



The Department of Theatre Arts
The Yolanda and David Katz Faculty of the Arts
Tel Aviv University



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פרופסור פטר אנדר

פרופסור אמריטוס למשחק
המחלקה לאמנויות הבמה והקולנוע
אוניברסיטת ציריך לאמנויות, שווייץ

Professor Peter Ender

Professor Emeritus of Acting
Department of Performing Arts and Film
Zurich University of the Arts (ZHdK), Switzerland

סדנת משחק מיוחדת במסגרת החוג לאמנות התיאטרון

Special acting workshop in in the framework of the Department of Theatre Arts

ACTING, DOING, REFLECTING

The workshop will run for five days
from 1 to 5 February 2026

Daily from 10:00 to 14:00
Room 207a (Mirror Room), Mexico Building
Tel Aviv University, Ramat Aviv

הסדנה תתקיים במשך חמישה ימים
מ-1 עד 5 בפברואר 2026

כל יום בין השעות 10:00–14:00
חדר 207א (חדר המראות), בניין מקסיקו
אוניברסיטת תל אביב, רמת אביב

Open to registered students only

מיועד לסטודנטים רשומים בלבד

כיבוד יוגש במפגש הפתיחה | Refreshments will be served at the opening session





Professor Peter Ender

Professor of Acting
Department of Performing Arts and Film Zurich
University of the Arts (ZHdK), Switzerland

PETER ENDER is an actor, director, and professor of acting. He studied acting at the Otto-Falckenberg School in Munich and worked for many years as an actor and director at theaters including the Staatstheater Kassel, Schauburg Munich, Staatstheater Mainz, Schauspielhaus Vienna, Luzerner Theater, and Theater am Neumarkt Zurich. From 1995, he taught acting fundamentals, improvisation, and scene studies at the Otto-Falckenberg School. Between 2007 and 2012, he led the acting department at the former Konservatorium Wien Privatuniversität (now MuK Vienna). From 2012 to 2023, he was Professor of Acting at the Zurich University of the Arts (ZHdK), heading the Bachelor and Master programs in acting. Since 2014, he has served on the advisory board of the international association of art schools, École des Écoles, and is actively engaged internationally in actor training and curriculum development.

●●● ACTING, DOING, REFLECTING

Special 5-day workshop
January 1-5, from 10:00 to 14:00

We speak. Both as characters and as actors. More than any other characteristic, speech is an expression of our self. Every character we play - especially in spoken theater - uses language as an interface to interact with other characters or the audience, to express their intentions, to pursue their goals - in short, to act.

So how can we decipher the dialogue text of a scene as a manifestation of an intention to act? Or, in other words, why does my character say exactly that at exactly that moment? A large part of the practice of acting rehearsals is also conveyed linguistically: through action instructions, suggestions, exercise instructions, or even questions, we try to get closer to the core of a scene.

It is therefore worthwhile to examine language and speech during rehearsals: which formulation can be meaningful, helpful, and It is therefore worthwhile to examine the language and speech used in rehearsals: which formulations can be meaningful, helpful, and constructive for me? What causes misunderstandings? And how can misunderstandings be artistically fruitful?

Using a scene study from Schiller's Don Carlos, we will develop linguistic tools for acting in this module. The methodological basis for this is the method of gestural speech, as well as communication theory and psychological principles (based on F. Schulz v. Thun, Hellmuth Geißner, Maja Storch, and others).

Room 207a (Mirror Room)
Mexico Building

OBJECTIVES

Participants will:

- **Learn to better perceive** and use their own language in relation to scene work and that of rehearsal partners
- **Learn to recognize** and individually implement gestural, action-oriented formulations
- **Question and expand** their acting skills and develop individual linguistic tools.
- **Be provided**, as aspiring artists, with a stable foundation for a future and diverse field of work, on the basis of which they can continue to develop and to which they can naturally refer and build on in a reflective manner.
- **Be taught the fundamentals of acting methodology**, expanding the actors' field of perception and transferring this into a playful awareness, understanding how to comprehend and use the body as an instrument, applying methodology to one's own individuality and understanding it as an initial step towards independently creating offerings in a wide variety of contexts.
- **Test action-reaction**, practicing together to train mental and physical play skills/letting your imagination run wild, inventing and creating stories, discovering your uniqueness and being able to show it to others. Experiencing rules and rule-breaking as constituent moments of play. Experiencing space. Experiencing otherness in collaboration as creative encouragement. A significant part of the workshop will be reflecting on the input experienced through the action, the play.