The Gold-Bug Method

Zoltán Balázs, actor, director,
Founder of the Maladype Theatre

creative-communication
Analytical training

The Gold-Bug Method

Zoltán Balázs, actor, director,
founder of the Maladype Theatre
creative-communication
Analytical training

© Copyright Zoltán Balázs 2015.

compiled by:
Mónika Németh, Zsolt Oláh

"We are living in a new era of human civilization, where mediatization and the Internet are forcing people to think and learn in a different way. In this culture-changing, visual age, the emphasis shifts from linguistic and conceptual thinking to creative thinking. Creativity and everything that machines are not capable of or only to a limited extent are valued. These skills can be acquired most effectively through various arts, including theatre. This is why I think it is important that more and more emphasis is placed on art education in education and corporate training programs, and that theatrical "high culture" does not lose its social weight. Change must be acknowledged and used for the benefit of today. It is not enough to simply use and use up traditions and knowledge already acquired, but it is advisable to rethink them and record our new insights in a new notebook. This requires new paper, new colours, new pencils and new ideas."

Zoltán Balázs

TABLE OF CONTENTS

About the Maladype Theatre 5

Zoltán Balázs: The Space of Active Thought

Questions and answers about The Gold-Bug Method 7

Mónika Németh: Competence Development – Differently

The pedagogical approach of The Gold-Bug Method 37

The most frequently used topics in the training 41

Reviews about the practical application of The Gold-Bug Method 43

Zoltán Balázs's professional CV 49

Partners cooperating with Maladype Theatre 55

About the Maladype Theatre

Founded in 2001, the Maladype Theatre is an independent theatre with a permanent company and creative team, which is supported exclusively by grant sources.

However, its independence is not only the essence of its organizational form, but also of its spirit and its ideas about the theater. Thanks to this, Maladype has remained a company that is always able to redefine itself over the past few years, which has gained new insights by placing itself in new contexts, and which considers the current change as a natural process of theatre making, consciously searching for the unexpected opportunities provided by theatrical and non-theatrical spaces, irregular acting solutions and direct audience reactions that are free from traditional theatrical expectations and classical forms of behaviour.

Maladype's specific theatrical language and way of thinking is based mainly on concentrated workshops, intense acting togetherness and continuous communication with the audience.

The performances of the Maladype Theatre under the direction of director and artistic director Zoltán Balázs, which persistently examine the special qualities of theatre, are productions that have

provoked a serious professional response, experimenting with a new theatrical language, which have been rewarded with significant awards by the profession and the audience, and which have made the Maladype company one of the most exciting and high-quality independent formations in the domestic and international theatre scene.

Open theatre model

One of the basic conditions of a modern, healthy developing society is lifelong learning and self-construction, which encourages the self-expression and creativity of its members. In our opinion, the "people-building" task of (contemporary) theatre is to offer opportunities to the members of society with the moments of great insights that give great insights, in which they can fulfil their knowledge, creativity, interpersonal, cooperation and communication skills.

Therefore, the aim of our theatre education programmes is to make artists accessible to their participants, and to help the creative self-development of both the individual and the community. We consider it important that participants representing different generations get to know and

understand each other's way of thinking and values through a common experience and creative work that brings joy to all of them, and that they can acquire the "science" of paying attention to each other and understanding.

Zoltán Balázs:

The Space of Active Thought

Questions and Answers

about The Gold-Bug Method

"We don't really see how it would be possible to generate a program that only educates for theater, but they don't do it with theater. Just as it doesn't make sense the other way around."[1]

"I see only one option. Theatre addressing very small groups must be used to create fantasy spaces (mass theatre is long

[1] Ádám Cziboly, Ádám Bethlenfalvy (eds.): *Handbook of Theatre Education Programmes*. Budapest, L'Harmattan, 2013. 328.

gone anyway). There must be free space for fantasy, otherwise it will be invaded and killed by the imperialism of the media with its prefabricated clichés and norms. In my opinion, this is a first-rate political task, even if the content itself has nothing to do with politics."[2]

In Edgar Allan Poe's short story, the once-well-known professor exiles himself from New Orleans to an island in South Carolina, where he has no companions other than the elements, except the elements, except the black servant, Jupiter, and Wolf, the Newfoundland dog. In this space, closed off from civilizationand unknown to him, he will be able to get hold of the pirates' chest full of money as the leader of a treasure hunting expedition. However, the endeavor is not about getting rich: as he reconstructs Captain Kidd's story step by step, each participant understands the significance of the accidentally found clue, the golden scarab. This is not only about Legrand becoming a signal reader by excluding unnecessary impulses and concentrating on the essential elements. You can use your knowledge-based analytical and evaluation skills for two reasons. On the one hand, because it is able to live, to exist, and what is more: to speak in an order of sensible things that has not been known to it so far. On the other hand, because it is important for him to

[2]Heiner Müller: *"I'm interested in the Althusser case"minutes of a conversation*. In. M.H.: *Picture description*. Pécs, JAK-Jelenkor, 1997. 77. trans. Imre Kurdi.

have witnesses, accomplices – first of all, his guest, his old friend, the narrator. A playhouse who accepts with him that chance (in this case, the golden beetle or the wind blowing the leaf of paper and showing the sign) can excitingly override the rules that try to organize and shape the safe, well-organized life of an individual or a community. They engage in a risky and challenging game: on the one hand, they are willing to explore with him, and on the other hand, they are able to put their knowledge at the service of the community in different ways, but equally usefully. Which knowledge, however, is not motivated by the acquisition of wealth, but by the fact that the participants can experience the discussion of the problem that the professor (at least in theory) has already solved without them as a more and more common cause. As an opportunity in which they can all formulate their thoughts, articulate their pros and cons.

Finding the hiding place of a treasure is therefore not the same as understanding and living the treasure hunt. That is why Legrand can be considered a trainer. He is a problem-sensitive "educator" who breaks the logic of causality and proceeds from effect to cause because he is interested in the result because of the way it leads. An empathetic and tolerant "partner" who does all this because he does not want

to deprive his peers of the sensual pleasure of active participation. He is a cooperative "leader" for whom the search is a communal experience because he and his peers have only discovered the (active) value of a new way of life and way of thinking. He is a "thinker" who also finds pleasure in passing on the acquisition of knowledge. And last but not least, he is an "adult" citizen of a small community, who sees the guarantee of democratic coexistence not in the development of a consensual solution that the majority believes to be right, but in the agonistic confrontation manifested in dialogue.[3]

Poe's training, also called the "philosophy of composition", thus begins with the consideration of the targeted effect: "First of all, I say to myself: "Of the innumerable influences or impressions that the heart, the intellect, or, more generally, the soul may be able to receive, which one should I choose on the present occasion?"[4] It depends on this how articulated and how the four phases of the search process are articulated and how they relate to each other , which Legrand almost names in the second half of the short story. After observing events, persons and

[3]Cf. Chantal Mouffe, The *Democratic Paradox*. London, New York, 2005.

[4]Edgar Allan Poe: The Philosophy of the Work of Art. In. *Translations of drama and prose by Mihály Babits*. (edited by György Belia). Budapest, Szépirodalmi, 1980. 420.

happenings, *the researcher-seeker draws conclusions*, and in the course of doing so, he separates from each other things that are spectacular, but unnecessary from the point of view of the case, less useful, not so interesting and can be endowed with actual content, and have actual local values. Then*, in the course of combining*, he creates and relates his own E/1st person readings of the case to reach the *editing* phase, when he is practically at the end of the case. However, this process, reminiscent of the semiotic model of textual creation, differs from the linear, causal and teleological paradigms of (trace) reading. On the one hand, it is a community experience in which the participants become sensitive to a reading strategy that is at first completely alien to their own, and what is more, tiresome and frightening. That is why it is important that the narrator comes to Legrand, who behaves rather strangely: an understanding friend and an open personality (as in other respects, but the obedient Jupiter, who relieves his owner of all everyday burdens, but is superstitiously afraid of the golden beetle, the dog, and even the wind that turns the sheet of paper and sees the sign is a real companion). First of all, he takes the time to listen, listen, think: he can be made interested and motivated, together with a freak who at first glance seems sick or crazy (i.e. deviant). He is

willing to go with others, climb, dig, carry, in other words, to be physically tired in order to realize at the end of the research that the paleontological find is "golden" because thinking in symbols is *a real* value, as well as an intellectual *and* sensual experience.

If we analyze this trainer's attitude from the point of view of the incomplete process of self-understanding and self-perception, we can distinguish four types of Self-concepts. Legrand*'s seeking-researching Self motivated me to formulate and experience the given problem as a cause: to undertake something. The student Self* is open to finding sensual pleasure in your experience, in the process of acquiring knowledge. The *processing ego is sufficiently* disciplined and structured to compare, analyze, and then reinterpret and reinterpret the elements of the alien's and one's own knowledge. And the *self that enters the scene* is able to make its (hypo)theses visible and audible in front of a smaller or larger public, to show them: to interpret them in such a way that a community space for dialogue and debate is formed . It is the embodiment of meaningful cooperation, the aura of which sucks in the participants of the training, so that they can be part of the action unnoticed and intuitively.

In this space, of course, a number of pairs of opposites collapse into each other, which organize the classical concepts of "education" or "pedagogy" – nourished by the belief in the perfection of man[5] . The most important thing for the participants (in the words of Robert Wilson, one of the most influential "theatre trainers") is to learn to listen.

To "think with their bodies", since people "hear not only with their ears, but also with their eyes, hands, feet (...) The best example of this is the cat that stalks the bird – if you look closely, you can notice how it listens with its whole body."[6] This *paradoxical (and in reality, of course, very rare) state can only come about if these four I-concepts can be proportionately activated and* brought into harmony in the participants . The "Wilsonian" idea, in which the self-seeker-researcher, stylistically *called the director's self,* pushes the maximally dominant (in the case of the actor) and user (in the case of the spectator) to a value of around 25%, is a very serious and very difficult goal to achieve. And it is even more difficult to maintain it as a state, since the key to this self-analysis process is a training that is based on a

[5] Cf. Dietmar Kamper, Christoph Wulf: The Tension Between Perfection and Incorrectability. In. D.K., C.W. (eds.): Anthropology after the death of man. Budapest, Jószöveg, 7-15. trans. István Balogh.

[6] Robert Wilson: "Thinking with the body". *Theatron*, 1998/2. 72. trans. Gabriella Kiss.

constant and qualitative dialogue with ourselves, a quality debate and its qualitative interpretation. And if the learning Self is not stable enough to be inspired by the seeking-searching Self to question again and again the common language that is already thought to be reassuringly functional (successfully reproducible, safe), the thing does not work. A good example of this is Soňa Červená, who is a perfect Wilson actor because her cruelty to herself and the awareness of her body and space perception are able to apply the working method that creates Wilson's canon of form as an instructor even when she is not directing it.

Let's face it, this is not a pleasant existence, in fact, it is a very uncomfortable and tiring form of existence. It can also be risky in some cases . For example, at one of the performances of Tim Caroll's *Hamlet* (about the fiftieth one),[7] when I suddenly felt terribly tired during the monologue beginning with "How every occasion accuses me". But so much so that I would have liked to say to the viewers: sorry, but I need some time because my head is going to explode. My *self on stage said inside: "You can't do that, Zoli, you're an actor, the show has to go on, the audience paid for the tickets for Hamlet, and you're Hamlet." On the other hand, the seeker-researcher Énem said: "even if you can do it effectively out of routine, you*

[7] Shakespeare: *Hamlet*, R. Tim Caroll, Bárka Theatre, 2005.

are actually lying. What if you said: I'm tired." "Maybe." "You can't." "You're an actor..." "You are a man..." And then, unexpectedly (also for myself), *my learning Self spoke: "I ask for two minutes of silence so that I can be by myself." I* have never heard such silence in a theater before, the audience did not dare to move, I think they did not believe that this could happen in the middle of a performance. It didn't even take two minutes, and with the *help of my processing Self, I started to say in words: "*How. Accuse. Me..." – and I built the monologue out of silence, out of nothingness. On the way home, I wondered how I dared to behave so "unprofessionally" (in the end, I could have been fired for banishing myself to the island of Legrand in the unpredictable crossfire of the viewers' gaze socialized to the "show must go on "). And then I realized that Zoltán Balázs was not tired as Zoltán Balázs, but as Hamlet, because Hamlet overworked his brain. The character was only concerned with the problem: he was thinking and arguing to himself. And although the pleasure of thinking determines the functioning of the brain, the capacity is finite. I became an adult (human) acting, but perhaps it was even more important that – even before I met the Poe short story – the communication-analytical training that found its medium (island) in Maladype became my cause

(golden beetle). And this made it possible for me to want to *make the performance a space of active thought (the "devil's chair") for the creators and viewers* [8] of Leonce and Lena three years later.

The Golden Beetle program, which has been officially operating since 2012, cannot be understood without the development story of Maladype. After all, actors have always worked and continue to work together here who do not come in for half a week to be loved from seven o'clock, and then the audience rewards them with crying or laughter. But because, although he is alone in public and knows that he is being watched, *he is still there to understand and live the given (Ubu*[9] *Platonov-Carlos*[1011]) case: until he formulates and settles it with himself – no matter how uncomfortable, unpleasant, painful, risky – he (or those who are watching it) cannot rest. And of course, if the viewers say afterwards that it was great and they reward it, they are very happy. Being together with the members of the company nourishes my searching-searching Self, their search and search dynamisms and maintains my Self, which defines my sanguine being and hopefully learns for life .

---

[8] Büchner: Leonce and Lena, dir.: Zoltán Balázs, Maladype Theatre 2008.
[9] Jarry: King Ubu, dir.: Zoltán Balázs, Maladype Theatre 2009.
[10] Chekhov: Platonov, dir.: Zoltán Balázs, Maladype Theatre 2010.
[11] Schiller: Don Carlos, dir.: Zoltán Balázs, Maladype Theatre 2012.

Ultimately, I live off them (and their co-workers who become such playmates), and I can only hope that my learning Self and their user and self that enters the scene will protect me from becoming a parasite.

Because in Maladype, the measure of an actor is how much Legrand he is. Therefore, it is no coincidence that one of the target groups of the training, named after the title of the Poe short story, is made up of actors for whom it is important to find, develop and strengthen the seeking-seeker (director) Self. Which helps them not to consume themselves in their world, which they think is safe and calm, but to become sensitive to new and new issues, to become capable of new and new ventures, to take risks, and what is more: to interpret it. And the main "pedagogical" goal would be that all this should not be induced by me, that they should not do it in accordance with me, but that it should be important to them. After all, we are trying to redefine the "employee" self-definition that realizes what he is told without being asked: what does he think about this? I – as a trainer – can only create situations in which they can experience and believe that (because they can put into words what other actors only experience intuitively) their opinion and their thoughts also matter. Of course, only if he can and wants to ask the question of where what he is doing starts, where he is going, and where he himself

is in it. Which, of course, requires (alternative) ways of conscious relationship building and development that are different from normal theatrical operation. As a trainer, I can only watch him and catch him succeeding or failing, and I can also get him to analyze and verbalize the reasons for this (as if he were his own director). I can convince him that it makes the viewer's attention much more intense if he sees that the actor is vulnerable and not that he is tip-top and skillful. And in this way, perhaps he realizes that (to quote Foucault) "life is ultimately something that is capable of making mistakes. [Because] "The 'error' does not represent the forgetting or postponement of the promised fulfillment, but a specific dimension of human life, indispensable to the existence of the species."[12]

Of course, it's easy to say "dare to make a mistake!". It's a bit more responsible to convey the message: be integrative and creative! Facing the postmodern structure of knowledge, Hans Joas distinguishes between the so-called primary creativity (the dimension of human activity guided by imagination and ideas) and secondary creativity (the rational creation of new things through technical and scientific problem solving) based on the Maslowian

[12] Michel Foucault: *Language to Infinity.* Debrecen, Latin Letters, 1999. 166. trans. Lóránt Kicsák, Tibor Sutyák.

theory of psychology. In the case of "integrative creativity", on the other hand, intuition is always associated with the responsibility of self-control, which promises the hope that constant self-reflection of understanding and cognition will be an explicit integral part of the open and free process of self-realization.[13] We will be able to react immediately to the changes of the moment and the environment in a way and because we create a connection with the other person and create an opportunity to formulate our thoughts, express ourselves accurately, cultivate our debate culture and develop our assertive communication technique. While we see our own abilities and opportunities more clearly, as a member of a cohesive community, we become even more capable of responsibly and authentically interpreting a jointly represented system of values and spirituality. And from this point of view, the condition of the actor, who receives the interpretation of the role from the director, as well as from the perceived and real norms and expectations of the audience, can be related to the existence of a teacher and an employee, which constitute the other two target groups of the Golden Beetle program.

[13] Cf. Hans Jouas: *Die Kreativität des Handelns*, Frankfurt a. M., Suhrkamp, 1996.

Ultimately, both the teacher and the employee are usually thought of as actors: they are basically nice creatures, who (through the framework and local curriculum and job description) greases the story, the curriculum, a phase of product production, like a well-spreadable bacon, into something that can be consumed and sold. Yet a teacher also becomes a better teacher if he employs his or her E/1 search-researcher Self and keeps him in constant motion by his own teaching. And this means the need to reflect on one's own (in some cases just tired) learner and user Self, and thanks to one's self entering the scene, first with one's co-workers and destinies, and then and perhaps (although this is a very complex problem) with the students, harmonize one's own and others' experiences and experiences. This is even more understandable in the case of a company employee, from whom almost every successful company leader expects a project approach and teamwork – that is, to be able to formulate and implement the subtask assigned to him as his own matter. In the case of all three target groups, it is (should be) expected that unexpected situations, unknown areas and situations in which the usual causal relationships and systems no longer work, where new relationships represent new structures, and where attention, dexterity, the ability to improvise, as

well as creativity and changing rules, can shape our communication opportunities as well as as frightening, rather than frightening. And it is terribly interesting that when a theatre factory, a society or a company reduces its own living space intellectually or in any condition at all, and the living space of those for whom it is otherwise responsible, this suddenly causes and accelerates another process: the problem of the individual and the community, which becomes more and more intensely personal with itself. After a while, he cannot stop reacting to the framework conditions dictating the compulsion to conform, he is forced to position himself and consider whether he surrenders or something instinctive rebels in him. Perhaps this is when he will apply for the Golden Beetle program of Maladype.

Since this basically analytical training is a joint expedition, the possibility of participation depends on a one-on-one conversation with the trainer (according to the current set-up of the program, with me). For just as Legrand could only interpret the true value of the golden beetle to his friend and Jupiter, so I must also show myself and clarify the problems that are always in the E/1st person. During this conversation, of course, it will also be revealed how the training defines the profession along the problems of which groups of 6-8 people are organized. Otherwise, we

would be unable to read each other, even though a significant number of those interested have so far applied after watching the performances of Maladype, so they most likely had an idea or impression of the relationship of the leader of the sessions to people, bodies, roles, and stories.

It soon turns out that for me the actor is not stupid, you just have to free your seeking-searching Self to believe that you have the right to form an opinion. Of course, for this to happen, the student's Self must also be developed: for the culture of debate, he must also be able to read and talk about a picture, as he will have to tell what he sees in his partner when he watches him suffer at the rehearsal. If he understands why he cannot solve a problem that is obvious from the outside, then he will also rehearse his own scene with a completely different kind of attention, humility, modesty and devotion. And if two searching Selves start a dialogue with each other, they don't expect someone else (playwright, director) to tell them the answer. My job is to observe what words they use to translate what they see to the other person, and to mediate if the words – the thoughts – do not meet.

Teachers also need to be thawed, as it is well known that they live under constant expectations and no one ever puts them in a situation where they can verbally

overwrite, laugh and mock norms and among their colleagues. And since there is no space or time for this, he gives up publicly expressing such very personal experiences. You can't find the right word when someone asks. However, working with them is actually training trainers, as they educate others for eight hours a day for forty years. Just as they believe that I need their thoughts that no one has asked me about so far, he must also make his students believe that he considers what they say important. Which is unimaginable without being able to recognize and immediately use the potential of the forty-five-minute clock at any moment. And if this sensitization raises the searching-searching Self open to the student to the same level as their user Self, then it inspires the children entrusted to it to make it a value that can be passed on to them to play with their love, friends and family. And in the meantime, of course, it has to become the medium of the very real truth that one has to work very hard for the common denominator of the stranger's and one's own opinion – whether the other's opinion is a textbook, a novel, a film or a sad child. Who, of course, is not enough if I just take a look at him and sense that he is sad. I have to get the reason for his sadness out of him, I have to find the calling. And then I have to integrate as many interests as possible, as many personalities as possible and as

many individuals as possible into the cause. If, on the other hand, this does not happen, if he is unable to connect with others, then he becomes a puppet in the puppeteer system of an institution together with the student, and at most he is able to find the loopholes.

Teachers apply if they are motivated to sensitively think about and interpret the official and informal curriculum, and because they want to show an essential existence to the student – this is why they are constantly dealing with themselves, the world and their environment through their subject. Company managers are when they feel that the employees entrusted to their management are so much their own, and they are so interested in solving a corporate problem (and let's not be shy: in making a profit), that they realize that they are doing their work in a kind of hibernation, since they only communicate with their colleagues through the official route. He formulates expectations without clarifying the basic concepts – for example, his colleagues work their guts out for a project, but the result is not achieved because they were unable to interpret for each other what they meant by a project. (From this point of view, it is symptomatic that The school principal has never presented a problem like this, although it is very likely that the situation is not unique that while he believes in the usefulness of theme days and project

weeks, the overburdened teaching staff looks at it with incomprehension and can only "solve" this situation with the word of power, manipulation and through loopholes.) In the case of corporate training, therefore, a relatively precisely defined workplace problem and an established program, team building, organize the homogeneity of the participants. For the latter reason, sophistication is an important factor, as Maladype is visited by leaders who (even out of vanity) not only want to provide their colleagues with a special wellness experience combined with cooking, but also want to show what and how sensitive they are. This is why it is important to meet and consult in person, because this is when his desire for the golden beetle is copied onto my idea of the golden beetle. That is why it is unthinkable for a company manager to be left out of the training or to spy on people whose learning Self is just tuning in and whose searching-searching Self is just now being activated for the issue he named as a problem. In addition, since they feel most involved in the case as leaders, they are the most vulnerable. And as it has been a cliché since Elliot Aronson's research published in *The Social Creature*, if they can show it, then the colleagues, seeing the uncertain but demanding in him, will be more willing and honest to play with him. And this is why it would be a great

achievement if, for example, two teachers participating in the training and coming from the same school could interpret their own case to their principal or work community leader in such a way that the latter then becomes more sensitive and says: let's try it five times next year. This would be the moment from which the Golden Beetle program could also qualify as teacher training in my eyes.

During the selection of 6-8 people, of course, the future dynamics of the group that is currently being formed must also be taken into account. This is also the most difficult for teachers, as the actor is more or less conditioned to work together (if not *in a company, but* at least), and in the case of companies, the organizational structure, the official path and the given work process organize a quasi-community. The extent to which someone is capable of becoming Legrand's researcher-search partner is often already clear from the motivation letter, based on which I prepare for the conversation. At first it is a vain but very useful question, whether you have had a previous experience with our theatre or, in some cases, with me, whether you have seen one of the performances of Maladype. This is the most productive and straightforward way for them to get to know what I, as the leader and director of a company, do when thinking about The Gold-Bug

Method and when I make performances. From this point of view, the open rehearsals of Maladype are important, which, as we know, do not aim to consume a half-finished or three-to-three-day production, making the audience believe that they are seeing behind the scenes of the theatrical creative process, which is loaded with legends and stereotypes. Instead, as *I learned in connection with* Leonce and Lena, they can experience how a rehearsal takes place, what the actor does with his role, how many different interpretations and acting solutions a text can have, and they can learn about the functioning of the theatrical sign system and the effect of theatrical gestures. I ask them to create variations, stage and coordinate in connection with a theme or character under the guidance of my actors. During an open rehearsal, on the one hand, Büchner, Schiller or Queneau are outlined as issues, and on the other hand, it becomes clear that (if we are disciplined enough and think together) we can start from practically anywhere and arrive anywhere. After all, a rehearsal is also good because of the diversity, the experience of continuous change and change.

If the applicant for the training has already seen this, it is clear to them that (just like Legrand) we will not follow the path inspired by my golden beetle – this is why I cannot publish a general documentation of the

program. And I also make it clear that I do not promise beauty success in ten sessions or three days. Rather, it is a kind of exfoliation, refreshment, the opportunity to overrule the basic values that you and yourself canonized well or badly, to rethink certain relationships, fixations, to be motivated to get to know things that you have said so far do not belong to your role, profession, or job. In this way, the trainer is nothing more than a pebble in the water: he generates waves, but how the waves reach the participants and how they become other pebbles that want to enter the water, is only revealed from feedback and re-encounters. For example, whether they come to our lectures after the training.

This is why Bázis Square is of central importance: an empty room in a bourgeois apartment on Mikszáth Square with white walls, black floors, huge windows, without chairs, where the person who – referring to Brook – can be[14] alone with his body and meet other bodies. This is important because the space of the training should in no way represent living spaces (related to the problem to be experienced as an issue) such as the workplace or the classroom. But I also don't use the team-building room equipped with

[14]"I can take any empty space and say that it is a bare stage. Someone walks through this empty space and someone else watches; this is all that is needed to create a theatre." Peter Brook: *The Empty Space*. Budapest, Europe, 1999. 5. trans. Anna Koós.

posters, interactive boards, coffee and scones when I go to the company. At the Base, nothing helps us to use behavioral patterns related to familiar situations, and you can't joke about the handle, the keyhole and the windows for too long. This emptiness deprives his self of the well-or badly tried and tested stages on which he has integrated himself into the environment of acting, teaching and working. The inherent tension and spontaneous dynamics of the situation force him to concentrate on his antennae, to tune and stretch them. Meanwhile, of course, he would involuntarily start to feel uncomfortable if the first 15-20 minutes were not spent with coordination games and exercises that position his body in a space that is slowly, imperceptibly and already dominated in the E/1st person. Making contact, making connections, recognizing, evaluating and applying visible and invisible gestures, practicing unbroken and concentrated attention – and in the meantime, of course (since we are talking about adults), the participant realizes that the right and left hemispheres of the brain do not work as they thought, or that they have not asked about some of their basic abilities (e.g. their perceptiveness, their divided attention) for a long time.

It is a common belief that it is more difficult to play with adults than with young people.[15] On the one hand, I am not sure that we should fetishize the childlike naturalness, spontaneity and creativity that are opposed to adulthood. On the other hand, I am sure that if I represent and ask for trust in thinking together instead of mystifying trust games, then the participant of the training will accept that this has to be done. On the one hand, because he knows that the session (just like a lecture) will end one day. On the other hand, because it is uncomfortable for him to be undermotivated compared to the others. Furthermore, because if they don't want to do it (which they can do for a while), they have to justify their decision, and by doing so, they already erase a layer of their self-image that has not been sufficiently reflected on so far. He can go to sleep, cry, breathe air, but this cannot mean that he irresponsibly steps out of the web of cases that are formed. In Poe's short story, the golden beetle expedition was a game of three people and a dog: the peculiarity of the narration is that they

[15] "An adult is curious about the world differently than a young person who is still getting to know everything. The feedback from the young people is immediate: 'I'm interested in this, do it, let's go, if you don't hurt me, I'm with you.' Adults need much more convincing and reassurance that I won't hurt them. (Gábor Gyombolai)" Interview with actor and drama teachers Gábor Takács, Edit Romankovics and Gábor Gyombolai. In. *If the viewer would also become a participant... Attempts to rethink the relationship between theatre and audience*. Budapest, L'Harmattan, 2010. 64.

all knew and informed each other about what was happening inside them. Feelings must also be put into words during the training, as this is a condition for others to react to it and for different perspectives or points of view to enter into a dialogue with each other. The rhythm of the training changes, and the new dynamics may result in those who wanted to go out start to defend themselves and argue. The conversation is created when it is of course the trainer's responsibility to strike as a generator and moderator, and taking advantage of the atmosphere that is born, to find a new task, another game.

A significant part of these exercises are well-known concentration, space-filling, status games: the technique of persuasion, the chameleon technique, the reflection on everyday metamorphoses (dominance and passivity in communication, the flexible personality), the recognition of the fertile risk of silence and silence. At the same time, I would not be very happy if the Golden Beetle program *were to be canonized as* a theatrical training.[16] On the one

[16]Applying the criteria of the Cziboly-Bethlenfalvy Handbook, the Golden Beetle program is categorized as *theatrical training*, because "the minimum age is usually 18 years; it is not typical that there is a theatre, puppet theatre or dance theatre performance or a series of scenes in the programme; it depends on the purpose of the training whether the creators of the program have pedagogical goals; participants can participate in interactions during the program that significantly influence the course of the program or reflect on what happens in it; pre- and

hand, it is not because the trainer is most distinguished by concentrated attention, continuous interpretation and verbal reflection of the constantly changing group dynamics. I could compare it to the director's presence at a rehearsal or to those Brechtian plays created by the authors' collective, in which it is not the text that is exciting, but the experimentation with the structure of the gaze, wrapped in incognito in the beneficial darkness of the auditorium and guided by the events in the playing field.[17] But these comparisons are lame because as soon as I ask about the concept of theatre that forms their context, the Golden Beetle programme and the difference between them become clear, which is related to Maladype's theatrical ideal. This program is chosen by those who do not want to play a "classic" role-playing game

post-follow-up is possible in connection with the occasion". Cf. Ádám Cziboly, Ádám Bethlenfalvy: op. cit., 330.

[17]"When Brecht says that the Lehrstück does not need a spectator, since it teaches not by being watched, but by being played (this is the basis of his contrast *with Schaustück*), he is not envisioning a theatre without an audience, contrary to popular misunderstanding, since this would also mean denying that scenic processes are essentially dependent on the acts of presentation and reception. It is obvious that nothing could be further from the creator who based his idea of theatrical reform on a radical change in the attitude of the recipient than this idea. Rather, the Lehrstück can be seen as an "experimental arrangement" *[Versuchsanordnung]* that seeks to eliminate the spectator's role not in general, but only in the representational order of dramatic theatre." Beatrix Kricsfalusi: "Doing is better than feeling". The Lehrstück and the Brecht Media Archive. In Tibor Bónus, György Eisemann, Csongor Lőrincz, Péter Szirák (eds.): *In the Attraction of Hermeneutics: Ernő Kulcsár Szabó's 60th Birthday.* Budapest, Ráció, 2010. pp. 540-540.

under any circumstances and do not want the protection of the fiction guaranteed by the sequence of scenes.[18] They don't even ask for this at the level that I (becoming an actor-drama teacher) play the boss (who sits next to me at the Base), and the participant Juliska, as a troubled but well-functioning mother, plays me, the trainer. I do not see the point in exchanging roles related to stories that are extremely easily stereotyped, in the course of which it is almost impossible to break out of the circle of "the polarity between the uncertain pedagogy of representational mediation and the pedagogy of ethical immediacy".[19] Instead, I use their knowledge about films, life, motherhood, family, and their insights inspire me to talk about a picture, for example. If I suggest that we look at a Botticelli not from the point of view of the clichés of Renaissance painting, but from the point of view of fashion or gastronomy, our attitudes and

[18] "According to our proposal, all activities that meet all of the following five criteria can be classified into the broad genre of the theatre education programme : (1) it is primarily intended for those involved in public education, (2) it contains a theatre, puppet theatre or dance theatre performance or sequence of scenes, (3) it has a pedagogical purpose for the creators, (4) the participants in interactions that significantly influence the course of the programme or reflect on what has happened in it (5) a program played several times in the repertoire, each time for different groups; Each program is a one-time event, and a pre- and post-follow-up is possible in connection with the occasion." Cf. Ádám Cziboly, Ádám Bethlenfalvy: op. cit., 326.

[19]Jacques Rancière: *The Liberated Spectator*. Budapest, Kunsthalle, 2011. 40. trans. Miklós Erhardt.

fixations may already become unknown. I turn on when I see that it is possible to confront them with the fact that there are as many different things as there are, and it only depends on their ingenuity to develop their editing and combination talents. And that friction is normal in communication: the more, harder, more real, more openly, more precisely, the more friction we get (talking, researching), the closer we may get to the common denominator. It was also instructive for me when I decided at the end of last year not to announce training for actors. Maybe that's when I gave up the idea that my actors could become trainers – a lot of little Legrand. They did not prove to be quality sandpaper, there were not enough students with less than 25 percent of the I, and there were too many I, who appeared on the scene at best at 30-40 percent.

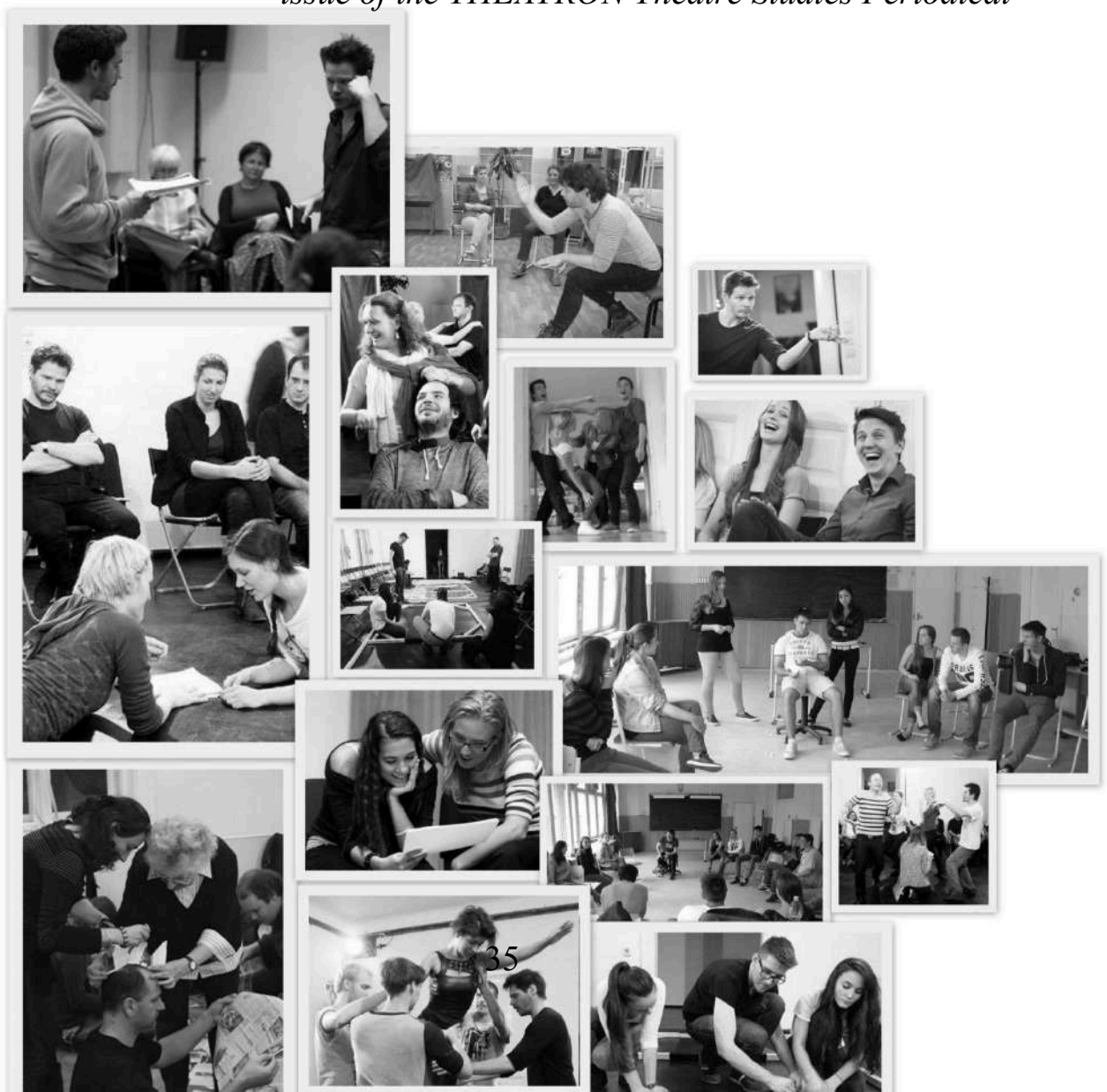
Of course, this is understandable, since in the Hungarian theatrical tradition the actor is basically looking for his own success, and it is very welcome when being liked is coupled with a sense of responsibility for one's own cause and one's own situation . Very few people need to understand the big picture, to inhabit it, and to position their own only within it, and to be sensitive to their effect on each other. And even fewer can achieve what Wilson wanted: a sitting person, a cool person, a person in

the back, a person in the front, a person coming up from below – and it is the actor's/spectator' s imagination that puts together perspectives, dimensions, a hierarchical or storytelling system dictated by the positions occupied in space. And I cannot expect the actors in my company to turn to strangers with the same motivation, complexity and sophistication as I expect from myself. Not even if I think they could.

I will probably have to wait until each of them reaches the point where they can and want to organize themselves professionally, on the one hand, and on the other hand, and inexorably, they find the text that is so formulated in them as a one-man manifesto that they will not want to intrude in front of the text during their public reading. When he believes that it is enough to interpret (with his intelligence, his sensitivity, his attention), and in this way the text prolongs him and he the text. Just as ideally, the teacher should not push in front of the knowledge (and the student), and the members of the team working on the project should not push in front of the subtask (and the colleague). In this case, the actor would be ennobled into a Golden Beetle trainer and would take the participants not to the space of the possibility of happening, but to the space of the possibility of active thought. After all, Legrand also

left the city of his ancestors because he realized that he had become the hero or the loser of stories that were alien to him (for example, he became impoverished and wanted to hide it). And in the meantime he almost lost the ability to go round and round very attentively with several thoughts that were always changing. And he found an inestimable treasure when he was able to make visible to his friend the space formed by the active thinking of the participants: the "devil's chair".

The text is a revised version of the study published in the 13th Volume 4 issue of the THEATRON Theatre Studies Periodical



Mónika Németh:

Competence Development – Differently

The Pedagogical Approach of The Gold-Bug Method

"The main goal of education is to make the student a person who is capable of doing new things, instead of copying the creations of previous generations – a person who is creative, inventive and exploratory."

Jean Piaget

One of the development goals highlighted by the European Union is lifelong learning, which is located at the intersection of the expectations of education, culture and economy[20], which serves the maintenance of competitiveness and employability, as well as the fulfilment of the personality (self-realization), social integration and active citizenship.

[20] Katalin Falus-Viktória Vajna (eds.): *Complex Development of Key Competencies – Models and Good Practices.* Budapest, Institute for Educational Research and Development, 9/2012

The foundation of lifelong learning is laid until theend of school education, and it is maintained (development of skills, updating of knowledge) in adulthood.[21] The success of this complex process can be achieved through the development of eight key competences defined by the Commission[22] , namely:

communication in the mother tongue; communication in foreign languages; mathematical competence and basic competences in natural and technical sciences; information technology/digital competence; learning to learn; interpersonal, intercultural and socialcompetence, civic competence; initiative and entrepreneurial competence; cultural awareness/cultural expression.

The advantage of The Gold-Bug Method is that it is a complex development and methodological training at the same time; it develops six of the eight key competencies, with the most emphasis on the areas of initiative and entrepreneurial competence, making it

[21] Key competences for lifelong learning http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_hu.htm

[22] Competence is an organic whole set of knowledge, skills and attitudes appropriate in a given situation, i.e. knowledge based on practical foundations: in a given situation, knowing *what* is next to knowing how is connected.

unique in the Hungarian continuing education and training offer.

Initiative and entrepreneurial competence have become priority areas for development - given that they carry the basic requirements of employability in the 21st century.

Its components include the ability to initiate change and the acceptance of innovations triggered by external factors, as well as the ability to react positively to change. Competence includes the ability to manage one's own life as well as that of a business enterprise - as a teacher, managing classroom work, student development, and professional development. [23]

Basic skills, attitudes:

creativity, effective communication, initiative and innovation, flexibility;

curiosity, seizing the opportunity, knowing individual strengths and weaknesses, taking responsibility, risk-taking (recognizing and weighing), realizing ideas: goal – planning – implementation.

These qualities, skills and attitudes can hardly be developed in today's traditional education system, but

[23] Developing entrepreneurship http://www.ofi.hu/tudastar/nemzetkozi-kitekintes/vallalkozoi-keszseg 2015.03.11.

they are required by the needs of the labour market[24], and which could only serve as a small model for today's 40-65-year-old active workers (and teachers), the development of these areas is of fundamental importance both in public education and in adult education , as they determine not only workplace but also life management strategies.

In the field of education and training, they have been implemented primarily in the framework of alternative pedagogical projects and projects similar to the Heathcote expert game[25] . However, it has not yet been integrated into the formal secondary and tertiary curriculum.

The Gold-Bug Method fills this gap: the theme of the five-day workshop covers all areas of entrepreneurial competence, except for its aspect of economic knowledge. By focusing on professional development and the complex development of the personality, it provides the attitude and motivation necessary for lifelong learning; it determines the direction of development (by experiencing strengths and weaknesses), and leaves the designation of a specific

---

[24] Katalin Falus-Viktória Vajna (eds.): *Complex Development of Key Competencies – Models and Good Practices.* Budapest, Institute for Educational Research and Development, 2012. 7-8.

[25] Cf. Zsuzsanna Kiss: Teacher: Dorothy Heathcote http://www.tani-tani.info/092_kiss 20.06.2015.

goal and its division into sub-goals and tasks- i.e. the initiative - to the individual.

THE MOST FREQUENTLY USED TOPICS OF THE TRAINING:

technique of asking and asking questions contact
, establishing contact

verbal and non-verbal signs
interpreting visible and invisible gestures, recognizing, evaluating and applying them in communication

phases of decoding, processes of recognition
technique of unbroken and concentrated attention style

and culture of debate
assertiveness, technique of persuasion

adaptation
chameleon technique, identification

everyday metamorphoses dominance
and passivity in communication, the flexible personality

panic-free problem management and problem solving
recognizing the opportunities inherent in unexpected and unusual situations and operating the situations arising from them

seizing the moment
recognizing and using the potential of the moment

Conscious thinking
is the basis of real imagination as the basis of analytical, investigative and analytical thinking

The power of silence and silence

The abstract, the grotesque and the absurd as the cornerstones of humour in communication
The role of humour in light, relaxed, fluent communication

Creativity as the main tool for the development of personality
The importance of ingenuity in the development of editorial and combination talent

Information as a knowledge base
information-centeredness, thoughtful and accurate exchange of information as the basis of well-functioning relationships, the basics of well-informed

In addition to the above topics, after prior consultation and a thorough mapping of the given problems, it is also possible to hold individual, or community-specific trainings or groups.

The trainings are led by Zoltán Balázs, actor, director, company manager of the Maladype Theatre, a student of Anatoly Vassiliev and Robert Wilson. On certain occasions, the actors of the Maladype Theatre participate.

Duration: 1-3 days (can be weekends), 5 days (workshop)

Location: Maladype Base or Outdoor Location or Site-Specific Spaces

Number of participants: 1 – 15 people / occasion or / training

Remuneration: always based on personal consultation

Reviews about the practical application of The Gold-Bug Method[26]

"Finally a concept that can be undertaken!"

Ádám Mészáros
, Managing Director of BSCE Informatics and Consulting Ltd.

"I was sure that it makes sense for the business and theatre worlds to converge, as both need knowledge and elements that the other uses to move forward, in order to bring something new, unusual into their everyday lives. The mosaic came together when we started talking to Zoli Balázs. By that time, I had seen all the pieces on the programme, and I knew that the Maladype spirit was close to me. Behind every word, gesture, gesture or joke, there is a lot of chewing, a lot of thoughts, and even one that provokes further thinking, that comes together into an arc, and I involuntarily take this with me after the applause. Every time one or another piece or even a scene comes to mind, a different reading, a new layer, always appears, and I peel it like I peel the peels of an onion."

[26] The chapter was written based on the *series of articles They also look at Maladype* and the feedback from the workshops.

Horváth Krisztina
Managing Director of Cisco Hungary

(...) one of the (*intellectual) strengths of the Golden Beetle* is that it adapts excellently to a wide variety of training goals. It did not become a mechanically repeated series of exercises that could be pulled out at any time, and it was open to the presentation of a wide variety of problems, such as a literary work. The other strength (*which can be used in teacher training) is that it shakes up the physical and* emotional memory of an adult . Being in a group, I willingly or unwillingly experience which exercises I feel successful/unsuccessful, motivated/unmotivated, when I look at my student, when I need their physical help, when I mess something up with my colleague, and whether they fix it. And in this context, the self-reflexive sections of the program can make me realize what skills and abilities I have been numbed or numbed by the twenty years I spent at the faculty.

Dr. Gabriella Kiss associate professor,
theatre historian, drama teacher
Head of the Department of Theatre Studies of the Faculty of Humanities of the Faculty of Humanities,
teacher at Szent István Grammar School

"This is the coolest place where I can get what my salespeople need. We were there half a year ago and spent two days with Zoli Balázs on a weekend. Worth. My colleagues and I have been building on what we

learned there ever since. The next act can start slowly, I think we are ready for it."

Borics Zoltán
CEO of Mareco Real Estate Ltd.

"The students participating in the Banker Training Mentoring Program are members of a selected team. The name of the program is: *Together into the Future – the economic leaders of the future*. To become an economic leader, it is not enough to know their profession well, so we try to broaden their horizons with many extra things that will help them become people who take responsibility not only for the immediate economic unit, but also for society. A significant part of the training consists of charity programs, and the other part consists of the acquisition of skills and abilities that will help them become more creative, efficient and better workforces. Students get into this training through a very complicated selection system and are given a lot of opportunities, during which they are tested several times and learn the techniques with which they can easily solve certain situations. However, when they get out of their usual environment, certain personality traits, values and weaknesses also come to the fore. They must be aware of these. This training helps a lot in this, because it is different from routine, it creates a much more honest situation. Whether someone is a successful leader or not depends not only on how smart they are, but also on how empathetic they are, whether they can cooperate, and whether they are able to create a

common area of interest and then promote its development. (…) Cooperation with Maladype is a great opportunity for us."

Dr. Judit Tóth, CEO of the International Training Centre for Bankers

"Play, knowledge and reality. This triad characterizes *The Gold-Bug Method. At* the Maladype Theatre 's training, which is based on analytical thinking and active participation, we formulate important questions – almost imperceptibly – and learn methods that help us in everyday and workplace conflict management, in assertive communication, in other words, in making ourselves feel as good as possible in our own skin.

Dr. Judit Raátz , associate professor,
lecturer at the Eötvös Loránd University, research fellow at the Institute of Linguistics of the Hungarian Academy of Sciences, author of several communication textbooks

"All the programs of the Maladype Theatre are interwoven with The Gold-Bug Method: every *meeting surface that is created becomes a* joint creative process, a common thinking and, paradoxically, due to its nature, an individual experience, individual impressions, individual learning material for the participants: be it actor training, corporate or student or teacher training; a Nowadays! 'interactive exchanges'; reading theatre; open rehearsal; a theatrical performance or an audience meeting. Each of these programs carries a provocation of thought, which, by arousing the curiosity of the seeking-searching Self and the learning Self, makes the processing Self work – and also mobilizes the Self entering the scene. It conditions creative thinking and builds the creative personality in a complex way by prompting continuous self-cultivation and self-reflection."

Mónika Németh , drama teacher,
Deputy Director of Pedagogy of the Iván Mándy Vocational School and Special Vocational School

"Maladype is credible because it is independent. What they do is completely unique, I have never seen anything like this anywhere – neither in Hungary nor abroad. I think it is important that others see and experience this experience. Maladype is a theatre that will never fit into the cultural policy of the day. On the

other hand, there is a well-defined intellectual audience whose worldview is similar to that of Maladype, and this is a unifying force."

Dr. Borbély Zoltán
Lawyer, sports reporter, former prosecutor general

Zoltán Balázs

Cluj-Napoca, 03/07/1977

EDUCATION:

1989 - 1991 Children Dance Theatre, Budapest
1991 - 1995 Horváth Mihály High School - drama class, Szentes
1995 - 1998 National Academy of Theatre, Budapest
1998 - 2003 University of Theatre and Film Arts - actor and director, Budapest

WORKS OF DIRECTION:

1999 - Fernando Pessoa: The Ancient Anxiety - Merlin Theatre
2001 - Eugene Ionesco: Jack, or The Submission - Maladype Theatre
2003 - Michel de Ghelderode: School for Fools - Maladype Theatre
2004 - Maurice Maeterlinck: Pelléas and Mélisande - Bárka Theatre - Maladype Theatre
2004 - Jean Genet: The Blacks - Maladype Theatre - Bárka Theatre
2004 - Sándor Weöres: Theomachia, Maladype Theatre - Bárka Theatre
2005 - Friedrich Hölderlin: Empedocles - Maladype Theatre - Bárka Theatre
2006 - Mihály Babits: The second song - Krétakör Theatre
2006 - Stanislaw Wyspiański: Acropolis - Maladype Theatre
2007 - Aleksandr Nicolaevich Ostrovsky: The Tempest - Maladype Theatre - Bárka Theatre
2007 - Gilbert - Sullivan: The Mikado - University of Theatre and Film Arts
2007 - The Big March (based on Ravel's Bolero) – 15th International Theatre Festival Divadelná Nitra, Slovakia
2008 - Georg Büchner: Leonce and Lena - Maladype Theatre
2008 - Heinrich Marschner: The Vampire – Rennes Opera House, France
2009 - Sándor Weöres: Egg(s)Hell - Maladype Theatre - Thália Theatre
2009 - Johann Wolfgang Goethe: Faust I-II. - Budapest Puppet Theatre
2009 - John Webster: The Duchess of Malfi - National Theatre
2009 - Alfred Jarry: King Ubu - Maladype Theatre
2010 - Homer - Sándor Márai - Claudio Monteverdi: Return of Ulysses - Csiky Gergely Hungarian State Theatre, Timisoara, Romania
2010 - Anton Pavlovich Chekhov: Platonov - Maladype Theatre
2011 - Arnold Wesker: The Kitchen - Andrej Bagar Theatre, Nitra, Slovakia
2011 - Alighieri Dante: Inferno - Maladype Theatre - Trafo House of Contemporary Arts
2011 - Pyotr Ilyich Tchaikovsky: Swan Lake - Budapest Puppet Theatre
2012 - Jean Cocteau: Tristan and Isolde - Mini Theatre, Ljubljana, Slovenia
2012 - Friedrich Schiller: Don Carlos - Maladype Theatre
2012 - Johann Wolfgang von Goethe: Egmont - Maladype Theatre
2013 - Matei Vişniec: The Story of The Panda Bears... - Maladype Theatre
2013 - Mikhail Afanasyevich Bulgakov: Master and Margarita - Maladype Theatre - Radu Stanca National Theatre, Sibiu, Romania
2013 - William Shakespeare: Macbeth/Anatomy - Maladype Theatre, Trafó House of Contemporary Arts

2014 - Anna and the Barbies - 10th Anniversary Concert - SYMA Hall
2014 - Raymond Queneau: Exercises in Style - Maladype Theatre
2015 - Sándor Weöres – László Sáry: Great Sound in the Rush - Maladype Theatre - Qaartsiluni Ensemble - International Bartók Festival and Seminar, Szombathely
2016 - Matei Vişniec: How to Explain the History of Communism to Mental Patients - Trap Door Theatre, Chicago, USA
2016 - Matei Vişniec: Dada Cabaret - Maladype Theatre – Átrium Film-Theatre
2017 - Anton Pavlovich Chekhov: Three Sisters - Maladype Theatre
2017 - Eugene Ionesco: The Lesson - University of Theatre and Film Arts 2017 - Mihály Vörösmarty: Csongor and Tünde - Maladype Theatre - Castle Theatre, Gyula
2018 - Bruno Schulz: August - University of Arts, Târgu-Mureş, Romania
2018 - Elżbieta Chowaniec: Gardenia - Odeon Theatre, Bucharest, Romania
2019 - Pier Lorenzo Pisano: For your own good - Odeon Theatre, Bucharest, Romania
2020 - Witold Gombrowicz: Yvonne - Maladype Theatre
2020 - Susan Sontag: Alice in bed - University of Arts, Târgu-Mureş, Romania
2021 - Tankred Dorst: Merlin - Maladype Theatre - Castle Theatre, Kisvárda
2021 - Arthur Kopit - Maury Yeston: Nine - Budapest Operetta and Musical Theatre
2021 - Brothers Grimm: Fearseekers - University of Arts, Târgu-Mureş, Romania
2022 - Roy Chen: Someone Like me - Maladype Theatre
2022 - Adam Mickiewicz: Forefathers' Eve II. – Stefan Jaracz Theatre, Olsztyn, Poland
2022 - Jean de La Fontaine: Fables (Pandorium) - Odeon Theatre, Bucharest, Romania
2023 - Nick Dear: Frankenstein - Móricz Zsigmond Theatre, Nyíregyháza
2023 - Susan Sontag: Alice in Bed - Maladype Theatre – 63rd MESS International Theatre Festival, Sarajevo, Bosnia and Herzegovina
2024 - Margaret Atwood: The Penelopiad - The Third Place - BEZ GRANIC International Theatre Festival, Cieszyn, Poland - STOBI Antique Drama International Theatre Festival, Veles, North-Macedonia
2025 - Gilles Ségal: The Puppetmaster - Csokonai National Theatre Debrecen - Maladype Theatre

MAIN ROLES:

2000 - William Shakespeare: Timon of Athens - Servilius, Radnóti Miklós Theatre (d: Sándor Zsótér)
2001 - Sławomir Mrożek: The Hunchback – The Hunchback, Ódry Stage (d: Miklós Benedek)
2001 - Jean Cocteau: Mischievous Kids - Paul, Szigligeti Theatre (d: Tamás Réczei)
2002 - Albert Camus: Caligula - Lepidus, Pastel Theatre (d: Mónika Balatoni)
2002 - Ede Szigligeti: Large Pothole in the Host - Gyuri waiter, Bárka Theatre (d: László Keszég)

2002 - Arthur Miller: View from the Bridge - Rodolphe, Szigligeti Theatre (d: Géza Tordy)
2003 - William Shakespeare: Romeo and Juliette - Romeo, Bárka Theatre (d: János Csányi)
2003 - Luigi Pirandello: Six Characters in Search of an Author - Stage whisper, Bárka Theatre (d: Catalina Buzoianu)
2003 - Harold Pinter: Moonlight - Fred, Barka Theatre (d: László Bérczes)
2003 - Anton Pavlovich Chekhov: Three Sisters - Tuzenbach, Bárka Theatre (d: Catalina Buzoianu)
2003 - Harold Pinter: The Homecoming - Joey, Bárka Theatre (d: László Bérczes)
2004 - Friedrich Schiller: Mary Stuart - Robert Dudley, Bárka Theatre (d: Sándor Zsótér)
2005 - William Shakespeare: Hamlet - Hamlet, Bárka Theatre (d: Tim Carroll)
2006 - Kurt Weil - Bertolt Brecht: The Threepenny Opera - Mack the Knife, Bárka Theatre (d: Róbert Alföldi)
2008 - Anton Pavlovich Chekhov: The Seagull – Trepljev, Bárka Theatre (d: János Szász)
2015 - Victor Kravchenko: I Chose Freedom – Victor Kravchenko, Maladype Theatre (d: Zoltán Balázs)
2016 - William Shakespeare: Richard III - Richard III, Maladype Theatre (d: Sándor Zsótér)
2017 - Jean Genet: The Balcony - Chief of Police/Roger, Maladype Theatre (d: Sándor Zsótér)

MASTERCLASSES:
2002 - UTE stage directing course in Stuttgart
1999 - Robert Wilson's masterclass in Paris
1997 - Anatoly Vasiliev's masterclass in Avignon
1996 - Joseph Nadj's masterclass in Avignon

MOVIE ROLES:
2018 - I Chose Freedom Tour (documentary - biography movie)
2009 - Report (d: Dénes Nagy)
2009 - 1 (d: Pater Sparrow)
2007 - Who broke this kid (d: Róbert Alföldi)

AWARDS:
2023 - Golden Mask Award (Alice in bed) – 63rd MESS International Theatre Festival, Sarajevo, Bosnia and Herzegovina
2022 - Honthy Hanna Award: Artist of the season (Nine)
2022 - Best performance (August) – 7th SIFTY - International Theatre Festival, Sharm El Sheikh, Egypt
2020 - Grand Prize (Yvonne) - XIV. International Gombrowicz Festival, Radom, Poland
2019 - Best Performance (Gardenia) - Elvira Godeanu Theatre Festival, Târgu Jiu, Romania
2018 - Best Director (Gardenia) - International Theatre Festival, Oradea, Romania

2018 - Hevesi Sándor Award
2017 - Best Director (How to Explain the History of Communism to Mental Patients) ATELIER International Theatre Festival, Baia Mare, Romania
2014 - Best Performance (King Ubu) - FIAT International Theatre Festival, Podgorica, Montenegro
2009 - Grand Prize (Egg(s)Hell) - INFANT International Theatre Festival, Novi Sad, Serbia
2009 - Nádasdy Kálmán Award
2008 - Jászai Mari Award
2006 - Őze Lajos Award (for the roles of Hamlet and Mack the Knife)
2006 - Gábor Miklós Award (for the role of Hamlet)
2006 - Súgó Csiga Award (for the role of Hamlet)
2005 - ARARAT Award (for the role of Hamlet)
2005 - Knight's Cross of the Hungarian State
2003 - Critics Award: Best Alternative Performance (School for Fools)
2003 - Best Alternative Company - Cultural Committee of Budapest General Assembly
2002 - Üstökös Award
2001 - Best Actor (for the role of Baudelaire), Paris, France

Workshops held by Zoltán Balázs:

2015

Workshop for educators
Alternative Secondary School of Economics
Budapest, Hungary

Workshop for educators
Mándy Iván Vocational School and Special Vocational School
Budapest, Hungary

2014

International workshop for actors
Trap Door Theatre
Chicago, USA

Corporate workshop
for the employees of Mareco Real Estate Ltd.
Maladype TheatreBudapest, Hungary

Set design course and workshop for the students of the Budapest University of Technology and Economics College for Advanced Studies in Architecture
Maladype TheatreBudapest, Hungary

Workshop for the International Training Centre for Bankers
"Together for the Future – The Economic Leaders of the Future"
mentoring program
Maladype TheatreBudapest, Hungary

Workshop for actors
Maladype TheatreBudapest, Hungary

Summer Workshop for Hungarian Actors
Maladype TheatreBudapest, Hungary

2013

International Workshop for Actors (Egg Night)
Intercultural Festival Laboratory of Theatre PracticesFara Sabina-Forano, Italy

International workshop for directors (Macbeth)PNA II. project, Maladype TheatreBudapest, Hungary

2012

Macbeth Workshop for Hungarian Actors and Directors
Maladype TheatreBudapest, Hungary

Workshop for students of the Academy of Theatre, Film and Television in LjubljanaLjubljana, Slovenia

Workshop for actors (Master and Margarita)
Radu Stanca National TheatreSibiu, Romania

2011

Workshop for students of the Academy of Theatre, Film and Television in Ljubljana
Borstnik International Theatre FestivalMaribor, Slovenia

Workshop for actors (Tristan and Isolde)Mini TheatreLjubljana, Slovenia

Workshop for actorsSIBFEST – International Theatre FestivalSibiu, Romania

Workshop for actors (Kitchen)
Divadlo Andreja Bagara TheatreNitra, Slovakia

2010

Workshop for actors (The Return of Odysseus)Csiky Gergely TheatreTimisoara, Romania

Workshop for actors and directors
Interface 2013 – Used the cityKošice, Slovakia

Partners cooperating with the Maladype Theatre:

Secondary educational institutions:

Chernel István High School
Alternative Secondary School of Economics
ELTE - Apáczai Csere János Grammar School and Dormitory
Ady Endre High School
Árpád High School
Balassi Bálint Eight-Year High School
Baár-Madas Reformed Grammar School
Báthori István Catholic Grammar School Belvárosi Tanoda Foundation Grammar School and Vocational Secondary School
Bencs László Vocational School and Primary SchoolBereg Foundation Grammar School, Vocational Secondary School and Vocational School in the Adult Education Centre
Berzsenyi Dániel Secondary School
Bláthy Ottó Vocational Secondary School
Bocskai István Reformed Educational Center
Bródy Imre High School
Buda Secondary School
French School and High School of Budapest
Dr. Ambedkar School
Dugonics András Piarist High School
Eötvös József High School
Fazekas Mihály High School
Gandhi Public Foundation High School and College
Waldorf Primary School, Secondary School and Elementary Art School of Gödöllő
Illyés Gyula High School
Jaschik Álmos Secondary School of Arts
Jászfényszarui IV. Béla Primary School and Elementary Art Education Institution and Vocational School
Jedlik Ányos High School
József Attila High School
Kalyi Jag Roma Minority Vocational School, Vocational Secondary School, Elementary Art School and Adult Education Institution
Károlyi Mihály Hungarian-Spanish Grammar School
Kazincbarcika Surányi Endre Grammar School, Vocational School and Dormitory
Kecskemét Reformed High School
Katona József High School in Kecskemét
Kempelen Farkas High School
Kispest Waldorf Kindergarten, School and Secondary School
Kós Károly Primary School
Kölcsey Ferenc High School
Könyves Kálmán High School
Kunszentmárton Grammar School and Vocational School
Lauder Javne School
Leonardo Media Academy Vocational School and Grammar School
Madách Imre High School
Mándy Iván Vocational School and Special Vocational School
Szent László Secondary School of Economics and Secondary School of Economics of Mezőkövesd
Móricz Zsigmond Secondary School, Vocational Secondary School, Vocational School and Dormitory

Németh László High School
Nemes Nagy Ágnes Secondary School of Arts
Óbuda Grammar School
Ózd Széchenyi István Vocational Secondary School
Pogány Frigyes Construction Vocational Secondary School and Secondary School
Ferenc Rákóczi II Grammar School
ELTE Radnóti Miklós Primary and Secondary School
Rogers Person-Centered Kindergarten and School
Kossuth Lajos Secondary School and Vocational School of Sátoraljaújhely
Scheiber Sándor Secondary School and Primary School
Schulek Frigyes Bilingual Construction Vocational School
Szász Ferenc Commercial Vocational School and Vocational School
Szent Gellért Catholic Primary and Secondary School
Tiszafüred - Kossuth Lajos Grammar School, Vocational School, Primary School and Dormitory
Tiszaparti Grammar School and Humanities Vocational School
Tolnai Lajos High School
ELTE Trefort Ágoston Practice School
Újpest Bilingual Technical Secondary School and Vocational School
Vay Ádám Grammar School, Agricultural Vocational School and Dormitory
Városmajor Grammar School
Vasvári Pál High School
Vörösmarty Mihály Primary and Secondary School of Music and Singing and Music – ELTE Practice Centre
Weöres Sándor Primary and Secondary School
Wesley János Kindergarten, Primary School, Vocational School and Secondary School

COLLEGES, UNIVERSITIES:

Eötvös Loránd University, Institute of German Studies
ELTE Department of French
Eötvös Loránd University, Department of Russian Language and Literature
ELTE BTK MI
ELTE PPKE ELTE Faculty of Law
ELTE Faculty of Social Sciences
ELTE IPPK
Pázmány Péter Catholic University Humanities and Humanities
Faculty of Social Sciences
Pázmány Péter Catholic University, Faculty of Law
Károli Gáspár University, Department of Theatre Studies
Károli Gáspár University, Theatre Studies MA
Károli Gáspár University, Faculty of Humanities
Semmelweis University
Apor Vilmos Catholic College
Corvinus University of Budapest, Marketing and Media Major
Hungarian University of Fine Arts University of Theatre and Film Arts
Moholy-Nagy University of Art and Design
University of Pannonia, Department of Theatre Studies
University of Szeged Visual Culture and Literary Theory
Széchényi István University
Kepes György College for Advanced Studies
Bibó István College for Advanced Studies
Széchényi István University

Angelusz Róbert College for Advanced Studies
Bolyai College
Institute for Literary Studies of the Hungarian Academy of Sciences

Sponsors

institutional and Corporate partners:

Ministry of Human Capacities
National Cultural Fund
Open Society Institute
Norwegian NGO Fund
International Visegrad Fund
Balassi Institute
Romanian Cultural Institute
Summa Artium Foundation
Raiffeisen Bank Zrt.
the European Union's Education and Culture Programme
Hungarofest
Alessandro Farina
Boda Krisztina
Élő Nóra
Fazekas Zoltán
Gubisi László
Grossmann Erika
Horváth Krisztina
Keszeg Ádám
Keszthelyi Györgyi
Király Júlia
Mészáros Ádám
Péterfalvi Tamás
Tóth Judit
Archibald Cafe
Argumentum Marketing Mix Consulting Ltd.
Belvárosi Irodak Beta Kft.
BLG Media
International Training Centre for Bankers
BSCE Informatics and Consulting Ltd.
Greek Catholic University and College Dormitory, Roma College for Advanced Studies

CIB Bank Zrt.
CONCORDE Fund Management Ltd.
Congress and Hobby Service Kft.
Fintor Holding Ltd.
Gestalt Team Ltd.
ITL Group
MagNet Hungarian Community Bank Ltd.
MrSale
Home Center
Raiffeisen Bank Zrt.
TESCO Global Stores Ltd.
Zappa Caffe

Media partners:

Port.hu
szinhaz.hu
Budapest Terminal
fidelio.hu
Interticket
Ticketportál
Ticket Master
7hr7
Favorite Magazine

NGOs:

Csepel Association of Large Families
National Association of Large Families
Kékvölgy Network
National Association of Pensioners
Civilians for the Palace District Association
Parafit Sports Association for the Disabled
Companions for Teleki Square Association