvement in the 5<sup>th</sup> Programme (1963) was the task *Work on Verse* (*monologues*). The development of actors’ speech skills were maintained

for two reasons: the awareness that actors did not speak well (especially verse) on stage, and a recognition of the need to improve students' skills in performing great classical monologues (Bajčetić 1997, 23).

The only addition in the 6<sup>th</sup> Programme (1965/66) was the genre *Ancient Drama*. It was believed that the term *Ancient Drama* implied both *Ancient Greek Tragedy* and *Ancient Greek Comedy* (Bajčetić 1997, 27).

The 7<sup>th</sup> Programme (1968) brought significant changes. While in the fifth semester students were introduced to *Genres* and *Work on Genres*, in the sixth semester they were introduced to *Styles*.

The teaching unit *Genre* consisted of *Characteristics of Genres, Physical Action in Genre, Conflict in Genres, Character in Genres – Characterisation, Vocal Expressions, Costume, Mask, Tempo – Rhythm in Genres, Monologue, Prologue and Relation with Audience*. It is obvious that the intention was to connect all the previous elements such as *Action, Conflict* and *Character* with *Genres*. *Physical Action* referred to an actor's movements in different genres, or, to be more accurate, how the movement of actors changed with the genre. Specifics of some genres are monologues and prologues, especially the actor's relationship with the audience, 'addressing the viewer' or so-called *Public Solitude* (Bajčetić 1997, 34); therefore, the work on those innovations was an important part of the 7<sup>th</sup> Programme (1968).

*Work on Genres* consisted of: *Medieval Farce, Commedia dell'Arte – Types and Improvisation, Vaudeville and Burlesque – Singing in Vaudeville, Pantomime, Parody and Grotesque, Play with Singing and Musical – Song*. Even though the list of genres was too long it was still not complete and the listing was random. However, there was one note at the end of Year Three, which reads: 'every student must have a part [character] in a production of one contemporary play' (Bajčetić 1997, 34). The idea of *confrontation* with contemporary plays and other historical genres was good. However, even though work on contemporary plays presented a *counterpoint* to the work on genres, this was more appropriately a part of *Style* rather than *Genre*. Therefore, it was put into the fifth semester too soon (where *Genre* was a teaching unit); its placement was better suited to the sixth semester (where *Style* was a teaching unit).

The sixth semester programme dealt with the teaching unit *Style* and its own system: *Characteristics of Style, Relations between Style and Genre* and *Work on Genres and Style, Characteristics of: Ancient Greek Tragedy (monologue, verse, choir), Choir in Ancient Greek Comedy, Prologue in Erudite Comedy, Renaissance Comedy, Classicism – Comedy and Tragedy, Romanticism – Tragedy, Symbolism – Vocal Expression and Movement* and *Expressionism – Conflict*. About the long list of *Genres* and *Styles* as a programme of one semester, the Professor noted:

The choice was very extensive. There were constant debates: how much can be achieved within only one semester? Should students be familiar with styles ('to give information about the style') or should teachers work on style with students ('perform the style')? When students were only 'informed' – teaching was poor by lacking in tools (translation of [theoretical] articles, chrestomathy for acting, recorded plays, audio recordings, films, etc.). When students 'practiced' – the large amount of tasks caused the problems: the solution was to choose genres that were most suitable for the particular group of students and for their teacher (Bajčetić 1997, 34).

Therefore, those questions and debates helped in the creation of the next programme. The 8<sup>th</sup> Programme (1969) was, as previously mentioned, the first thoroughly and systematically constructed programme, and the 6<sup>th</sup> (1965/66) and 7<sup>th</sup> (1968) Programmes were actually the preparation and step-by-step development of the 8<sup>th</sup> Programme (1969).

As a result of the debates about the overloading of Year Three, the list of genres was revised. The fifth semester programme was still *Genres: Farce – Medieval and Contemporary, Commedia dell'Arte, Vaudeville, Grotesque, Musical and Pantomime*. However, there was a suggestion that students should work on *typical fragments for a particular genre* (Bajčetić 1997, 34). This list, which presented a clear list of historically arranged genres and the suggestion to use only *typical fragments* and not whole scenes, helped both students and professors in their work in Year Three of the study.

Likewise, the sixth semester programme was modified and historically arranged with the note to work on *typical fragments for a particular style*. The curriculum for this semester remained the same as in the 7<sup>th</sup> Programme (1968), *Style: Ancient Tragedy, Ancient Comedy, Erudite Comedy, Renaissance – Tragedy and Comedy, Classicism – Comedy and Tragedy, Romanticism – Tragedy and Symbolist and Expressionist drama* (Bajčetić 1997, 47). Professor Bajčetić’s only comment on this programme was in regard to the need for the correlation of the subjects *Diction* and *Stage Movement* to the subject *Acting* (Bajčetić 1997, 48). The need was obvious, as *Diction* could help students with the articulation of long monologues and with the work on verse as well, while *Stage Movement* could be helpful in specific movements, characteristic for a particular epoch, especially in the work on *Ancient Comedy and Tragedy* and on *Commedia dell’Arte*.

No changes occurred in the 9<sup>th</sup> Programme (1970-74) for Year Three, and the 10<sup>th</sup> Programme (1974) – the final version of which was published as the 13<sup>th</sup> Programme (1983) – is fully presented in Table 12. The programme presented a crucial change, where *Style* was removed from the Year Three curriculum and *Genre* became the only teaching subject in both semesters of Year Three. Students were introduced to all genres in historical order. The tools for the expression of all the genres and the connection with previously mastered elements such as *Action*, *Conflict* and *Character* were, in this programme, the curriculum for two semesters of Year Three; therefore, there was enough time to go through all the specifics and all the necessary characteristics of genres.

**Table 12** *13<sup>th</sup> Programme - Year Three*

<table border="1" style="width: 80%; margin: auto;"> <tr> <td style="padding: 10px;"> <p><b>5.</b> <b>GENRE</b> (genre exercises)</p> <p><u>Genre, tools for acting expressions.</u> <u>Action and genre.</u> <u>Conflict and genre.</u> <u>Character and genre.</u></p> </td> </tr> </table>	<p><b>5.</b> <b>GENRE</b> (genre exercises)</p> <p><u>Genre, tools for acting expressions.</u> <u>Action and genre.</u> <u>Conflict and genre.</u> <u>Character and genre.</u></p>
<p><b>5.</b> <b>GENRE</b> (genre exercises)</p> <p><u>Genre, tools for acting expressions.</u> <u>Action and genre.</u> <u>Conflict and genre.</u> <u>Character and genre.</u></p>	



## Year Four

The 1<sup>st</sup> Programme was already in use in 1958, when Professor Bajčetić came to the Academy to teach. Table 13, from the Professor's article, presents the 1<sup>st</sup> Programme (1958) of Year Four at the Academy.

**Table 13** *1<sup>st</sup> Programme - Year Four*

<p>Every student must prepare at least two performances from different epochs and genres. At least once a week they should perform in front of the audience. [...] Apart from performing on the school stage, performances should be performed in cultural centres, communal houses and factories.</p> <p><b>Graduate performance</b> suggested by the professor will be approved by the Committee of the Academy</p> <table><tr><td>Jozo Laurenčić</td><td>Mata Milošević</td></tr><tr><td>Josip Kulundžić</td><td>Jovan Putnik</td></tr></table>	Jozo Laurenčić	Mata Milošević	Josip Kulundžić	Jovan Putnik
Jozo Laurenčić	Mata Milošević			
Josip Kulundžić	Jovan Putnik			

The 1<sup>st</sup> Programme (1958) had a very important task in Year Four: *every student must prepare at least two performances from different epochs and genres*. Unlike all the programmes and methods that the programme of the Academy had implemented up to that time, the student needed (1) to prepare *two* graduate performances instead of the usually required *one*; and (2) to choose from *different* epochs and genres. The importance of these requirements lay in the fact that the graduate actor must be versatile in performing all genres.

The author describes the school stage mentioned in the programme: “That was not a real stage. Just two large rooms divided by wooden portals, with two dark curtains and that was an auditorium (for about fifty people) and stage” (Bajčetić 1997, 8). He explains later on that there were constant urgings for the creation of a

real *school theatre*, “the one that has been mentioned in programmes of Soviet schools” (Bajčetić 1997, 9). Even though the new stage, with all the necessary theatre equipment, was built at the Faculty of Dramatic Arts, the idea never came to life. The stage was used just for students’ exam performances which were publicly performed, free of charge, for the audience. The reason lies in the Professor’s conclusion on the matter of *school theatre*:

The fundamental question has not been resolved: school theatre is possible neither as an amateur [theatre] (where nobody was paid), nor as a semi-professional [theatre] (where student-actors were not paid), but has no means to be a professional [theatre] (Bajčetić 1997, 56).

This matter has been explored and elaborated in the Professor’s article, but is not of any importance for this thesis. Therefore, if needed the answer to the problematic of school theatre could be found in the Professor’s article *13 Programmes* under the chapter *School Theatre*.

The political atmosphere at the time required this stipulation in the programme: *the graduate performance suggested by the professor will be approved by the Committee of the Academy*. However, Professor Bajčetić adds that the Committee of the Academy never intervened regarding the choice of the graduate performance for any student. The first Head of the Academy, the poet Dušan Matić, behaved as though he was indifferent to the type of student performances to be presented, but this was actually a tactic. He allowed students and their professors to ‘get away with’ their choices without interfering, because it was only by pretending indifference that he could permit them greater freedom were the only way to defend the freedom of art (Bajčetić 1997, 9). Problems with the Committee arose after the demonstrations in 1968, when some students were arrested and some professors were expelled from their work (Bajčetić 1997, 9). More about political pressures after the 1968 demonstrations could be seen in 2.3.

There were no changes in the 2<sup>nd</sup> Programme (1960), but the 3<sup>rd</sup> Programme (1961) featured some modifications. For instance, the work in Year Four was divided into two different phases: seventh semester curriculum was *The Work on Prose and Poems from Different Epochs*, and the eighth semester curriculum was *The work on Classical Plays (Ancient Greek, Renaissance, Classicism,*

*Romanticism, etc.*). In this programme the graduation exam consisted of fragments from different classical masterpieces from all around the world.

Notable in this programme was the tendency to create a specific curriculum for Year Four. The idea of spending the whole year in preparation for the graduate performance was modified into the work in two sequences, but this process was still not clear and concise.

The first change in Year Four, after 1961, came with the 6<sup>th</sup> Programme (1965/66). The modification was not huge but the significance was in the introduction of the new element *Style*. The curriculum of Year Four was *Verse and Style* (Bajčetić 1997, 27). This was the first time that *Style* (this time it meant *Style of the Time Period*) was a part of the curriculum. *Verse*, a task in Year Four, involved presentation of the work on classical masterpieces which were mostly written in verse.

The most significant change may be noticed in the 7<sup>th</sup> Programme (1968). The change was an additional task apart from the *Graduation Performance*. The new task was *Graduation Thesis in Acting, Diction, Stage Movement, Vocal Techniques, Acrobatics and Fencing*. The idea of the task was to help the student to find and develop his/her own style (Bajčetić 1997, 36). Both tasks, *Graduation Performance* and *Graduation Thesis*, in all the vocational subjects were perhaps too much for a one-year programme.

The 8<sup>th</sup> Programme (1969), the first thoroughly constructed and systematic one, featured a few crucial modifications for Year Four. The curriculum consisted of *Preparation and Presentation of one Classical Play, Preparation and Presentation of a Graduate Work (tasks from Acting and Diction and a free choice form one Vocational Subject - Stage Movement, Vocal Techniques, Acrobatics or Fencing)* and *Seminar Paper* (Bajčetić 1997, 49). Again, the programme was too much for one year's work, but still the choice of one *Vocational Subject* and *Seminar Paper* was less than in the previous programme, where tasks from *all the Vocational Subjects* and *Graduate Thesis* were required.

No changes occurred in the 9<sup>th</sup> Programme (1970-74). However, the 10<sup>th</sup> Programme (1974) – the final version of which, after some corrections to the 11<sup>th</sup> (1976) and 12<sup>th</sup> Programmes (1979), was published as the 13<sup>th</sup> Programme in 1983

– brought the essential change. Here, the teaching unit was *Style* (Bajčetić 1997, 57). *Style* meant an introduction to all historical styles, awareness of the contemporary style, and, finally, finding and developing the student's own style. As Table 14 shows, *Style* was connected with other elements of acting, which students discovered and developed throughout the three-year period of study. *Style* was also connected with the actors and the audience; the final task was the graduate thesis on *the meaning and the importance of the art of acting* (Bajčetić 1997, 58).

**Table 14** *13<sup>th</sup> Programme - Year Four*

<p style="text-align: center;"><b>6.</b> <b>STYLE</b> (graduation thesis)</p> <p style="text-align: center;"><u><i>Style, actor and audience.</i></u> <u><i>Elements of acting and style.</i></u> <u><i>The meaning and the importance of the art of acting.</i></u></p>
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The changes and modifications outlined in the article trace the long journey travelled by the Theatre Academy in becoming the Faculty of Dramatic Arts. The trip lasted for almost forty years, from the first programme in 1958 through to the publication of *13 Programmes* in 1997. This analysis presents the most significant changes and may be immensely helpful to any acting school that is establishing its programme: as a reminder of what could happen, what obstacles are likely to occur, and what the possible solutions might be.

This analysis also assesses the various choices of elements and tasks, along with the positive and negative consequences as identified by the Professor, who worked with more than 300 students over almost 50 years. His experience was invaluable, making his article an essential document to read. As the article was originally written in Serbian, the purpose of this analysis is to present the most significant parts to a wider audience.

### ***3.4 Summary***

This chapter presents Professor Bajčetić's two theoretical articles on the matter of acting pedagogy or, to be more precise, of actor education. These two articles are just two of many written by the Professor, but they provide the best picture of his influence in the formation of the curriculum of the educational system in Yugoslavia. His significance may be seen in both articles in different ways; in the article *Problems in Actor Education* his significance was indirect – as Bajčetić just suggested the problems not the solutions, while in *13 Programmes* was direct – where Bajčetić actually presented the modification of the curriculum that was changed by him and his colleagues.

Section 3.2 presents the article *Problems in Actor's Education* written in 1972 as one of the most significant articles in Professor's career. The importance of the article lies in Bajčetić's perception of the problems that occurred in major acting training curriculums in acting schools in the Western world. He also introduced the reader to the influences of some curricula on the one that was used at the Academy at the time. Moreover, at the end of his article he suggested solutions to some problems for future committees that are responsible for the creation of the new curriculum. The data collected in this analysis presents one of the first of Bajčetić's influences to the process of modification of the acting training programme at the Academy.

In 3.3 the article *13 Programmes*, written in 1997, was presented as a logical continuity. I say logical, as Bajčetić was on all the curriculum committees. This article demonstrates all the changes in the acting programme at the Academy that occurred between 1958 and 1983. Apart from the list of changes, the author of the article commented on the various modifications and gave the necessary explanations for these changes. Even though all 13 programmes were fully presented in the original article, for the purposes of this thesis only the 1<sup>st</sup> Programme (1958) and the 13<sup>th</sup> Programme (1983) have been discussed, charting the most important changes through the years. Analysis of this article provides information that confirms Predrag Bajčetić's importance in the creation of the acting training programme that has been in use since 1974, at the Faculty of Dramatic Arts in Belgrade.

## **CHAPTER FOUR: Bajčetić's Acting Training Method**

## ***4.1 Acting programme from the Faculty of Dramatic Arts in Belgrade***

To help readers understand the findings and quotations from the survey there is a need for a brief explanation of the Professor's acting training method as well as the overall acting training programme from the Faculty of Dramatic Arts in Belgrade. The Acting Programme lasts for four years. Apart from Acting, students are taught 'vocational' subjects such as Diction, Voice technique, Stage movement, and Dance for all four years, and Stage fight and Acrobatics for the first two years. Theory subjects such as History of World Drama and Theatre, History of Yugoslav (Serbian) Drama and Theatre, and English for two years; and finally, Make up, Psychology, Sociology of Art and History of Film for one year. To clarify the programme of the subjects I will give a brief review of every subject, year by year.

### **First year of Acting studies**

#### ***Acting I***

In the first year of study students are introduced to basic elements such as play, act and conflict. More about Professor Bajčetić's acting training method in the next section.

#### ***Diction I***

Students are introduced to communication techniques through speech excerpts; narration; pre-Hellenic oratory technique; recital; accentuation (the use or application of an accent; the relative prominence of syllables in a phrase or utterance); articulation.

#### ***Voice technique I***

Theoretical approach to voice technique includes gaining knowledge of vocal anatomy and vocal methods. Practical training includes exercises.

### ***Stage movement I***

Students work on the training technique; rhythm – tempo; from accidental to intentional movements; from banal to meaningful movements.

### ***Dance I***

This subject introduces students to the basics of classical ballet, historical dances and elements of folklore.

### ***Stage combat I***

This subject presents a discerning pedagogical approach to the gradual acceptance of stage combat and an introduction to movements of stage combat. Lecturers insist on cooperation and mutual assistance between students during rehearsals of the task; unarmed combat in pairs; pain as a consequence of combat.

### ***Stage acrobatics I***

Training in basic acrobatic elements; acrobatic elements through monologues; incorporating acrobatic exercises into simple acting tasks; performing basic jumps off the trampoline; performing basic acrobatic exercises in pairs; development of the motor abilities (strength, mobility, coordination, agility, sense of space and time).

### ***History of World Theatre and Drama I***

In this subject students are introduced to an overview of theatre history from the period of the birth of theatre (Hellenic drama) through to the Elizabethan theatre in England. In each period, theatre is observed in the context of civilisation, as an artistic and social phenomenon, as a form of social life which shapes the collective consciousness, simultaneously expressing and representing it; systematisation and descriptive portrayal of drama plays, as well as theory of drama, performance conditions, styles of drama, architecture of the theatre and stage techniques, costume and set design, audience and the attitude of the public towards theatre.



### ***History of Yugoslav Theatre and Drama I***

This subject includes an overview of theatre history and drama in the Yugoslav region from the period of the thirteenth century to the end of Romanticism in the year 1880.

### ***English Language I***

Within this subject first-year students have the chance to learn about the way in which theatrical and film arts are studied and developed at different universities in various English-speaking countries (English, American, Canadian and Australian drama schools); they are introduced to various types of literature which supports those studies (textbooks, monographs, magazines and so on) and are taught how to regularly use and follow that literature.

### ***Psychology I***

Through this subject students investigate different areas of psychology: cognitive, motivational, emotional, communicative, and psychology of the group; basic models for understanding of personality psychology; vertical and horizontal personality dimensions analysis; understanding of eighteen different psychological profiles, their cognitive, motivational-emotional and behavioural characteristics.

## **Second year of Acting studies**

### ***Acting II***

This year covers the creation of characters. More about Professor Bajčetić's acting training method in the next section.

### ***Diction II***

Students are introduced to rhetoric; oratory technique in rhetoric cycles.

### ***Voice technique II***

Advanced voice techniques proceed continually through exercises and seminars.

### ***Stage movement II***

Students are introduced to pantomime technique; various possibilities of physical characterisations; body articulation; neutral mask.

### ***Dance II***

Perfecting the technical performance of a range of dances; learning different styles of dance.

### ***Stage combat II***

Students learn how to truthfully portray choreographed violence; learning how to perform movement sequences (sequential one-by-one movements) with elements of acting (voice control, facial expression and body expression); complex body coordination exercises with objects and weapons.

### ***Stage acrobatics II***

Training in more complex acrobatic exercises and jumps which include rotation; acrobatic jumps off the trampoline with rotation in the air; performing complex acrobatic elements in acting tasks with musical accompaniment; ‘social-realistic figures’ and group static exercises; exercises in pairs or in a group in a movement with acrobatic elements; applying acrobatic elements and jumps using basic props and simple acrobatic devices; more in-depth development of the motor abilities (strength, mobility, coordination, agility, sense of space and time).

### ***History of World Theatre and Drama II***

In this subject students are introduced to an overview of theatre history from the period starting from French classicism of the seventeenth century through to Modernism in the twentieth century. In each period, theatre is observed in the context of civilisation, as an artistic and social phenomenon, as a form of social life which shapes the collective consciousness, simultaneously expressing and representing it; systematisation and descriptive portrayal of drama plays, as well as theory of drama, performance conditions, styles of drama, architecture of the theatre and stage techniques, costume and set design, audience and the attitude of the public towards theatre.

### ***History of Yugoslav Theatre and Drama II***

This subject includes an overview of theatre history and drama in the Yugoslav region from the period of Romanticism in the year 1880 through to the end of the twentieth century.

### ***English Language II***

Students of the second year of study have a chance to improve and maximise their professional knowledge acquired in the first year of study, exploring the works of several important and prominent film and theatre artists.

### ***History of Film***

This subject aims to introduce students to the history of film, including the overall development of film and cinematography in the period between 1895 and 1980. The subject consists of several distinctive parts: history of world film, history of national film, evolution and development of film language, development of certain genres and authors and history of film theory.

### ***Cultural Theory with Sociology of Art***

This subject studies culture as a complex system, from both a synchronic and a diachronic point of view, and analyses all of its relevant elements; sociology of art explores the relationship and correlation between art and society.

### **Third year of Acting studies**

#### ***Acting III***

In the third year students are dealing with different theatre genres. More about Professor Bajčetić's acting training method in the next section.

#### ***Diction III***

Students are introduced to versification, stichomythia, the chorus in ancient Greek tragedy using texts from national and classic world authors.

#### ***Voice technique III***

In the previous two years students formed their own voice training from the various exercises. In the third year students are introduced to *stage singing*. Stage

singing implies the choice of various songs (musical, song from drama plays, chanson, song from national drama plays, and so on), and their rehearsal with an accompanist.

### ***Stage movement III***

Students are introduced to Commedia dell'arte; chorus in ancient Greek tragedies; painting and music as an inspiration for nonverbal theatre.

### ***Dance III***

According to the needs of Acting classes, students learn how to adjust their posture, movement and dance in the genre of their choice.

## **Fourth year of Acting studies**

### ***Acting IV***

Students work on their graduation performance and thesis. More about Professor Bajčetić's acting training method in the next section.

### ***Diction IV***

Students work on monologues from dramas and comedies, as well as from ancient Greek tragedies, and famous poems of national authors. As a last task, students work on proofreading their graduation thesis.

### ***Voice technique IV***

Students rehearse the numbers (stage singing) in compliance with the propositions and writing of their graduation thesis; exercises and consultations.

### ***Stage movement IV***

A choice from previously learned techniques developed into a larger unit.

### ***Dance IV***

Students learn specific dances, depending on the requirements for the graduation thesis.

## **4.2 Professor Bajčetić's acting training method**

*Stanislavsky did not create one inviolable "learning." He allowed himself to be wrong on one side, but he sticks with the "children's persistence" to its own illusion on the other. The diversity of its tests, styles that he used and studied, rules that he devised, and reasons for which his rules were denied by him as well –carry within themselves a century of world's theatre history. From that time, one cannot go even a step further, without adopting and very often prevailing with some of Stanislavsky's achievements. (Bajčetić 1963, 10-11)*

I have started this section with a quotation from one of Professor Bajčetić's articles, due to the fact that his acting training method is based on Stanislavsky's 'System'. Even though the Professor started the creation of his method from Stanislavsky's exercises (already used at the Faculty of Dramatic Arts at the time he started his work), he created his own acting training method over the years. This section will present the overall idea of Bajčetić's acting training method, covering the main topics from year to year. Deeper and more thorough analyses would require further research.

Professor Bajčetić's acting training method was influenced mostly by Aristotle and Stanislavsky. It lasts for all four years of studies and is based on the following premises:

1. Play is a basis for the art of acting;
2. Elements, such as act, conflict, character, genre and style shouldn't be taught just from one particular aesthetic doctrine;
3. Actors shouldn't be prepared for just one specific type of theatre (for example, just for classical or contemporary theatre);
4. Acting training School has to provide technical preparation for a student to be able to obtain free creativity in the theatre student has chosen, or has been invented by the student (Savković, 2013).

The use of play as a basis for the arts in general is not new. In the late eighteenth century Friedrich Schiller introduced us to the '*Spieltrieb*' which, translated into English, is 'the instinct of play'. This is how Schiller explained his term:

The instinct of play [*Spieltrieb*] would have as its object to suppress time in time, to conciliate the state of transition or becoming with the absolute being, change with identity (Schiller 1794, XIV letter).

Moreover, Huizinga reminded us how Plato also connected the arts and play:

For Plato, mimesis is a general term descriptive of the mental attitude of the artist. The imitator (mimetes), that is to say the creative as well as the executive artist, knows not himself whether the thing he imitates is good or bad; mimesis is mere play to him, not serious work (Huizinga 1970, 186).

Later on, Huizinga concluded that if we look carefully at all forms of art, music, painting, dancing, writing and theatre, there is a close connection to play. Each artistic category uses play for creativity, and play may easily be seen within each genre:

The grotesque wildness of the dancing-masks among savage peoples, the monstrous intertwining of figures on totem-poles, the magical mazes of ornamental motifs, the caricature-like distortions of human and animal forms – all these are bound to suggest play as the growing point of art (Huizinga 1970, 193).

The very clear statement about choosing play as an important part of an acting training method may be found in my interview with Professor Bajčetić. The Professor said that he believed that play is a style of our period. Later on in our interview he added:

When I say period I mean the time from Romanticism, from Schiller till nowadays. Because a game everyone accepts. Schiller had discovered it, and we have abused it. It is also included into the everyday language.

Usually we say the actor plays. How would you say in English? Actor plays. However, I would always say that actors ... act. (...) Luckily, I am familiar with the English language, so I could see the difference between play and game. But we do not have that distinction. Therefore, the game is also a certain game and the act of playing.

The Professor continued his argument as to why play is so important. He believes that the start of an acting training method should be casual and unconstrained. It should allow the students feel free and happy, so that they can reach the highest levels of the art of acting:

Casualness and freedom, I have found in the moments when one starts playing children's games. [...] I realized, and it could be found in Stanislavsky's System as a period of stalling, not starting with the work. Well, that not starting with the work fills those first six weeks of playing games. Throughout games the student actually has to open up, and to acquire that freedom and cheerfulness that he needs for studying acting. Therefore the game is important to me as a tool to help an actor to slowly and gently approach his work. (...) That play will always be the motive for which he will do all those very serious and very cruel things that acting demands from an actor during his lifetime.

One of the very important exercises within the first six weeks dedicated to play is certainly an exercise entitled 'Mirrors'. In this exercise two students face one another; one represents a real person and the other represents the reflection of the real person in the mirror. There were several variations on the 'Mirrors' theme.

The Professor gradually introduced his students to discipline, as he believes that the best balance for acting is between the two elements, play and discipline. First it was simple play; students played favourite games from their childhood. Everyone had their own favourite game. S/he would explain to others the rules of

the game, and this was the first contact with discipline. Students did not even notice that discipline was incorporated in the process. The Professor believes that discipline should be introduced gradually, step by step, so that the student does not become fearful:

Discipline was not paramount in my class. Quite the contrary, it was chaos. Chaos resembled in children's games, chasing and laughter. [It was] awakening of [students'] spontaneity; and then, eventually, discipline was gradually established (Bajčetić cited in Rajević-Savić 2005).

Pitches wrote about Meyerhold's thoughts regarding the connection between play and discipline:

I have put these last two skills [playfulness and discipline] together as they are two sides of the same coin, in a delicate balance with one another. Too much playfulness and a performance can become self-indulgent and without focus; too little and the spark of creativity which is necessary for any kind of work in theatre can never catch light. An overly disciplinarian atmosphere in workshops can have this effect, extinguishing the lightness of touch which comes from simple play (Pitches 2003, 116).

Actually, Meyerhold suggested that we need in the acting class "play with tightly controlled conditions" (Pitches 2003, 117). In other words, we need the freedom (or as Professor Bajčetić would say *Chaos*) of play but at the same time play should be controlled by the rules which would allow the necessary discipline.

In the Professor's acting training method, the first task in the very first class was a seemingly simple question. Each student was asked to provide an answer to a question: 'Who am I?' Students needed to introduce themselves; give their first names and family names, their date and place of birth and residence, and the level of school completed – but they should present that information in two completely different ways:



1. In a serious manner, as a part of an official group of people; and
2. In a funny manner, as being with friends (using a nickname, for example)

For Professor Bajčetić, these two ‘masks’ provide both the essence and the secret to both; to a human being and to acting. These two masks and the question ‘who am I’ are the most important issues of art in general, but for acting it is crucial. That question is, at the same time, a part of a confession, which determines one as a person. It is also a question that students will be constantly asking themselves while establishing themselves as actors (Savković, 2013).

However, when I asked Professor Bajčetić in our interview, could I start with the same question he would ask his students at the first class, he interrupted me and said “you mean the question ‘who am I?’” and then added,

Well, yes. You know what? On this occasion, for this conversation, my answer is very concise. Ask me who am I, and I will answer NOBODY for your topic. Nobody is an important word. It’s a name of a character from Euripides’ ‘Cyclops’. Therefore, the time comes when an actor realizes that s/he is nobody on the stage, thus s/he needs a character. S/he needs someone else, not s/he her/himself.

Therefore, it could be clearly seen that even that first simple question was actually an overture to the next step in the Professor’s acting training method; this next step, during the second year, would be dedicated to character creation. Every single task was connected with the next one; the whole chain of tasks, sorted very strictly and thoroughly, helped the student to become a professional actor capable of dealing with any possible obstacle in theatre.

The Professor encouraged us to create our own vocal and physical training, and every class would start with the fifteen-minute training. The Professor introduced us to Meyerhold’s ‘*Biomechanics*’ and the importance of the actor’s personal training. Pitches also emphasises this importance:

Before you begin anything you must warm yourself up. Biomechanics puts all of your muscles under considerable strain and if these muscles are not properly stretched out and warmed up you will injure yourself (Pitches 2003, 118).

In the class we worked on something that could be connected with Stanislavsky's 'Relaxation'. However, the Professor didn't like to call it relaxation because it could be easily misunderstood. It shouldn't be relaxation as some schools understand Stanislavsky's task; it should be as Professor deliberately calls it 'tension', because the exercise helps us to relax muscles in their action (tension). In other words, when doing a movement student should do it without any unnecessary tension. The similar notice could be found in Michael Chekhov's 'To the actor': "Heaviness in an artist is an uncreative power" (Chekhov 2002, 13).

Moreover, we were taught to analyse every movement and find out what is the beginning, what is the 'duration', and what is the end of a movement. The end of a movement was particularly important to the Professor because if a student couldn't finish the movement very obviously, the movement would be lost in other movements still to come. Then the Professor would mention Chekhov and his teaching on the matter. Here Chamberlain supports Chekhov's thoughts regarding the importance of the movement process.

Chekhov taught that every action could be a 'little piece of art', with a beginning, middle and end. When you finish one action and before you start next, there is a pause, however slight. In this pause one thing changes into the next, so, although the body may have stopped moving, there is an inner process where one action fades away and the next one begins (Chamberlain 2004, 121).

My overall conclusion regarding the Professor's classes, especially with the distance of more than fifteen years and after lots of conversations with Professor, is that we all worked together searching together for the best movement, thought, look or breath. He told me once, long after my graduation, that he would look at some of his former students' exams (filmed at the time of their study) and look for

what was good and what was bad; and if he found something bad he would look for where he was wrong, what he said or did to make that happen. And that form of ‘laboratory’ in the class was not visible to me during my study, but now I can see that, apart from the fact that we learned a lot from him, he was also learning and still learns from us. It is always like that when it comes to significant teachers. Leach mentioned this in terms of the importance of Meyerhold’s laboratory: “Everyone learned [in Meyerhold’s studio] – students and teachers alike. It was a laboratory for working through the foundation of a new aesthetic” (Leach 1994, 105). That was actually what we did in our classes; we were working together and the Professor would be just the first of equals and we trusted him very strongly because of it.

### *Acting I*

In year one, students were introduced to basic elements such as play, act and conflict. During this whole year students did not work on characters. In other words, it was expected that a student would act as s/he would react in circumstances given in the play. This could be connected with Stanislavsky’s ‘given circumstances’ or Strasberg’s ‘substitution’:

To illustrate the difference between the two methods, Stanislavsky has the actor ask himself, “What would I do if I were in this circumstance?” while Strasberg adopted a modification, “What would motivate me, the actor, to behave in the way the character does?” Strasberg asks actors to replace the play’s circumstances with their own, called a “substitution” (Carnicke 2008, 211).

However, Stanislavsky saw as ‘given circumstances’ everything that can influence an actor on stage (from circumstances given in the play to all circumstances around actors):

[Given circumstances] ... means the story of the play, its facts, events, epoch, time and place of action, conditions of life, the actors’ and regisseur’s

[director's] interpretation, the mise-en-scène, the production, the sets, the costumes, properties, lighting and sound effects –all the circumstances that are given to an actor to take into account as he creates his role (Stanislavsky 1995, 51).

The same reminder of Stanislavsky's given circumstances is evident in the following statement: "It's worth remembering that the space itself [ ... ] and the nature of the project [ ... ] are just as much given circumstances as anything gleaned from the playtext and historical research" (Merlin 2003, 118). On the other hand, Strasberg suggests 'substitution' (Carnicke 2008, 211). However, in his method Professor Bajčetić doesn't deny these views on 'given circumstances', adding that in his method only what influences the character is important.

Therefore, students were dealing with questions of 'when', 'where', 'what' and 'why', but still did not ask the questions 'who' and 'how'. The question 'who' would come in Year Two of study, and for the question 'how' students would search for answers during the third year of study. In Year One they worked on one line from Sophocles' *King Oedipus* and one line from Shakespeare's *Hamlet*, short scenes/etudes (with eight lines) from Ibsen's *Wild Duck*, Beckett's *Waiting for Godot* and Chekhov's *Cherry Orchard* and finally, at the end of the year, one larger scene from a Chekhov play.

## **Acting II**

Year Two was all about character. In the Professor's acting training method there are three different approaches to character creation. The first one is called 'Actions'. In that group of monologues students create those characters which are different from themselves; students work on two characters from Shakespeare's comedies, one character from Russian comedy, one from Serbian comedy, and one is a free choice. The second approach is called 'Confessions'. In that group of three monologues students create those characters which are similar to themselves; they work on one character from Dostoevsky's novels, one from Serbian national authors, and one is a free choice. Even though we were introduced to Stanislavsky's both approaches 'from inside out' and 'from outside

in' (Carnicke 2008, 153), we worked on Professor Bajčetić's approaches 'Actions' and 'Confessions'. The Professor would never give us a lecture 'ex cathedra', he would have practical exercises and from time to time he would just connect with similarities in other methods. The third approach in the Professor's acting training method is called 'Ideas'. That group of monologues presents the third approach to the creation of characters whose ideas they either agree or disagree with. In 'Ideas' students work on characters from Ibsen or Strindberg, Shakespeare's histories, Brecht, Yugoslav writer Krleža, and one free choice.

### **Acting III**

Year Three covers the exploration of different genres in theatre. Students work on monologues and scenes from Ancient Greek tragedies, Baroque tragedies, Shakespeare's tragedies, Romantic tragedies and Serbian national tragedies, as well as Ancient Greek comedies, Farce and Burlesque, Moliere's comedies, Vaudeville and The Modern Grotesque. The third group of tasks in the third year of study consists of the Theatre of the Absurd, Pantomime and Cabaret.

### **Acting IV**

In Year Four students present three ten-minute suggestions for the graduate performance. Finally, students chose, together with the Professor, which of those three would be performed at our graduate performance and they would develop the chosen ten-minute suggestion performance into the graduate performance of approximately 45 minutes' duration.

### ***4.3 Key exercises***

As material for this section I am using the findings from the seventeen questions in Part A of the survey, taken by the Professor's former students. These questions cover:

- a) The choice of the two key exercises for the participants from each year of study. There was a suggestion of four exercises by the researcher; however, participants were allowed to add their key exercise if it was not given. Those four exercises were chosen in consultation with Professor Bajčetić.
- b) Some questions were open-ended and asked the participants to explain what was achieved with the chosen exercises.
- c) The third group of questions covers the importance of the chosen exercises for the participants' professional work in theatre after their study.

Section 4.3 has three subsections, each covering one year of the Professor's method and the most useful exercises chosen by his former students. Subsections 4.3.1, 4.3.2 and 4.3.3 are in the same format. Data for those sections was collected through the survey I conducted with the Professor's former students as a part of this research. Firstly, I will explain all key exercises given as choices in the survey. The validation of the given explanations was covered not just through my own experiences but through the findings from the interview with Professor Bajčetić as well, and was supported by other theoreticians. After the exercises were presented the participants' choices were listed, along with the explanations of the importance of chosen exercises.

There will be no specific explanation of exercises and achieved aims from the fourth year as all students had one task, to prepare their three ten-minute-suggestions for the graduation performances and the final graduation performance as well. All the former students who participated in the survey answered that in Year Four they actually combined all the tasks from the previous three years to create their final exam. Therefore, in this section there will be no further investigation on the work of the Professor's former students in their last year of study.

### 4.3.1 Year One

To construct Part A of the survey I consulted Professor Bajčetić. Since I have my own, firsthand understanding and knowledge of the method, in the interests of objectivity I proposed five choices (four of the most important tasks from the method, suggested by Professor Bajčetić and one choice: ‘If other please specify’). With those five choices I covered all possible answers. The first three questions of the survey are related to Year One of the acting training method. Here I am quoting the first question, translated into English, where I asked participants to choose two exercises:

**A1. What was the most important task for you at the first year of study?**

(Tick up to two boxes)

- Fairy-tales
- Scenes by Chekhov
- Table of Nations
- Scenes, free choice
- If other, please specify \_\_\_\_\_

From all the tasks and exercises from Year One of Professor’s method, discussed in 4.2, I have chosen these four tasks. To make it clear to the reader what sort of tasks were given to participants, these tasks and exercises will be explained.

#### Fairy-tales

In their own words, students tell their favourite fairy-tale from childhood. The teacher would sometimes ask the student to check the original story to get to the source of the fairy-tale, because some translations in children’s books are very poor and sometimes mistranslated. Students were discouraged from using the language of comic books. The actor shouldn’t learn the exact text from, for example, Andersen’s fairy-tale, but should carefully choose the words and find the beauty of that language and bring it alive. The second important task in this exercise is to tell the fairy-tale as it might be told to a child, in direct speech. Therefore, the actor imitates the characters from the fairy-tale, while being careful not to frighten the child. The main task is that the fairy-tale must be told with

tenderness. During the process of this task the Professor would introduce students to ‘the theatre of tenderness’. In our interview he said:

It is well known, and everybody knows that Artaud declared ‘the theatre of cruelty’, but very few people know the great French actor Louis Jouvet, who declared at the same time ‘the theatre of tenderness’. I mean, one has to get used to not only cruelty, but tenderness as well.

Once again it was presented that the Professor’s method prepares actors for all types of theatre no matter from which angle one observes. The complexity of the need for tenderness in actor education lies outside the scope of this thesis, but the most important usefulness consists in the fact that the actor was not prepared only for the cruelty in theatre but for the tenderness as well as an opposite angle of the perspective.

### Scenes by Chekhov

In this task, students choose a scene from any Anton Pavlovich Chekhov play. Students were taught to be truthful and to deal with emotions. The student in this exercise gets used to playing truthfully and naturally. Chekhov’s texts are a ‘litmus test’ for a lie. Because Chekhov texts do not tolerate lies, students build up spontaneity. This exercise leads a student to the answer to the fundamental question of the Professor’s method: ‘Who am I?’ Students were also introduced to both the ‘pause’ and to ‘subtext’. We were told by the Professor that we should always be careful when we find a pause in a scene. There is a reason why the writer decided to break the scene and include a pause. Actors shouldn’t just stop, wait a while, and continue with the scene. We were taught to find the meaning of the pause. Something should happen in the pause that changes the course of the scene, making it interesting both for us and for the audience. Students search to find what is happening in the pause, how long it lasts and why it occurs. Introduced to the concept of ‘subtext’, students learned that they shouldn’t act the words in the line, but rather the meaning beneath those words; something that



could be read between the lines. On this matter, Professor Bajčetić said in our interview:

Students perform the scene, but then explain the pause. What do Varya and Lopakhin [characters from Chekhov's 'The Cherry Orchard'] say to each other in the pause? Why does he not propose to her? What's going on between them? And they are completely immobile, they don't move, just stand next to each other and expect something from each other. And that must be so intense that we [the audience] understand what that pause means in Chekhov.

### Table of Nations (Bible)

For this exercise students use the Old Testament text Table of Nations, from the Bible. It is a continuous listing of names with some vocal requirements. The student should learn all the names from twenty chosen verses from the Table of Nations. Working in pairs, one student utters the odd-numbered verses, and the other student the even-numbered verses. Students begin with the quietest level of speaking, almost a whisper, then develop and climb up through all twenty verses to the loudest one, to the highest level of vocal potential. The ideal is to reach the tone that surpasses the tone of human beings. This must be achieved, while taking care that one does not hurt one's voice. The process is a long one; it lasts the full year and actually prepares students for a Year Three task, Ancient Greek Tragedy. As the interview indicated, there are four main purposes of the exercise:

1. To improve articulation;
2. To build up attention and memory, because it is hard to learn the verses;
3. To prepare for Ancient Greek tragedy in Year Three; and
4. To awaken respect for what is ulterior and transcendent.

As for Table of Nations, the Professor said in our interview that some external things could help in this exercise; for example, he did it with a class at the time when Serbia was bombed by NATO in 1999, and with the next class in 2000, with the 'spinning' exercise:

We had darkness in the classroom [because the power was cut during the bombing sessions], so we practiced in the dark. We burnt small candles and then under the light of those candles students seemed to be much more into it. Or, when another generation spin in the circle like dervishes, and then just after they had stopped spinning, they spoke the verses. Suddenly, this unconsciousness caused by spinning produced the tone of the spoken verse to sound transcendent; out of reality. This exercise makes sense in the third year of study, when they [students] start work on ancient Greek tragedy. This actually prepares [students for] ancient tragedy. Not all the students will act in ancient Greek tragedies in their life, but all students must pass through tragedy to become actors.

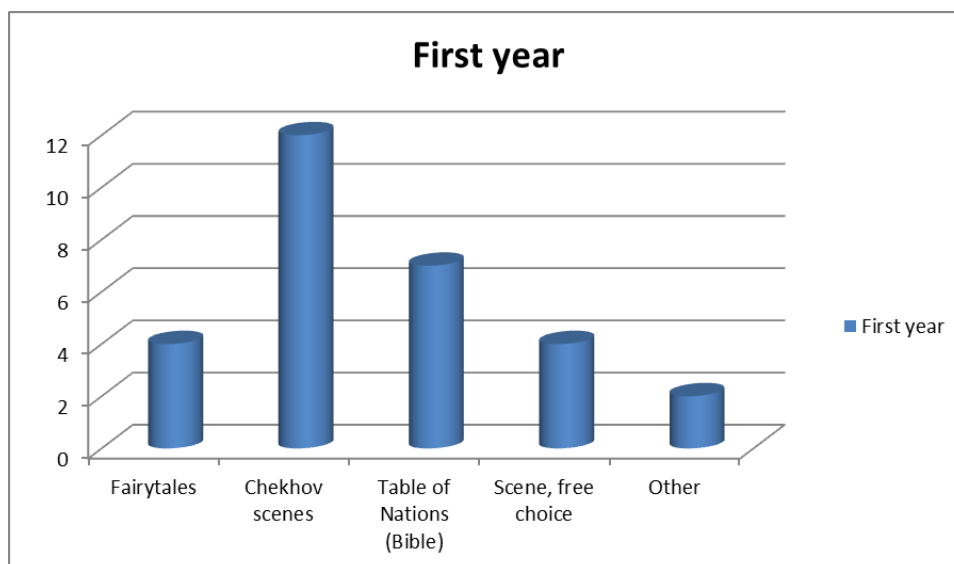
#### Scenes, free choice

Here the student should choose a scene from a Tennessee Williams, Edward Bond or John Osborne play, or from other contemporary plays about young people. The work should be in pairs, duo scenes, preferably male-female. Students search within their own experiences, without any indications of characters. They put themselves in the circumstances already given in the play. As those plays are usually related to the problems of young people, this task is very often a student's favourite task. Moreover, it was preferred over all other tasks because students encountered famous plays such as Albee's *Who's Afraid of Virginia Woolf*, Williams' *Glass Menagerie* and Bond's *Saved*. However, after the confrontation with the plays by authors such as Sophocles, Shakespeare, Dostoyevsky and Ibsen during their studies, this task was accepted by students as just one of the tasks from the method as useful as many others.

The answers to the first question show that, out of sixteen participants, twelve chose the 'Chekhov scenes', seven chose the exercise 'Table of Nations', four chose Fairy-tales, and four made a 'free choice'. Two participants chose 'other'

(one choosing ‘children’s games’ and the other ‘children’s programmes’). The ranking by students may be seen in Table 1.

**Table 15** *First year tasks*



The next question *What have you achieved with that task?* is open-ended, and that answer helps us to understand both why the participants chose that precise task and what they found useful in doing it. Here are some answers that could further explain the meanings and the importance of the most useful task, ‘Chekhov scenes’:

Participant B: Chekhov most prominently highlights the importance of action in a scene. Also it was important to clearly separate and make a difference between the action and the act.

Participant C: Chekhov – the simplicity of expression, thoughtful sentences. I have learnt to understand and love the process of text analysis.

Participant E: In scenes from *The Seagull* I have achieved honesty, not just spontaneity; to realize that serious acting costs me - in feeling, in the depth; to

distinguish personal behaviour from natural behaviour on stage.

Participant F: The task in the Chekhov scenes was to experience and feel when we were truthful on stage, and when not.

Participant H: Scenes by Chekhov, in my first year, were really incomprehensible and difficult for me, but shortly after graduating, I realized that the work on them made me aware that the actor on the stage can and must exist even when there is no text, when there is no direct relationship, always.

Participant D: Chekhov's scenes stripped me and I got a clear picture of my physical stiffness.

Participant J: Scene from Chekhov's *The Seagull*, in which I played Constantine Gavrilovich, helped me, already at the first year of study to make my acting expression simple and truthful.

Participant I: I achieved the reading of the unsaid from the lines, hidden in the subtext; the meaning of what the characters are trying to hide within their lines.

As I have already observed in 4.2, we were introduced to three basic elements in Year One: Play, Act and Conflict. One of the first things that we were taught was to distinguish the action from the act. For Professor Bajčetić, the act is smaller than the action and is more important for an actor. He believes that an act is something physical, concrete and visible and could be very helpful to an actor in answering the question 'What' with the simple movement, while an action is telling us the story of some particular part of the play and it is too descriptive. An action is very important for a director, but an act is very important to an actor. A full examination of the Professor's distinction between an act and an action lies outside the scope of this thesis. Nevertheless, in these testimonies it is also clear that the work on Chekhov's scenes obliged students to search for what is underlying, what the characters mean but do not say; to explore unknown

‘territories’ of their emotions and to dig deep inside themselves to find the truth and use it on stage.

Here are some answers that could explain more precisely the significance and the importance of the second most useful task, ‘Table of Nations’, for the Professor’s former students.

Participant A: The Bible - an important task for the entire school; unusual task and text, virtuosity of voice and speech; particularly significant for the third year and work on ancient tragedy.

Participant B: As for the Table of Nations, the work on this task has contributed immensely to the later work in the third year of study, especially in ancient Greek tragedy. That is sort of the beginning of the awareness of speech, and control of the voice. In fact every task [in the Professor’s method] was carefully designed; the work at the beginning of the study was later formed into something quite specific.

Participant D: Table of Nations (the Bible): concentration, holy speech, attitude toward the non-existent; preparation for Ancient Greek tragedy.

Participant H: Tables of Nations encouraged me and helped me to achieve a vocal action, and a clear thought – helped me also to deal with obstacles.

Participant G: Table of Nations has contributed much to help me conquer space on stage and to control my voice on stage, together with another colleague; a rhythm exercise, where we should give a meaning to those words, names that mean nothing to us and that are distant, centuries away from us. So it was not just an exercise that will teach stage speech, but also a spiritual, acting discipline at the highest level.

From these statements it may be seen how hard it was to achieve, but at the same time how very important this task was, for the Professor's former students. These testimonies also demonstrate the efficacy of the method's strict structure: the tasks are carefully constructed, to lead students from primary, basic exercises through to more complex tasks, ensuring adequate preparation for the very difficult profession of acting.

The third question clarifies whether the exercises were helpful to students not only during their studies, but in their future work in theatre as well. The statistics show that, of the sixteen participants, thirteen chose 'Very helpful', two chose 'Helpful', and one chose not to answer this question (because he no longer acts, but lives as a monk).

### 4.3.2 Year Two

The next group of questions in the survey is related to the most important exercises from Year Two of the acting method. I have constructed the questions for Year Two, based on the same pattern of questions for Year One. Here I am quoting the first question from this group, where I ask participants to choose two answers from the five provided:

**A4. What was the most important task for you in the second year of study?**

(Tick TWO boxes)

- Shakespeare's comedy
- Dostoevsky
- Shakespeare's history plays
- Ibsen/Strindberg
- If other, please specify \_\_\_\_\_

Utilising the same principle from 4.3.1, I have chosen these four tasks to suggest their importance and a fifth choice, 'other'. I will now explain these four tasks to help the reader understand the testimonies.

#### Shakespeare's comedy

This task involves performing two monologues of two different characters from Shakespeare's comedies; one from comedies close to farce and one monologue of a 'noble character' from one of the 'higher' comedies. For instance, one character might be Malvolio from Shakespeare's *Twelfth Night*, as an example of a character close to farce, and the other monologue could be Demetrius from *A Midsummer Night's Dream*, as an example of a 'noble character' from 'higher comedy'. The clear explanation of 'higher comedy' is given in *The Cambridge History of English Literature* "What, historically, are the essentials of high comedy? It deals with cultivated people in whom education, and refining environment, have bred subtler feelings" (Ward and Waller 1953, 126).

Ward and Waller also include the explanation of 'love' in those comedies, which I found very close to that which students were introduced by Professor Bajčetić:

And what is love in these comedies? Not the intense passion that burns itself out in slaughter—the love of the Italian *novelle* and the plays of Kyd, Greene and others influenced by them. Nor is it at all mere physical appetite, as it often becomes, in the lesser Elizabethans and, generally, among the Jacobean. Instead, as in *As You Like It* and *Much Ado About Nothing*, it is the motive force behind events and scenes, but not the one absorbing interest for author or reader: it is refined, sublimated, etherealised (Ward and Waller 1953, 127).

After the work on monologues in the first semester of Year Two, students extended their work on character by working on scenes from chosen Shakespearean comedies. I have mentioned in section 4.2 that in Year Two of the Professor's method there are three different approaches to character creation. The first one is 'Actions', the second one is 'Confessions', and the third one is 'Ideas'. This task, two characters from Shakespearean comedies, is a part of the first approach of character creation – 'Actions', where students create characters different from themselves. To be more precise: students should find the answer to the question 'who is his/her character' in the play, then they find a person from the real world and create a character based on an imitation of that person. Students were introduced to 'mimesis' and to Aristotle's *Poetics*. Mimesis means imitation in particular, an imitative representation of the real world in art and literature. The origins of mimesis come from Greek word mimesis (μίμησις), meaning 'to imitate' ([www.oxforddictionaries.com](http://www.oxforddictionaries.com)). The Professor asked his students to find a specific characteristic (usually one that is not good, which makes those characters funny) associated with the chosen character from a Shakespeare comedy and to make that characteristic very obvious and transparent; as Aristotle observes:

As for Comedy, it is (as has been observed) an imitation of men worse than the average; worse, however, not as regards any and every sort of fault, but



only as regards one particular kind, the Ridiculous, which is a species of the Ugly (Aristotle, 5).

And, again, these exercises were connected with the Year One element of play, illustrating the continuity of the method as well as the cleverness of its construction.

Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns at first by imitation (Aristotle, 4).

### Dostoevsky

This task is part of character creation by the ‘Confessions’ approach, or creation of the characters that are similar to ourselves. Here students deal with the text, looking not only for obstacles in a character’s life, but also the relationships and conflicts between the characters and most important within their character itself. Through the analysis of all these facts about the character a student creates his/her character through the ‘Confession’ approach – *characters similar to the student*. The Professor insisted on this task not just to prepare us for the deep self-analyses very important for this approach of character creation but also so that students would develop a strong appreciation for Dostoevsky, because with the work on those monologues (in addition to the work on Table of Nations in Year One) students dealt with something religious. It was not strange to choose Dostoevsky as a next step towards the Year Three task Ancient Greek tragedy, as Dostoyevsky deals with the question of religion in almost all of his novels:

To read Dostoyevsky without reference to his Christian beliefs is the same as to deny the paramount role of Christianity in Dante, to reduce the *Divine Comedy* to struggle in Florentine politics. [ ... ] On the other hand, the scholarly, analytical approach does not preclude sharing Dostoevsky’s Christian beliefs, but it does require a modicum of critical distance, of openness to new perspectives on literary analysis, and an awareness

of the problematic nature of his work. [...] Probably the way to get the most out of Dostoevsky is to read him dialogically, probing, interrogating and challenging him. Perhaps this is to read him religiously in the fullest sense (Pattison and Thompson 2008, 11).

Dostoevsky, in his notebook from 1880-81, discusses the meaning and importance of religion from his point of view: “Moral ideas exist. They grow out of religious feelings, but can never be justified by logic alone” (Dostoevsky cited in Kirilova 2008, 41).

Finally, the importance of understanding of the importance of religion in the work on Dostoevsky may be seen in Elissa Kiskaddon’s discussion of the subject:

Dostoyevsky’s personal struggle with the question of faith, and also his own experience with trying doubts as a believer, are manifested in the characters he writes. A large number of Dostoyevsky’s books are written within the framework of a Christian doctrine, juxtaposing characterizations of believers and non-believers, enforcing the ultimate good and reason that follow from possessing a faith. Dostoyevsky also describes however, the mental suffering and questioning inherent in the step of realizing the “truth” of Jesus Christ (Kiskaddon 2014).

The Professor would say that we should create the world that does not exist because we need it to come to us. Therefore, students were encouraged to search deeply into those characters to try to get as close to their thoughts and emotions as they could, to be able to create that world from Dostoevsky’s novels.

### Shakespeare’s history plays

Character creation via the ‘Ideas’ approach, which involves the development of five monologues by different authors, starts with this task: a monologue from *Shakespeare’s history plays*. In the ‘Ideas’ approach a student either agrees or disagrees with the character’s ideas. In this first monologue, which introduces us

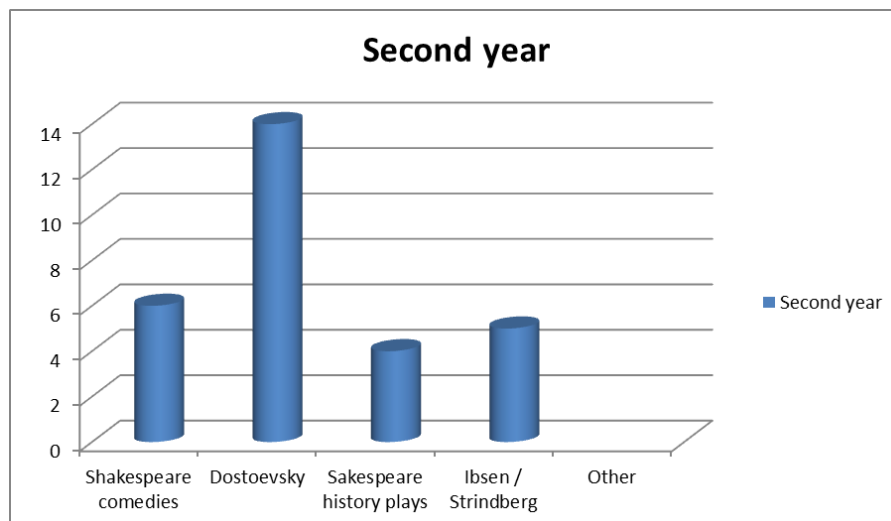
to the ‘Ideas’ approach to character creation, students were introduced to the beautiful language of Shakespeare’s plays and also to the difficulty of natural delivery of verse on stage. We were also told by the Professor in class that ‘there can’t be enough of Shakespeare in the education of an actor’.

### Ibsen/Strindberg

The monologues of characters from Ibsen and Strindberg are also part of the ‘Ideas’ approach as the characters within those plays deal with the constant confrontation of different choices and decisions that should be made. Those characters should be created by the method of supporting and defending, or disagreeing and attacking, a character’s ideas and stances.

The statistics for this question show that the majority of the sixteen participants – that is, fourteen – chose the task ‘Dostoevsky’ as the most important exercise in Year Two. ‘Shakespeare’s comedies’ were chosen by six participants. Four participants chose ‘Ibsen/Strindberg’, and four chose ‘Shakespeare’s history plays’. ‘Other’ was chosen by two; one chose ‘The free choice Monologue’, the other chose ‘Gogol’).

**Table 16** *Second year tasks*



The open-ended question *What have you achieved with that task?* helped me to collect testimonies from the Professor's former students about the importance of the exercise 'Shakespeare's comedies':

Participant A: When it comes to Shakespeare the goal was freeing and physical testing of articulation, both vocal and physical.

Participant D: Shakespeare, comedy - the audacity to get crazy, get to play ... Speed has always been one of the important characteristics of my talent, but I learnt through this scene (Helena, Hermia, Demeter, Lysander, *Midsummer Night's Dream*, Shakespeare), how to bridle my speed, to use it consciously and to balance my own tempo and rhythm with the rhythm of the scene.

Participant E: I achieved a fascinating speed, more accurate a precision [in terms of speed], and a great control of the space and the power [on stage].

Participant F: I felt both boundaries and the power of my own imagination, as well as of my body, my temperament, my expressiveness, so-called 'transfer over the ramp', all that in an amusing and transparent way.

Participant H: Shakespeare's comedies encouraged my imagination, lightness and playfulness [on stage].

Participant J: Shakespeare's texts have highly influenced me with their beauty, harmony and depth, and thanks to them I have seen the ugliness and futility of everyday speech.

The statements from the Professor's former students indicate that the exercise 'Shakespeare's comedies' was important to them, both during and after their studies, because it helped to stimulate the imagination so that they achieved not just playfulness but also how to control and direct their speed and how to

articulate the body and the voice on stage. Likewise, it confronted students with the beauty and fascination of the Shakespearean language on the one hand and the craft and skills of uttering verses on the other. Moreover, the Professor taught us always to be aware of the beauty of language, not just in classical plays, but in our everyday lives as well. His former students were ‘infected’ with the desire to protect and cherish the beauty of language in everyday life through their public work.

These are testimonies from participants of the survey about significance of the ‘Dostoevsky’ exercise:

Participant C: Work on Dostoevsky is the first scratching of the surface of something that could lead to a genuine theatrical act.

Participant D: Work on characters from Dostoevsky’s novels was very important for me – the complete identification with the character of Netochka Nezvanova as the deepest confession; the actual presence on stage.

Participant E: Dostoevsky is forever woven into my acting; the need for seeking for a depth in a character’s lines, a true tone in my voice, and to be able to comprehend the strangest thoughts of some characters, all that with an extremely simple and reduced expression.

Participant G: I had to minimize everything to simplicity, honesty, sensitivity, to justify great and exciting moments from the script, within my whole body, with no additional movements. Thus, it was an explosion of emotions, with minimum movements.

Participant H: The work on characters of Dostoevsky (Mishkin and Raskolnikov) I experienced as a continuation of work on Chekhov’s characters during the first year, which was deepened with the serious

work on our own personalities through the confessional approach to the work on characters.

Participant I: In the scene of Lizaveta and Stavrogin in Dostoevsky's 'The Possessed', which lasted for 17 minutes, for the first time I had experienced a complete identification with the character, I could feel that my consciousness was pushed away to the point that I remembered only the beginning of and events after the played scene. I think it's the culmination of identification that an actor can experience and that has been my benchmark ever since.

Participant K: Dostoevsky awakened our inner beings completely. The characters on the verge of real were probably the most demanding task [in the second year].

Participant N: I found emotion I never knew I had. I began to understand the complexity of great characters from classical literature.

Participant O: I achieved what Stanislavsky called 'scenic solitude', I was able to completely suppress consciousness in my head and the fact that someone was watching me, which was the first step in achieving any kind of honesty and convincingness.

It is clear that the Professor insisted on this as a very important exercise for his students. As I have mentioned, this task was the next step, after work on Chekhov and 'Tables of Nations', towards the religious path of an actor. For the Professor, theatre is a way of living. As he would say, 'There are three professions that require the whole person with the huge possibility for family and friends to suffer: monkhood, serving in the army, and being an actor.'

We were not allowed to skip even one acting class during our study. No matter if we were very ill, or even if someone died in our family, we had to be at our class (and on time) every single day. That actually helped us learn to put some things before our own needs. Therefore, acting becomes a way of living. It is some kind of a religion for us; something out of this world; something that deserves a vast

observation; something hugely respected by all of us. It was important to the Professor that his students reach the religious levels of some characters, particularly the great variety of characters in the novels of Dostoevsky. In almost all of these testimonies the students talked about something subconscious, out of the real world, something intangible, holy and highly respected.

In the findings from the following question, ‘How much did that help you in your future work in theatre?’ fourteen of the sixteen participants chose ‘Very helpful’, one chose ‘Helpful’, and the former student who is no longer in theatre did not answer the question.

### 4.3.3 Year Three

The following group of questions in the survey is related to the most important exercises from Year Three of the acting method, ranked by the Professor's former students. They were asked to choose which two were most useful in their study. Here I am quoting the first question from this group, where I ask participants to choose two answers from five already given:

**A7. What was the most important task for you in the third year of study?**

(Tick up to two boxes)

- Shakespeare's tragedy
- Molière's comedy
- Greek Ancient tragedy
- Vaudeville
- If other, please specify \_\_\_\_\_

The four choices for the most important exercise were carefully selected in consultation with Professor and, again, there was a final free choice. To help the reader with an understanding of the testimonies I am going to explain briefly the four suggested exercises from Year Three.

#### Shakespeare's tragedy

In this exercise the student is dealing with verse again, but for the first time in a tragedy. The student is taught to 'break verses', which means to speak the lines so that they sound like a real conversation, rather than a poem. That is actually the main aim of this exercise. It also made every student's (and actor's) dream come true, to finally work on Hamlet, Juliet, Richard III, Ophelia, and many others. Even so, the Professor suggested in our interview that the work on this task is a *decoy* for students, to test dilettantism. In other words, with this task students are seeking for the *truth* in the new genre, testing their ability to perform such a complex task. According to the Professor, movement in Shakespeare's tragedy is natural but must be powerful. However, the thought of the character is broken into many pieces, more than usual, presenting the 'psychological rippingness', as



Professor Bajčetić would usually say. By that the Professor meant that those characters live on the edge of their existence with such difficult decisions that should be made instantly. There is no time to think properly and thoroughly but those characters have to act/react and they do that in a very short time; that's the reason of their 'psychological rippingness'

### Molière's comedy

The same task is given in this exercise, but this time in comedy. The craft of speaking Molière's verses, as well as the specific movement of the genre, were actually the hardest tasks in the exercise 'Molière's comedy'. Professor Bajčetić suggested in our interview that students were encouraged to move in the scene as if dancing a minuet (students were previously trained in the subject of ballet) and instead of speaking their lines, students were recommended to sing their lines. In that way they were introduced to the movements and melody of the epoch. Finally, students would use just some elements of a minuet for their movements, while the cheerful rhythm and melody of the songs used within the task were incorporated into uttering their lines.

### Ancient Greek tragedy

This is the hardest task in Year Three, and perhaps the hardest in the whole acting training method. The main task is to 'conquer' the stillness and specific movement for Ancient Greek tragedy. There should be very few movements, and each and every movement should be 'big' (bigger than in an everyday life), savage and undignified. The assignment from Year One, 'The Table of Nations', is accompanied in Year Three by a prayer chant and a lament to help students to achieve the holiness of Ancient Greek tragedy. As the religious rituals are at the core of Ancient Greek tragedy, the task *Table of Nations* helped students to achieve the necessary tone of voice as well as the 'out of this world' state. The reader will find more about the expression 'out of this world', in the description of the task *Table of Nations*. In our interview the Professor described the meaning of the 'Tragic speech':

Tragic speech is a summons to destiny, a prayer for strength. Tragic speech depends on the style of an age, so today it is more simple than incantatory, more serene than tearful.

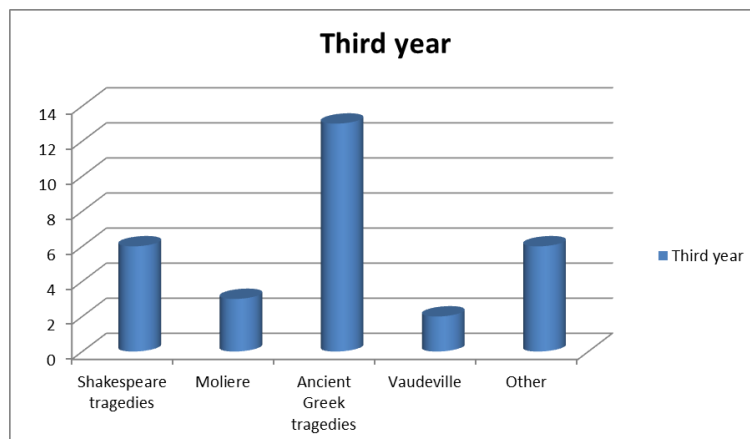
In achieving the final goal of the task, “All superfluous movements are eliminated ... The goal is – immovability [of eternity]. Tragic speech is the cancellation of the body, through suffering, [and serene] reconciliation with death.”

### Vaudeville

In this exercise students were introduced to the genre of Vaudeville, in which the main task is to achieve speed of thought along with the full presence of naivety and chastity in characters, or as the Professor would say, ‘a chaste perversion of a boudoir’. For this exercise the waltz was very important, as it helped students to find the lightness of the dance. Therefore, the characters were both chaste and naive on the one hand, but on the other hand the situation in which they exist is perverse. The collision between those elements creates the comedy of Vaudeville.

Table 3 shows us the rating given by the Professor’s former students. Of the sixteen participants, thirteen chose the exercise Ancient Greek tragedy. That result suggests that this exercise was the most useful in all the four years of the acting training method. Six participants chose Shakespeare’s tragedy, three chose Molière’s comedy, two chose Vaudeville and six chose ‘other’ (one chose Samuel Beckett, four selected Romantic tragedy, and one opted for Slawomir Mrozek).

**Table 17** *Third Year tasks*



Answers collected from the open-ended question, ‘What have you achieved with that task?’ clarified the importance of the chosen exercises. The following testimonies help us to understand the value of the exercise ‘Shakespeare’s tragedy’:

Participant C: From playing an ambitious and strict lady I came to a different interpretation –Lady Macbeth loves Macbeth and wants highest honours for him (in the expression [I achieved]: softness, rapture, passion).

Participant G: Shakespeare, tragedy – I got a little privilege to have a character from Shakespeare’s History plays, and not from the tragedy. I worked on the character of Catherine from *Henry VIII*. I think I have achieved [the ability] not to recite [verses], but, through thinking and self-restraint, to bring myself to intense experience and powerful expressiveness.

Participant N: I mastered the craft. Without it, the craft, it is impossible to say anything that is related to the genre. Simply there is a way of playing and saying something. There is no alternative.

Participant O: Thus, we could see Hamlet as tall or low growth, stocky or skinny, but what makes him unlike the others is a different way of thinking. The flow and the rhythm of his thoughts are different.

This exercise, ‘Shakespeare’s tragedy’, promoted the development of the strict craft and skills necessary for the genre. Students achieved control of their power on stage, both physically and psychologically. Students were once again faced with the beauty of Shakespearean language. As I already mentioned, ‘there can’t be enough of Shakespeare in the education of actors’ – the Professor would repeat often . Work on these characters is also one step closer to the hardest and most rigorous exercise, ‘Ancient Greek tragedy’.

These testimonies illustrate the importance of the exercise ‘Ancient Greek tragedy’ for the Professor’s former students:

Participant D: In *Elektra* – [I have achieved] a forceful expression and a high level of vocal power.

Participant E: In these monologues I concluded everything I have ever learned. I also extended the boundaries of my own abilities on stage, both vocally and physically [on one hand] and emotionally [on the other hand]. If there are no instruments, all the inner world of an actor can't be expressed. These tasks prepared me to push the limits of my power on stage. They were very hard for [me, at] my age [at the time] therefore, they were also very important.

Participant J: Work on characters from ancient Greek and Shakespeare's tragedies (characters of Hamlet and Orestes) is one of the deepest experiences I have had during the study. Dealing with these characters I experienced the opening of the spiritual space in which an actor becomes a liturgy, a prayer, a creature who "prowls between heaven and earth", a priest who sacrifices himself and gives it to all who trust him while on stage, as an atonement.

Participant K: As for Greek tragedy, the task was very important for me. As I lack a powerful and strong voice, necessary for a Greek tragedy, I must compensate for it by a dramatic action and an emotion and thus my deficiency was covered by the stage technique and I reached a successful interpretation of Medea.

Participant O: [I have achieved] a full release of thoughts, feelings, body and most of all of my voice.

Participant P: [It was] a touching of some levels of my own power on stage which I was not previously aware of.

It is clear in these testimonies that this exercise moved the boundaries and pushed the limits of the Professor's former students to the highest levels, starting with some progress in their vocal abilities and physical power on stage, through to reaching emotional levels that some students achieved for the first time in their lives. The culmination of their experience with this exercise is effectively summarised in testimonies wherein participants recognised an actor as a priest who sacrificed himself and gave to the audience, as in a religious ritual. That, actually, connects actors today with the first forms of theatre within ancient religious rituals.

Participants agreed that these exercises were very helpful. Fifteen of the sixteen participants chose 'Very helpful', and one didn't answer this question. All participants found Year Three the most useful and the most important for their future work in theatre. The fact that in Year Three students were dealing with all the acting elements at the same time – such as play, act, conflict, character and genre – on the same level as in their future work in theatre, probably influenced the unanimous answer of all participants.

## ***4.4 Summary***

Chapter Four consists of four sections: 4.1 *Acting Programme from the Faculty of Dramatic Arts in Belgrade*; 4.2 *Professor Bajčetić's acting training method*; and 4.3 *Key Exercises*. Section 4.1 presents the overall acting programme from the Faculty of Dramatic Arts, which lasts for four years. The Acting Programme consists of two types of subjects: practical or 'vocational' subjects, such as Diction, Voice technique, Stage movement, Dance, Stage fight, Acrobatic and Make up; and theory subjects, including History of World's Drama and Theatre, History of Yugoslav (Serbian) Drama and Theatre, English, Psychology, Sociology of Art and History of Film. The duration and the construction of the subjects were described following the official document from the Faculty of Dramatic Arts.

Section 4.2 presents Professor Bajčetić's four-year acting training method, which is based on the theory that: (a) play is the basis for the art of acting; (b) elements, such as act, conflict, character, genre and style shouldn't be taught just from one particular aesthetic doctrine; (c) actors shouldn't be prepared for just one specific type of theatre (that is, just for classical or contemporary theatre); and (d) the acting training School has to provide technical preparation so that a student obtains free creativity in the theatre one has chosen (Savković, 2013). The whole section gives the overall description of the method.

Section 4.3 has three subsections, each covering the most important and useful exercises from one year of the method. All three subsections have the same structure; first all the suggested key exercises were presented and described, followed by comments based on other theatre theorists where possible; then the results from the survey of the two most useful exercises were presented. The last part of the subsection presents former students' testimonies about the usefulness and significance of their chosen exercises.

## **CHAPTER FIVE:**

## **Conclusion**

## ***5.1 Conclusion***

This thesis investigates the importance of Professor Predrag Bajčetić and his unique acting training method. The starting hypothesis suggested that Professor Bajčetić and his method have been of vast importance and significance to the field of actor education, as well as to Serbian theatre in general. As noted in Chapter One, the ‘triumvirate’ of the hypothesis presents the three central claims:

1. Professor Bajčetić has been a very important twentieth-century theatre practitioner in Serbia.
2. Professor Bajčetić’s unique acting training method is of great significance for the actor’s education in Serbia.
3. Professor Bajčetić’s acting training method has been very useful for his former students for their future work in theatre.

My research confirms these statements, but also allows me to present the essentials of his method to a wider audience and gives a chance to be tested by other theatre practitioners and acting pedagogues, within new societies and cultures, sometimes within completely different theatre contexts.

To investigate the significance of the Professor’s acting training method, this research has utilised two biographical research methods: an interview with the Professor, and a survey given to his former students.

Both methods helped in gathering the data necessary to test the influence of Predrag Bajčetić and his method upon his former students, upon actor education in Serbia, and to examine him as an important twentieth-century theatre practitioner in Serbia. Apart from these two methods, information was collected from the Professor’s publications and interviews previously given to some media.

All the findings from the interviews helped me to understand the circumstances under which the method was created, and the influences upon it. Chapter Four introduces us to the atmosphere of the time period as well as to the Professor’s work. When he started his teaching in the late 1950s, Tito’s communist regime had already established a programme for the Academy. There was no strict system



with a thorough curriculum, just literate transcriptions of some programmes taken from the Soviet schools at the time.

Acting education in the late 1950s was poor, a situation which is discussed through an analysis of Bajčetić's article in Chapter Five. Thus, when we look closely at the development of the programme of the Acting department during the next four decades it is more than clear that progress was impressive. Some of the exercises used in the programme are described in Chapter Six. The final programme has a very strict curriculum with a precise system of terms, and the only person who worked consistently on the development of the programme from the 1950s through to the final programme (from 1984) was Professor Bajčetić. That programme is still in use at the Faculty of Dramatic Arts in Belgrade.

Therefore, it is more than clear that Bajčetić's influence on students of acting has been constant throughout his teaching. Moreover, even though he is retired, his influence on future generations continues, through the programme of the Faculty of Dramatic Arts that he created throughout the years and published in 1984. Thus, the Professor's contribution to the field of actor education in Serbia is indisputable, and his method has had enormous impact on the practice of theatre.

The survey documenting the data collected from the Professor's former students assisted me in investigating the method, and to establish how useful it was for students' future work in theatre. This material explores the influence that the Professor has had on his former students, not just during their study but after school as well. All of these findings are presented in Chapter Six. However, it is worthwhile to be aware of the atmosphere in which the method was created (outlined in Chapter Four), to be able to understand some of Professor Bajčetić's requirements of his students.

Regarding the method's usefulness, presented in Chapter Six, one could claim that the participants were unanimous in their acclaim. Even though Year Three of the method was chosen by all of the participants as the most valuable for their future work in theatre, Years One, Two and Four were also chosen by fourteen out of sixteen participants as very useful. The participants stated that the method was of immense value in various situations in theatre, and despite the fact that sometimes they couldn't find its usefulness during the time of their studies, later on in their

work in theatre they discovered exactly why some exercises were really important (such as *Fairy-tales* and *Table of Nations*).

As for the influence of Professor Bajčetić, there are some differences. However, the most significant data for the Professor's lasting impact upon his former students lies in the fact that nobody chose not to be in contact, seven still have occasional contact and finally, nine (which is more than half) noted that they still have regular contact with the Professor long after they finish their study.

To summarise, Predrag Bajčetić created his own acting training method under very difficult circumstances, during the communist regime in former Yugoslavia (presented in Chapter Four). More than 300 students were educated under Professor Bajčetić. The battle for the best curriculum for the Academy lasted for a few decades, and this is described in Chapters Four and Five. Finally, the official programme from the Acting department of the Faculty of Dramatic Arts in Belgrade was created in 1984 by the group of professors, led by Predrag Bajčetić. That programme is still in use. Therefore, all future generations will be influenced by him through the programme as well. The method is described (see Chapter Six) by his former students as a very useful one and the majority disclosed that the method actually shaped them not just as actors but as people as well. Therefore, it is an inevitable conclusion that Professor Predrag Bajčetić was a highly important twentieth-century theatre practitioner in Serbia. His influence on his students was enormous, and in Serbian theatre there are currently a few hundred actors who were former students of the Professor, and whose careers had their origin in his acting method.

The main achievement of the thesis is to present one of the most important twentieth-century theatre practitioners from Serbia to a wider audience, and to open the door for further investigations. While conducting the research and even more while writing the thesis, I have questioned myself as to what the result would be, if I'd had the opportunity to involve as many former students as possible in the survey? What would I have found if I had had a chance to interview Professor Bajčetić's colleagues? Moreover, while presenting only chosen exercises to the reader, I have wondered how valuable it would be to present the whole method itself? That is something I plan to investigate in greater

depth as soon as Predrag Bajčetić's book on his method is published, which, as I have been informed, will be before 2016.

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# APPENDICES

## *Appendix One: E-mail Questionnaire (Serbian version)*

### E-mail upitnik

**Ime i Prezime:**

**Godina upisa studija:**

**Datum popunjavanja:**

**A1. Šta je bio najvažniji zadatak za vas na prvoj godini glume?**

*(Obeležite DVA odgovora)*

- Bajke
  - Scene po Čehovu
  - Tablice naroda (Biblija)
  - Scene, slobodan izbor
  - Ako je nešto drugo, molim vas dodajte
- 

**A2. Zašto vam je to bio važan zadatak? Šta ste njime postigli?**

**A3. Koliko vam je to pomoglo u kasnijem radu u pozorištu?**

*(Obeležite JEDAN odgovor)*

- Veoma mi je pomoglo
- Pomoglo mi je
- Nije mi pomoglo

**A4. Šta je bio najvažniji zadatak za vas na drugoj godini glume?**

*(Obeležite DVA odgovora)*

- Šekspir komedije
  - Dostojevski
  - Šekspir hronike
  - Ibsen/Strindberg
  - Ako je nešto drugo, molim vas dodajte
-

**A5. Šta mislite da ste postigli tim zadatkom?**

**A6. Koliko vam je to pomoglo u kasnijem radu u pozorištu?**

*(Obeležite JEDAN odgovor)*

- Veoma mi je pomoglo
- Pomoglo mi je
- Nije mi pomoglo

**A7. Šta je bio najvažniji zadatak za vas na trećoj godini glume?**

*(Obeležite DVA odgovora)*

- Šekspir tragedije
  - Molijer komedije
  - Grčka antička tragedija
  - Vodvilj
  - Ako je nešto drugo, molim vas dodajte
- 

**A8. Šta mislite da ste postigli tim zadatkom?**

**A9. Koliko vam je to pomoglo u kasnijem radu u pozorištu?**

*(Obeležite JEDAN odgovor)*

- Veoma mi je pomoglo
- Pomoglo mi je
- Nije mi pomoglo

**A10. Šta je bio najvažniji zadatak za vas na četvrtoj godini glume?**

**A11. Šta je bio vaš diplomski ispit?**

*(Napišite ko su bili autori)*

- Tekst \_\_\_\_\_
- Režija \_\_\_\_\_
- Kostim \_\_\_\_\_
- Scenografija \_\_\_\_\_

**A12. Kakva je bila vaša saradnja sa profesorom Bajčetićem?**

- Veoma korisna
- Korisna
- Beskorisna

**A13. Šta ste postigli diplomskim ispitom?**

**A14. Koliko vam je to pomoglo u kasnijem radu u pozorištu?**

*(Obeležite JEDAN odgovor)*

- Veoma mi je pomoglo
- Pomoglo mi je
- Nije mi pomoglo

**A15. Sa kojim pozorišnim teoretičarima I njihovim metodama ste bili upoznati na časovima profesora Bajčetića?**

*(Možete obeležiti više odgovora)*

- K. Stanislavsky
- V. Mejerholjd
- J. Vahtangov
- M. Čehov
- A. Arto
- B. Breht
- P. Bruk
- E. Barba
- J. Grotowski

**A16. Koji od gore navedenih pozorišnih teoretičara je ostavio najveći uticaj na vaš dalji rad u pozorištu?**

**A17. Zašto?**

## *B – o mentorstvu*

**B1. Kada biste imali problem sa monologom (zadatom na studijama) professor Bajčetić bi najčešće:**

*(Obeležite JEDAN odgovor)*

- Zatražio da napustim scenu i radio sa sledećim studentom
- Izlazio bi na scenu i radio na monologu zajedno samnom
- Davao bi mi primedbe i odmah započinjao rad sa sledećim studentom

**B2. Koliko često je professor Bajčetić ostajao duže na času od predviđenog vremena?**

*(Obeležite JEDAN odgovor)*

- Veoma često
- Veoma retko
- Nikad

**B3. Koliko biste rekli da je professor Bajčetić bio posvećen studentima?**

*(Obeležite JEDAN odgovor)*

- Veoma posvećen
- Posvećen
- Nije bio posvećen

**B4. Sa koje tri reči biste najbolje opisali Predraga Bajčetića kao profesora?**

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**B5. Koji savet profesora Bajčetića vam je najviše pomogao u daljem radu u pozorištu?**

## *C – o odnosu posle školovanja*

**C1. Koliko ste često u kontaktu sa profesorom Bajčetićem?**

*(Obeležite JEDAN odgovor)*

- Veoma često
- Veoma retko
- Nisam u kontaktu

**C2. Kada radite na novoj ulozi, da li se konsultujete sa profesorom Bajčetićem?**

*(Obeležite JEDAN odgovor)*

- Da, često
- Da, ponekad
- Ne, nikada

**C3. Kada imate privatnih problema, da li se savetujete sa profesorom Bajčetićem?**

*(Obeležite JEDAN odgovor)*

- Da, često
- Da, retko
- Ne, nikada

**C4. Koliko često pozivate profesora Bajčetića na svoje predstave?**

*(Obeležite JEDAN odgovor)*

- Veoma često
- Veoma retko
- Nikada

**C5. Koliko često Profesor Bajčetić dolazi na vaše predstave?**

*(Obeležite JEDAN odgovor)*

- Veoma često
- Veoma retko
- Nikada

# E-mail Questionnaire

**Date:**

**Name of the interviewee:**

**Years of study:**

**A1. What was the most important task for you in the first year of study?**

*(Tick up to two boxes)*

- Fairy-tales
- Scenes by Chekhov
- Table of nations
- Scenes, free choice
- If other, please specify\_\_\_\_\_

**A2. What have you achieved with that task?**

**A3. How much did that help you in your future work in theatre?**

*(Tick ONLY one box)*

- Very helpful
- Somewhat helpful
- Unhelpful

**A4. What was the most important task for you in the second year of study?**

*(Tick TWO boxes)*

- Shakespeare's comedy
- Dostoevsky
- Shakespeare's chronicles
- Ibsen/Strindberg
- If other, please specify\_\_\_\_\_



**A5. What have you achieved with that task?**

**A6. How much did that help you in your future work in theatre?**

*(Tick ONLY one box)*

- Very helpful
- Somewhat helpful
- Unhelpful

**A7. What was the most important task for you in the third year of study?**

*(Tick up to two boxes)*

- Shakespeare's tragedy
- Moliere's comedy
- Greek Antic tragedy
- Vaudeville
- If other, please specify \_\_\_\_\_

**A8. What have you achieved with that task?**

**A9. How much did that help you in your future work in theatre?**

*(Tick ONLY one box)*

- Very helpful
- Somewhat helpful
- Unhelpful

**A10. What was the most important task for you in the fourth year of study?**

**A11. What was your graduation performance?**

*(Tick up to two boxes)*

- Play \_\_\_\_\_
- Directing \_\_\_\_\_
- Costume \_\_\_\_\_
- Set design \_\_\_\_\_

**A12. How was your collaboration with Professor Bajčetić?**

*(Tick ONLY one box)*

- Very useful
- Somewhat useful
- Useless

**A13. What have you achieved with that task?**

**A14. How much did that help you in your future work in theatre?**

*(Tick ONLY one box)*

- Very helpful
- Somewhat helpful
- Unhelpful

**A15. Which theatre practitioners have you been introduced to by Professor Bajčetić during your study?**

*(More than one box may be ticked)*

- K. Stanislavsky
- V. Meyerhold
- Y. Vakhtangov
- M. Chekhov
- A. Artaud
- B. Brecht

- P. Brook
- E. Barba
- J. Grotowski

**A16. Which theatre practitioner had the biggest influence on your work?**

**A17. Why?**

## *B – about the overall mentorship*

**B1. When you were stuck with your monologue, Professor Bajčetić would**  
(Tick *ONLY one box*)

- ask me to leave the stage and work with the next student
- come onto the stage and work on my monologue with me
- give me some notes and work with the next student

**B2. How often Professor Bajčetić would stay longer in the class?**  
(Tick *ONLY one box*)

- Very often
- Very rarely
- Never

**B3. How would you say Professor Bajčetić is committed to the students?**  
(Tick *ONLY one box*)

- Very committed
- Somewhat committed
- Not committed

**B4. What would be three words that, in your opinion, describe Professor Bajčetić as a professor best?**

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**B5. What advice that you've got as a student from Professor Bajčetić helped you the most?**

## *C – about the continuing communication*

**C1. How often are you in touch with Professor Bajčetić?**

*(Tick ONLY one box)*

- Very often
- Very rarely
- Not in contact

**C2. When working on a role, do you look for advice from Professor Bajčetić?**

*(Tick ONLY one box)*

- Yes, very often
- Yes, very rarely
- No, never

**C3. When having personal dilemmas, are you looking for an advice from Professor Bajčetić?**

*(Tick ONLY one box)*

- Yes, very often
- Yes, very rarely
- No, never

**C4. How often do you invite Professor Bajčetić to your performances?**

*(Tick ONLY one box)*

- Very often
- Very rarely
- Never

**C5. How often does Professor Bajčetić come to your performances?**

*(Tick ONLY one box)*

- Very often
- Very rarely
- Never

## **Informator**

### *Profesor Predrag Bajčetić, život i metod*

Moje ime je Mihailo Lađevac, i ja sam student na postdiplomskim studijama na Vaikato Univerzitetu. Kao deo svoje teze radim istraživanje o radu i životu profesora Predraga Bajčetića. Cilj mog istraživanja je da istražim šta je iz života profesora Bajčetića kao i životnih okolnosti i samog rada u pozorištu i na televiziji uticalo na njegov metod skolovanja glumca, koji su njegovi ključni eseji o pozorištu i pedagogiji, i sam process nastanka metoda obrazovanja glumca; kako je metod nastao, koji su najveći uticaji na stvaranje metoda? Da li su bile neke značajne izmene u metodu tokom godina i zašto? Takodje, istraživanje uključuje i nejkove bivše student; kako je metod oblikovao glumce (bivše student) i šta im je bilo od izuzetnog značaja za dalji rad u pozorištu?

#### *Intervju i upitnik*

Kao deo istraživanja, uradiću intervju sa profesorom Bajčetićem, kao i anketu (upitnik) sa bivšim studentima. Upitnik je više okrenut na sam metod skolovanja glumca profesora Bajčetića i sprovedu ga u tri grupe profesorovih bivših studenata. Prva grupa je sačinjena od deset bivših studenata sa različitih klasa, počevši od prve klase koja je prolazila ceo metod od četiri godine (1971) sve do poslednje klase (1999). Druga grupa je sačinjena od tri bivša studenta koji su nastavili pedagoški rad na fakultetu. I konačno, treća grupa od tri bivša studenta iz klase 1995, klase u kojoj sam i ja studirao. Vreme potrebno za popunjavanje upitnika je do jednog sata.

#### *Prava učesnika istraživanja*

Svi učesnici istraživanja imaju prava da:

- Odbiju da odgovore na bilo koje pitanje
- Da povuku svoje učešće do najdalje mesec od predaje upitnika meni
- Odbiju da budu audio ili video snimani u bilo kom trenutku intervjuja
- Traže da se izbriše bilo koji deo snimljenog materijala
- Postave bilo koje pitanje u bilo kom trenutku tokom intervjuja

### *Poverljivost*

Ja ću osigurati, svim sredstvima da učesnici mog istraživanja ostanu anonimni i obeležavaću ih u svom radu i drugim publikacijama pseudonimima. Ceo pisani material će se nalaziti u mom random stolu kod kuće. Pristup informacijama na mom kompjuteru biće zaštićen lozinkom. Ta lozinka će biti strogo čuvana, menjana regularno i biti poznata samo meni. Kakogod, postoji rizik da ćete biti prepoznati u krajnjoj tezi.

Ovo istraživanje je odobreno od strane *Human research Ethics Committee of the University of Waikato*

E-mail:

[fass-ethics@waikato.ac.nz](mailto:fass-ethics@waikato.ac.nz),

Poštanska adresa:

Faculty of Arts and Social Sciences

Te Kura Kete Aronui

University of Waikato

Private Bag 3105

Hamilton 3240

### *Rezultati*

Rezultati će biti upotrebjeni u mojoj krajnjoj tezi. Teza će biti štampana u tri primerka i jedan primerak će biti u elektronskoj formi dostupnoj na sajtu fakulteta. Rezultati će moguće biti upotrebljeni i u nekim radovima i prezentacijama.

Popunjavanje upitnika podrazumeva saglasnost učesnika.

Profesor Bajčetić će videti krajnju tezu.

Ako imate bilo koje pitanje u vezi sa ovim istraživanjem, molim vas da se ne ustručavate da ih postavite ili meni ili mom mentor.

Mihailo Lađevac

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Gaye Poole

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## **Information Sheet**

### *Professor Predrag Bajčetić, the life and the Method*

I am a postgraduate student at the University of Waikato. As a part of my thesis I am undertaking the research on Professor Predrag Bajčetić's work and life. The aim of my research is to investigate Professor Bajčetić's life and work, key writings about theatre and his acting training method, as well as the building process of the method; how the method was created, what were the influences on the method? Were there any changes in the method through the years and if there were, why? In addition, the research is also focused on former students; how the method shaped actors (former students) and what was very useful for their future professional work?

#### *Interview and survey*

For this research I am going to conduct one interview with Professor Predrag Bajčetić and the survey with Professor's former students. The Survey is more related to Professor Bajčetić's acting training method and will include three groups of former students. The first group consists of 10 (ten) former students from different class years, starting with former students from the class of 1958 all to the last class of 1999. The second group consists of three (3) former students that work as university professors. Finally, the third group is going to be a group of three (3) former students from the class of 1995, the class that I was educated in. The time expected for each survey is up to an hour.

#### *Rights of participants*

All the survey participants and Professor Bajčetić have rights to:

- Refuse to answer any particular question(s)



- Withdraw from the research up to a month after interview or after survey has been returned to me
- Decline to be audio recorded and request that recorder be turned off at any time
- Request that any material be erased from the recording
- Ask any question about the research at any time during participation

### *Confidentiality*

I will ensure, to the best of my ability that all surveys remain confidential and a pseudonym (fake name) will be used in any publications so that you will stay anonymous. All written material will be stored locked in my private writing desk at home. Access to information on computer will be protected by private password. This password will be changed regularly and stay confidential only to me. However, there is a risk that you could be able to be identified in the final thesis.

This research has been approved by the Human research Ethics Committee

E-mail:

[fass-ethics@waikato.ac.nz](mailto:fass-ethics@waikato.ac.nz),

Postal address:

Faculty of Arts and Social Sciences

Te Kura Kete Aronui

University of Waikato

Private Bag 3105

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### *The results*

The results will be used as a part of my thesis. As such, four copies of my thesis will be produced, three hard copies and one accessible online. The findings may be also used in presentations and journal publications.

Completion of the questionnaire constitutes consent.

Professor Bajčetić will see the final thesis.

If you have any questions about the research, please feel free to contact me or my supervisor.

Mihailo Ladevac

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