

WORDS IN, OF AND FOR PERFORMER TRAINING

In the Bible, Words came first. In performance practice, words probably followed movement, dance, art and sounds. Who knows...? Exploring what comes next, this seventh edition of the International Platform for Performer Training will investigate how words function in, of and for Performer Training across three broad areas:

1. how the denotative or nonsemantic properties of words in performance are explored through training, and how movement, voice and text can be combined to achieve an integrated mise-en-scène (or not)
2. how trainers use words in training practice, in order to exhort, encourage, clarify or instruct as well as what they do and don't say, to whom and when;
3. how words that are written about training, be it our own practices today or that of others past or present, might document or act as inspiration for practice.

THE EVENT

The event will combine workshops, presentations, talks (which might use words, silence, discussions, conversations and perhaps non-semantic sounds) in order to discover how words operate as functions in, of and for performer training.

The platform will work closely with the *Theatre Dance and Performance Training* journal blog to document and disseminate the event – through words and other means.

'In the beginning, was the word...' John 1.1

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PROGRAMME AND SPEAKERS

Double Acts: Documentation and Score-making in Performer Training **Jonathan Pitches and Libby Worth**

This interactive presentation, presented by the co-editors of *Theatre, Dance and Performance Training*, will create an opportunity for speakers and participants to consider the way in which words, images, diagrams and video/sound interact both to document training experiences and simultaneously stimulate fresh studio responses.

Taking examples from the *TDPT* journal (as well as its now very popular blog) we ask what strategies are practitioners and writers engaging to best convey the most important elements of their own or another's training practice? For instance: how does an entirely written postcard succeed in saying something new about mime training? Is a diagram or photograph able to stand alone or does it cry out for words to sharpen interpretation? Is a practice that is delivered through verbal instruction destroyed through introduction of image/video? How do gaps in context or description of an exercise better stimulate practical engagement?

We will offer some ideas drawn from the *TDPT* examples but also present images and short texts for shared response with the aim of opening up new ideas on the double act of documentation and score-making.

Jonathan Pitches is Professor of Theatre and Performance at the University of Leeds and specialises in the study of performer training, environmental performance and blended learning. He is founding co-editor of the journal of Theatre, Dance and Performance Training and has published several books in this area including *Vsevolod Meyerhold (2003/18)*, *Science and the Stanislavsky Tradition of Acting (2006/9)*, *Russians in Britain (2012)* and *Stanislavsky in the World (with Dr Stefan Aquilina 2017)*. He is editor of *Great Stage Directors Vol 3: Komisarjevsky, Copeau, Guthrie (2018)* and sole author of *Performing Mountains (forthcoming Spring 2020)* supported by the AHRC.

Libby Worth is Reader in Contemporary Performance Practices, Royal Holloway, University of London. As a movement practitioner, research interests include the Feldenkrais Method, physical theatres, site-based performance and, most recently, traditional and amateur dance. She is co-editor of the *Theatre, Dance and Performance Training* journal. Published texts include *Anna Halprin (2004, co-authored)*, *Ninette de Valois: Adventurous Traditionalist (2012, co-edited)*, *Jasmin Vardimon's Dance Theatre: Movement, Memory and Metaphor (2016)*. She co-edited the book *Time and Performer Training (2019)* and contributed a chapter - 'Improvisation in Dance and the Movement of Everyday Life' - to the *Oxford Handbook of Dance Improvisation (2019)*.

The Circus Voice **Mish Weaver**

Exploring the disappearance and the advent of the circus-voice. I will introduce research that has touched on evidence in history of mute and oratory circus performance, and practical sessions with voice teachers, contemporary circus and acting students and professionals. Also situated in the context of Creative Climate Leadership learning acquired in 2017, research into Climate Psychology and praxis around talking about difficult things. I will consider my shifting intentions with the research and the effect it has on my role as a teacher in circus education and as a circus-maker. We will watch a short film *I will Wait* made in September 2019 that is a personal response to the research. The content of the talk may change slightly between writing this and the time

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of delivery as I undertake voice training and mentoring for an Arts Council funded project to challenges my processes with performers, their voices and mental health.

Mish Weaver is a Circus-maker, researcher and teacher involved in the UK Circus industry since 1993, creating shows and consulting across a range of physical performance. She has an MA in Performance Studies (Choreography and Scenography) and is undertaking research into circus-voice for the Conservatoire of Dance and Drama. Weaver has participated in European Federation of Circus Schools think tank meetings and is studying for a PGC ALTHE with Northern School of Contemporary Dance. She instigated Serious Circus resulting in two industry symposiums calling for more socially engaged practices and recently made a short film in response to climate inaction.

The Sound in the Breath **Sofia Guidi and Valerio Leoni**

Communication does not depend on the meaning of the words that we say, but on the action which lies beneath them, on the intention that makes people talk: what do we want to do with our words? What do we want other people do through our words?

These are the questions that brought us to a path which researches a different way of communication, in which words start as simple sound, as breath, as body. We think that every word has a world inside to discover, open, disassemble and reassemble. We use words as sources of energy from which actors can draw power, the imaginary, rhythm and musicality. We also explore the empty space between words, letters and sounds, looking for the density of the silence in which the action is still alive and sparkling. Our workshop will lead participants with our voices, feeding them with images, suggestions and music.

Labirion Officine Trasversali is a Studio in Rome led by Sofia and Valerio. It's a Centre of cultural and educational meetings with students and teachers coming from around the world to study and learn from each other. It has a resident group of researchers whose work focuses on Theatre and Acting to broaden the knowledge acquired by the two leaders during their travels around Europe. It collaborates with other companies and practitioners to create performances.

Sofia Guidi is an actress and trainer. She studied abroad and started a collaboration about actor's education with Grotowski Institute (PL), Odin Teatret (DK) and Familie Flöz (D).

Valerio Leoni is an actor, director and dramaturg who leads his research on Theatre among Italy, Poland, Denmark, Germany and Spain. In 2019 he wrote the piece Baalhaus and directed the *mise-en-éspace* of *Moi, dans les ruines rouges du siècle* by Olivier Kemeid.

Mattering language in the practice of Niamh Dowling **Niamh Dowling and Lisa Peck**

As pedagogues we move between the conscious and unconscious use of language with different levels of awareness of their impact. Ideas and images are transformed into movement through a process of 'ideokinesis' (Todd, 1975), where how you think your body works changes how your body works. In the dialogic practice of movement training, the use of metaphor produces different corpo-realities and sharpens connections between the inner body, or life body and the outer, social body (Grosz, 1994). This mattering discourse can become naturalised within different movement practices and as such, its political resonance and liberatory impact is side-lined. Attending to the ways that words matter within the learning exchange highlights a critical acting pedagogy invested in the 'vital materialism' of bodies (Braidotti, 2012).

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But how can we interrogate this? Finding ways to think through the subtle and often subconscious articulations of the learning exchange in order to better understand the full potential of these modes of transformation becomes an urgent concern. Indeed, finding a research model that enables a developmental praxis becomes an imperative. Milde's model of rehearsal discourse analysis (Milde, 2014) working beside Peck's observation framework (Peck, 2020) provides a way to analyse how words come to matter in movement pedagogy. This workshop/paper investigates the ways in which language, in particular metaphor, shapes Niamh Dowling's practice, which is rooted in the Alexander Technique and its intersections with Systemic Constellations. It reflects upon the findings of a current project that considers Dowling's practice as critical movement pedagogy, through the lens of feminist materialisms. This pedagogical enquiry worked with a triangulated research methodology between researcher, practitioner and student.

We present our methodology and findings through a participatory performative demonstration which investigates the conscious use of language to make the invisible visible, in particular the metaphorical as a way to reach the subconscious. In our attempt to place language of practice beside language of research we hope to highlight the intersections, limitations and possibilities of pedagogic practice as research. This begins to consider the profound impact of our language on those we teach and on how we research. It points to the ways that movement training practices can produce 'metaphoric worldings' (Keenan and O'Connor, 2018) which, when viewed through the lens of vital materialisms, can foreground the positivity of difference to produce a critical acting pedagogy. From this perspective, thinking through the ways in which words matter is key to developmental pedagogies.

Niamh Dowling is Head of School of Performance at Rose Bruford College of Theatre and Performance in London. With an MA from Goldsmiths College, Niamh trained initially with Monika Pagneux in Paris, Anne Bogart, Nancy Topf and Eva Karczag in New York and subsequently as a teacher of the Alexander Technique at Fellside with Don Burton. She collaborated closely with Teatr Piesn Kozla and Anna Zubrzycki in Poland for over fifteen years. Over the past six years Niamh has been training in Systemic Constellations which has deeply influenced her practice and supported her holistic approach to education and performance training. Her specialism is in movement for actors and performers and she has developed a unique approach to teaching movement to a range of performers including actors, dancers, singers and musicians.

Lisa Peck is a theatre-maker, teacher and academic at The University of Sussex. She has worked in education for over twenty-five years as a teacher educator, education consultant for the National Theatre and Digital Theatre Plus and lecturer in Universities and Conservatoires. Her research works at the intersections between social science and humanities to explore feminist pedagogies in theatre-making. Her forthcoming monograph, *Act as a Feminist! Towards a Critical Acting Pedagogy* is due to be published by Routledge in 2020. Lisa is co-founder of RAPT (Research, Artistry, Participation, Theatre) which makes multimedia and site responsive work with communities.

Between Craft and Metaphysics: Voicing acting process at the Laboratory Theatre Duncan Jamieson

Everything that can be said about spiritual things can be translated into the language of master techniques — Jerzy Grotowski (1990)

Looking back on his career as a theatre director and investigator in one of his last, unpublished texts — a document that set out the scope for his final lecture series, *The 'organic lineage' in theatre and in ritual*, at the Collège de France (1997–98) — Jerzy Grotowski argued that

#IPPT2020

his consistent focus on performance elements he identified as exerting ‘an objective impact, independently of personal heritage or practitioner’ had enabled him largely to put aside ‘the problem of traditional, philosophical, metaphysical, or religious formulations’.

This assertion seemed to fit a longstanding pattern of minimizing or suspending discursive forms of reference in his practice, especially in work with actors and students. His apparent mistrust of words can be seen in numerous materials from each phase of his career. In talks and reflections from the 1960s onwards he cautioned, for example, that verbalization can ‘disturb’ or ‘stop the actor’s process’; that directors interacting with performers ‘should say one sentence, two at most’; that verbal descriptions and appeals to ideas should be avoided during exercises (and were likely signs of a ‘bad instructor’); that where there is sincerity or shared understanding ‘words are unnecessary’; that he was not searching for responses ‘in words, in terminology’; that ‘we should not tie ourselves to words’; and that actors should even ‘forget all my terminology’.

Yet his partner for more than twenty years at the Laboratory Theatre, Ludwik Flaszen, stated that ‘despite what he repeatedly claimed, Grotowski attributed huge importance to words’. Moreover, when Grotowski spoke about practice, he carefully wove together — indeed, frequently relied upon — an array of terms and ideas adapted from the very sources and traditions he had sought to put ‘in parentheses’, treading a narrow path ‘between craft and metaphysics’, as Flaszen put it. This was most evident in retrospective testimonies to larger audiences about his work, as in key texts like ‘Theatre of Sources’ and ‘Performer’, which draw heavily on writings by figures like Martin Buber and Meister Eckhart to describe specific performance phenomena and encounters. What is less widely recognized is that Grotowski also did this during training and rehearsal processes, where his sparse, meticulously chosen prompts and interventions — closely informed by his personal research into thinkers and practitioners who had grappled with the limits of languaging dynamic, embodied, interpersonal experiences in other fields and at other (often distant) times and places — were deployed in ways specifically aimed at ‘activating’ and keeping open ‘nondaily’, ‘nonhabitual possibilities’ for the actor, partly by breaking from routine language usage.

This paper will investigate the role of words in Grotowski’s work with actors through detailed rereadings of *via negativa* and several specific moments of practice, including instances of vocal training, rehearsing a monologue, and improvising in preparation for performance, with the help of recently available testimonies from the director and his collaborators. It will suggest that, while he drew liberally from metaphysical discourses, Grotowski’s modes of verbal engagement were both highly pragmatic and radically innovative, forming part of a ‘living process’ — as he termed it — that can be accessible to us in ways that resonate today, even at a remove from his practice.

Duncan Jamieson is an independent researcher, digital humanities practitioner, translator, and editor. He has taught at Rose Bruford College (2003–04), the University of Exeter (2006–09), and been a resident scholar at the Grotowski Institute (2008–12). In 2012, he co-founded TAPAC: Theatre and Performance Across Cultures, a nonprofit publishing organization that has both led and collaborated on a range of Polish and EU-funded cultural heritage and research projects, including during the European Capital of Culture 2016 programme. He is co-editor of the peer-reviewed scholarly and artistic resource *Polish Theatre Perspectives*, and his articles, edited texts, and translations have appeared in journals such as *Contemporary Theatre Review*, *Performer*, *Performance Research*, and in books published by Bloomsbury, Routledge, and the Grotowski Institute, among others.

Pyotr Lesgaft's system of physical education – a somewhat forgotten inspiration for Meyerhold's Biomechanics

Małgorzata Jabłońska

Thinking about Meyerhold's Biomechanics, we have become accustomed to recalling a well-known list of inspiration: commedia dell'arte, the East, Taylorism and scientific organization of work, Ivan Pavlov and Vladimir Biechtieriev's reflexology, William James' theory of emotions. This set, however, would not be complete without another name, very rarely mentioned - Pyotr Lesgaft and his physical education system. Pyotr Lesgaft (1837-1909) a scientist, surgeon and creator of functional anatomy was also an originator of the first Russian scientific system of physical education. Starting from the basis of the functional anatomy (whose main principle is the coupling of form and function), Lesgaft recognized that it is possible to influence body development (form) through a "targeted exercise" (a function of the body's elements). Lesgaft developed not only exercises but, above all, a pedagogical process - laid out in the publication entitled *Directing the physical education of school youth*, which appeared in print from 1888-1901.

One of the main characteristics of Lesgaft's system is the incorporation of an objective scientific method: argument, experimentation, scientific conclusions implemented into further practice, info physical education. As befits a real materialist, he was convinced of the materialistic basis of mental phenomena and perceived physical exercises as a tool for both physical and mental development, which is why the teaching methodology he proposes is aimed at stimulating students' cognitive process undertaken consciously, volitionally and independently. For this reason, in Lesgaft's system, oral instructions and explanations take precedence over demonstrations.

In my paper I would like to recall the silhouette of Pyotr Lesgaft (founder of one of Russia's first colleges accepting women) as well as the main characteristics of his system. I would like to indicate parallels with Meyerhold's Biomechanics and explore possible inspirations flowing from both of these systems for the contemporary practice of physical training for actors.

Małgorzata Jabłońska is a theatre researcher and doctoral student at the Jagiellonian University, Kraków, Poland. Her areas of interest include the history and problems of actor training, body-based non-verbal communication strategies in the theatre and history of Polish alternative theatre. She is a collaborator on *Didaskalia* theatre journal. A founding member of the CHOREA Theatre Association and co-author of the *Trening fizyczny aktora. Od działań indywidualnych do zespołu (Physical Actor Training. From Individual Actions to an Ensemble)* handbook. From 2007-2014 she led original practice-as-research workshops at the Jagiellonian University and the Institute of Polish Culture of the University of Warsaw. She was the main organiser of 'Vsevolod Meyerhold's Theatre Practice' international conference (Wrocław 2013) as well as the *International Platform for Performer Training*, Wrocław 2016. She is a collaborator with *The Grotowski Institute* in Wrocław, *Próg Theatre*, and *Studio Matejka* and a member of *The Polish Society for Theatre Research (Polskie Towarzystwo Badań Teatralnych)*.

Making Words With Practice: The Research Score

Joa Hug

The duality between physical engagement in the training practice, on the one hand, and verbal reflection, on the other, has been identified as a major challenge for research into performer training (Pitches, *Performer Training: Researching Practice in the Theatre Laboratory*, 2011). Stepping back and taking some distance from the training practice in order to critically reflect about it creates a division between 'language' and 'practice'. For many practitioner-researchers, including myself, this division between language and practice is a core problem in and of their research, which is difficult to solve. How to document and give words to the practice without

#IPPT2020

following the logic of separation, and without turning the practice into an object of thought that comes to be represented by language? How to maintain the performative power of practice and extend it into the practice of making language, instead of separating the two?

My doctoral artistic research is crafted on Body Weather, a comprehensive approach to training and performance developed by Japanese dancer/choreographer Min Tanaka since the late 1970s. Initially, the aim of my investigation was to articulate the impact and epistemic potential of the so-called 'Manipulations', which is a duo hands-on practice based on yoga, shiatsu and acupuncture, and one of the core elements of the training. In order to focus on the sensing work and on the non-verbal means of communication, practitioners are typically asked not to talk during the practice, and to share their reflections only afterwards. This bracketing of language is an example of the language/practice-division.

In the course of my research, however, and in response to this problem, my focus shifted from the Manipulations itself to the main practical method of my investigation, the so-called 'research score'. The research score is an enhanced solo version of the original duo-practice which breaks with the logics of separation by combining the physical re-creation of the experience of receiving the Manipulations with the concurrent verbal expression of thoughts and observations. Verbal reflection is embedded within the practice, instead of postponing it to afterwards. Conceptual and non-conceptual modes of thinking are co-articulated without subordinating one to the other. Thought is expressed without divesting language from its 'affective tonality' (Manning, *Always More Than One: Individuation's Dance*, 2013).

Joa Hug is an artist researcher and doctoral candidate at the Performing Arts Research Centre of the University of the Arts Helsinki/Theatre Academy. His doctoral research builds on Body Weather performance training and explores the transformation of one of its core elements, the so-called 'Manipulations', into a medium of artistic research. He studied History, Political Science and Sociology at the Universities of Freiburg and Oregon/Eugene (US), and Dance/Choreography (B. A.) at the School for New Dance Development in Amsterdam. He has worked for many years as an independent dancer with Body Weather Amsterdam a. o. and completed his MA in Artistic Research at the University of Amsterdam. Based in Berlin with his family since 2009, he cofounded AREAL_Artistic Research Lab Berlin, a network of local artist researchers in the performing arts.

Training language in Kokyu Studio **Przemysław Błaszczak**

In Kokyu Studio, we undertook a very specific approach to make a better environment for our work. The core idea is a laboratory of actor training, with an emphasis on the transition, or at least possible common or inspirational points between the practice of Aikido (the Japanese martial art) and actor/performer training. Central to this are questions of translation as well as the work's vocabulary. I will approach this topic from several points of view.

First will be the use of a second or actually third language, or, more precisely, the terms of the third language. Two of the primary languages will be the participants' mother tongue (the Kokyu group is international) and English – the language of the session. The third is Japanese, which belongs directly to the practice. Terms we use in aikido, which we include in our working language, become the keys, and the vehicles, to send us not towards our own private understanding of words, but to a common, embodied experience of the precise elements or quality of the practice.

This leads us to another perspective which is connected to the subject of translation – I do not mean here verbal translation, but the translation of the experience or/and the principles:

#IPPT2020

from martial arts training to the training of the actor/performer. How to find common points, or something useful, inspiring, missing in the one, and to apply it to theatre practice; but also how to verbalize it, by me as the leader, but also by the members of the group, so it can become part of our common work outcome?

The next perspective or maybe the next layer of the semantic situation of Kokyu Studio, is the comments, given by the leader during the process of training. I want to speak here about the function of judgment (right doing/wrong doing) which is deliberately not present in our work, and what kinds of effects this brings to the work as a whole as well as to the actors' individual processes. What kind of solutions or working metaphors can be used in order to activate individual responsibility and the curiosity of self-development and sober self-esteem?

Finally, I would like to present a specific part of our practice, called Kokyu training, where we can observe how, little by little, we can reduce the function of speech/explaining, to go towards silence, having at the same time as a goal a deeper and deeper connection and communication between the practitioners. How the cleansing function of this practice/training brings us little by little to a point where words are no longer necessary or, in fact, are no longer even welcome.

Przemysław Błaszczak is an actor, director, and leader of the Kokyu Studio, associated with the Grotowski Institute in Wrocław. From 1996-99 he worked at the Song of the Goat Theatre, and in 2004 he joined Teatr ZAR. He is a licensed teacher of the actor training method developed by Theodoros Terzopoulos. Since 2005, he has been studying aikido with sensei Piotr Masztalerz (6th dan) and in 2011 became an apprentice to an expert teacher Juba Nour.

Verbal instructions and side-coaching in theatre-based empathy training

Grisana Punpeng

It is common knowledge that acting requires both cognitive and affective skills, and modern acting theories are closely related to psychology. For that reason, in recent years, many non-theatre corporates have been applying acting training as a way to train their employees about empathy, which is the ability to understand others' emotions, perceptions and situations from their point of view, and be able to communicate that understanding to them. Whether or not empathy – one of the most essential social and interpersonal skills today – can be trained through acting is still debatable and is subject to ongoing discussions and studies. My argument is that not all kinds of acting exercises can lead to empathy, and there are many factors contributing to the development of empathy. I would like to demonstrate in the workshop that verbal instructions and side-coaching need to be designed and considered in detailed when planning empathy training.

For this particular workshop-demonstration, exercises and activities are drawn from my background in Buddhist mindfulness practices and psychophysical actor training, which include, but are not limited to Phillip Zarrilli's psychophysical actor training, Michael Chekhov's technique, butoh training, as well as my experience in corporate training, particularly in the healthcare

setting. A sequence of exercises has been designed and developed to 1) allow participants to understand the concept of empathy 2) equip them with skills to build empathetic connections with others in everyday life 3) recognize the uses of actor training exercises beyond the world of theatre.

Grisana Punpeng is a theatre practitioner and lecturer at the Faculty of Communication Arts, Chulalongkorn University, Thailand. He received his PhD in Drama (Actor Training) from University of Exeter, United Kingdom, where he began to develop his psychophysical actor training regime, using yoga as well as Buddhist mindfulness practices to build actors' sensitivity and mindfulness

#IPPT2020

of the present. He has been working extensively as an acting trainer in university programmes and drama schools. In non-theatre contexts, particularly in healthcare settings, he has also applied actor training techniques and exercises to allow healthcare professionals to learn the concepts of emotional awareness and empathy, which potentially lead to the delivery of empathetic communication and an environment of support and genuine care.

The Interconnectedness of All Things...finding a shared language in actor training **Sarah Davey-Hull, Morwenna Rowe, Anna Healey**

The timetables of a conservatoire drama training divide the actor's craft neatly into three main boxes: acting, voice and movement. But the actor does not divide so neatly. Not only that, but each component teacher uses different terminology and seems to engage the actor in different tasks. Somehow these are all supposed to fit together for the actor, but how? In rehearsals for theatre productions, these disciplines are further divided by marked hierarchies of power and closeness to the creative act. Directors often assume an all-powerful position, movement specialists can be sidelined, voice practitioners are sometimes not even on the creative team and attempt to give their specialist support to actors in the corridors. What is lacking is a unified vision of how the disciplines unite for the actor, and a centring of the actor in the heart of either training or creative process.

On the MA Acting programme at Central, we are wrangling with ways to re-invent actor training in a way that puts all the specialist teachers at service to a central idea of the actor and acting, and in particular in developing a shared language that can be understood by the actor in training across every aspect of their craft. We are also searching for ways to challenge the hierarchies that have historically led the acting teacher/director to be dominant in production and rehearsal. We are beginning to share pedagogies, training spaces and roles.

Whilst in early stages, our investigations are helping us to examine how the disciplines relate, how crucial time in production can be best used, how the actor's integrated experience of training and performance can be best described and defined, and how to avoid a defensive and secluded mindset that defends our specialism from colleagues rather than attempts to blend it more fully into the vision of a shared project. How to speak the same language.

We will present a practical workshop allowing insight into our practice combining the work of our actor trainer, voice trainer, and movement trainer, and looking at ways we are learning from each other, and in particular changing the language and words we use in training to find new models of integration, and bring a new cohesion and coherence to our training.

Sarah Davey-Hull has been Course Leader for the MA Acting Contemporary, at the Royal Central School of Speech and Drama for 8 years. She teaches acting, devising and directs student productions. As part of her role, she has commissions and directs new plays (I Do Believe In Monsters by Melissa Bubnic, A Serious Case of the F**kits by Anna Jordan and Scenes From The End of the World by Chris Bush) and will direct a new play by Hannah Khalil written for this year's cohort in July 2020.

Alongside her role at Central, she is Artistic Director of the bold & saucy theatre company, for whom she has directed and produced 22 shows including Shakespeare, devised shows and new writing, most recently Reared, a new play by John Fitzpatrick at Theatre503 and In Passing... a series of site specific performance pieces performed in London in 2019. As a freelance director, highlights have included directing new writing at Shakespeare's Globe, the Lyric Hammersmith and for the British Council in New Zealand alongside work with companies such as Kilter, TerraNova and the Oxford Shakespeare Company. Most recently Sarah directed Common Ground

#IPPT2020

by Chloe Todd Fordham for Small Truth Theatre Company in the Kensington Karavan, a purpose built 10-seater theatre caravan parked on Portobello Road in London.

Morwenna Rowe has taught and coached as a specialist in voice, text, and voice/movement for nearly 20 years, internationally and at leading conservatoire schools in the UK. She currently lectures in voice, text and dialect at The Royal Central School of Speech and Drama on the MA Acting and MA Acting for Screen, and is also an Associate teacher of the Royal Academy of Dramatic Arts and Rutgers Conservatoire at the Globe Theatre. She has previously taught extensively at Rose Bruford and the Oxford School of Drama, and trained voice teachers in voice and movement for many years on Central's MA in Voice Studies.

Recent voice, text, dialect and performance direction work includes: *Bones*, *The Cherry Orchard*, *Coriolanus*, *The Herd*, *Burial at Thebes*, *Scenes from the End of the World*, *The Three Sisters*, *The Rover*, *The Devils*, *Beweped*, *A Midsummer Night's Dream* all at *The Royal Central School of Speech and Drama*; *The Tempest* and *Class Dismissed* for the *BBC*; *King John* and *Wars of the Roses* for *Trevor Nunn* at the *Rose Theatre Kingston*; *A Midsummer Night's Dream* for *Trevor Nunn* at the *New Wolsey Theatre, Ipswich*; *The Island* for *Chipping Norton/Dukes Lancaster/Southwark Playhouse*; *Matilda*, for *RSC in the West End*; *Sexual Perversity in Chicago* for the *Sherman Theatre Cardiff*; and *Nameless*, featuring *Steven Berkoff*, for *Phoenix Films*.

Anna Healey trained as an Actor Musician at Rose Bruford. After graduating in 2001 she became a member of New International Encounter Theatre Company and has performed in 20 different countries around the world. She has led workshops in Norway, the Czech Republic and South Korea. Since 2006, Anna has been working as a movement practitioner and director, having graduated with an MA in Movement at The Royal Central School of Speech and Drama. She regularly teaches at The Royal Central School of Speech and Drama, Mountview Academy of Theatre Arts, The National Centre for Circus Arts, Rose Bruford, London College of Music and most recently for Rutgers at The Globe.

Movement Directing/Directing work includes: *Much Ado About Nothing*, *The Winter's Tale*, *The Bacchae*, *As You Like It*, *The Suicide*, *Mary Stuart*, *The Devils* and *The Rover*, all at *The Royal Central School of Speech and Drama*. *The Visit* and *The Government Inspector* at the *Cockpit Theatre*, *Moliere's Tartuffe* at *The Albany, Deptford*. She has directed nine plays at *St Mary's University*, including *Stray*, an adaptation of *Bulgakov's Heart of a Dog*. She was Movement Director for artist *Julie Cook's* installation of *Wearable Panaceas For The Human Condition* at *Siobhan Davies Dance Studio* and Performance Director for *The Wondercrump World of Roald Dahl* at *The Southbank Centre*. Anna is a certified *Feldenkrais Practitioner (Lewes V)*.

Verse, Actor, and Heteroglossia: Training Actors for Contemporary Theatre Form **Kasia Lech**

The start of a new millennium has brought a renewed interest in verse as a theatrical language through which to engage with contemporary audiences. In my recent publications (Lech 2018, 2019, 2020) I argued that it arises from verse's heteroglossic quality, which has dramaturgical consequences, particularly suited for contemporary global theatre practice within which heteroglossia is central as it reflects conditions of living in a globalized society (Carlson, *Speaking* 18). Verse, as a mode of language, is organized not only by rules of grammar or syntax but also by the use of the line (Attridge 225; Dłuska 41; Bradford 15). These lines organize the thoughts and create a pattern that heightens the rhythm. In a performance, verse rhythmical and lexical levels interact, and the heightened rhythm of verse emphasizes these interactions; in addition, heightened speech brings issues of performativity and performance to the fore (Attridge 3-5; Hobsbaum 7). These underline the heteroglossic quality of verse and, in turn, its potential to

#IPPT2020

facilitate theatrical negotiations, conversions, and collisions, and bring out aspects of the process and performance, which are primary concerns of contemporary dramaturgies (Caplan 142; Trencsényi and Cochrane xii).

Heteroglossia of verse also impacts on theatre's power dynamics. On the one hand, verse reveals the vulnerability of dramaturgy and dramaturgs and their reliance on actors. It is the actor who delivers verse in the performance, and the quality of this delivery can empower or damage the heteroglossic quality of verse and its dramaturgical consequences. If the actor does not pause

at the end of each verse line, for example, it is very difficult for the verse pattern (and dialogic qualities it empowers) to reveal itself in the performance. Therefore, while empowering the actor in one way, verse also requires the actor to adapt their performance to it. The proposed workshop will engage participants' bodies, voices, and imaginations to focus in how contemporary training can start preparing actors to actively and consciously engage with verse and its potential for the twenty-first-century theatre.

Kasia Lech has a PhD from University College Dublin and lectures at Canterbury Christ Church University. Her publications focus on verse in theatre, translation, and multilingualism. Kasia trained at the Polish National Academy of Theatre Arts and has performed internationally. She co-founded Polish Theatre Ireland and is an Executive Director at TheTheatreTimes.com. She first started teaching verse to actors in 2002 when, as an undergraduate, she was invited to be assistant to Mr Jacek Przybyłowski and Professor Mirosława Lombardo at the Polish National Academy of Theatre Arts. Kasia's monograph on verse dramaturgy in twenty-first-century theatre practice is forthcoming from Routledge.

Speaking and dreaming - exploring new boundaries in voice and speech training for theatre performers

Oliver Mannel

In most practices of voice and speech training for theatre performers, there are often two main fields of work: the 'technical' work on body, breath, voice and articulation, and the more 'artistic' work on texts (monologues, poems, and so on). What sometimes tends to be forgotten is that our human ability to speak is deeply rooted in our need to find and share words for things that might be frightening, confusing or not understandable - in other words, the subconscious or unconscious. Although many established methods of voice training work with inner images to bridge this gap, I want to argue that there is potential to discover new territory, which can be very useful and opening for performers and their vocal training.

Dreams, and the way we try to verbalize our nocturnal experiences, are a field of practical research for voice and speech work which goes beyond the conventional division between foundational technical training and following text work, and can be challenging, enriching and eye-opening for future theatre performers. Questions to be explored are: What are the specific qualities in voice and communication when telling a dream to another person? To what extent can bewilderment or vulnerability of the 'dream teller' be fruitful for her / his qualities as a performer on stage? How can the experience of dream as a space ('within a dream...') help the performer to train spatial qualities in speaking and performing? What are the possible connections to working with dramatic texts?

In this presentation, I want to present the beginning of a developing 'method of speaking and Dreaming'.

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Oliver Mannel was born 1974 in Heidelberg / Germany, holds a degree of Voice and Speech training from the University of the Arts in Stuttgart and is a Designated Linklater Voice Teacher. He has been teaching as a fulltime lecturer in voice at the Department for Performing Arts and Film at the Zurich University of the Arts in Switzerland since 2001 and has been an associate researcher for several research projects at the Institute for Performing Arts and Film. He regularly performs as a speaker / reciter of poetry and literature and gives workshops in Switzerland and Italy. His actual article *Widening the scope of psychophysical voice work: training the 'votum'* is going to be published in the next issue of *Theatre, Dance and Performance Training*.

AIIS Flow: Demonstration of a low-cost motion capture and augmented reality biofeedback system for the instruction and analysis of speech, cognition, and movement in theatrical improvisation training.

Boyd Branch

Customised biofeedback systems, data visualisation tools, and augmented reality display environments are part of standard digital eco systems facilitating optimal performance training in sports, rehabilitation, and military applications. Such ecosystems and tools are used not only in research facilities, but also gyms, hospitals, and athletic centres to enhance skill adaptations over reduced time. However, the use of such systems for training in the performing arts has been limited. Research has demonstrated the viability of biofeedback systems to enhance performing arts training, yet the prohibitive cost of regular access to high fidelity sensing equipment and adequate human resources to develop and operate such systems are likely significant factors preventing wide scale adoption. This presentation will demonstrate and discuss the development of an adaptive digital eco-system called AIIS Flow that uses low cost consumer sensors and data visualisation tools for training performers in improvisational techniques and entering of flow states in performance to achieve optimal expressiveness with non-semantic vocalisations and gestures.

Boyd Branch works with scientists to create artworks in public spaces through improvisation, technology and theatre. Branch's critically acclaimed designs, lectures and workshops have been produced in Europe, North and South America and East Asia. He is currently conducting doctoral research at the University of Kent and holds advanced degrees from Arizona State University and The University of Utrecht.

The role model mode method

Anton Rey

I have the impression that even with the most precise words we use, there is always something beyond words. (Peter Brook)

Impressive monologues of movie or stage actors can be striking, but analyzing them theoretically will never let you know what tricks and beats were driving them. Why not try a technique in the performing arts which has successfully been applied in the fine arts at least since Renaissance? Why not learn from the role models as we all learn since childhood, by copying? Not interpreting, but pure recreating, the timing, facial expression and more than all, the sound of speech? Making the other's words your own will tell you more about yourself than you anticipated.

Together with a camera operator and a speech trainer we asked acting students to choose one impressive monologue and to rehearse it. We then would shoot the scene and try to get as identical to the original as possible. The educational aspect focused on perception phenomena, which could only be investigated by doing it oneself. The participants' experiences were striking. Copying will boost your creativity.

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In this workshop we will look at some examples and then try ourselves with the help of our own cameras, using personal mobile phones. Within a short time, the approach allows the uncommon experience of learning to be creative, to find out differences and similarities and even what makes your unsurmountable individual character. Interpreting is already sufficiently comprehensive. The intent here will be to awaken the kind of curiosity that lies at the root of all understanding. In this way our acting students struck a contemporary nerve, combining instructional research with research-based experience. By sensitizing the nuances of speaking and acting, by precisely re-speaking and re-acting these exact moments of e.g. Nicole Kidman or Jack Nicholson, the workshop opens up insights in great moments of wording and a deep look inside one's skills.

Anton Rey heads the research Institute for the Performing Arts and Film (IPF). Since 2002 he has taught theatre history and dramaturgy at the Zurich University of the Arts (ZHdK). Before this, he worked as Dramaturg and Assistant Director with in Berlin, Paris, Edinburgh, Vienna and Zurich and directed plays and films. He studied German Literature, Theatre and Philosophy at Zurich University and Free University Berlin. Currently Anton is working on projects such as Actor & Avatar, an interdisciplinary project dealing with differences in the perception of actors in live action film and computer-generated screen characters; DisAbility on Stage, an exploration of the physical in performing arts practices, and Staging Space. The Architecture of Performance in the 21st Century. In 2015 he was nominated member of PEEK Board of the Austrian Science Fund (FWF).

Grotowski's via negativa **Magdalena Stawman-Tuka**

All the exercises which merely constituted an answer to the question: How can this be done? were eliminated. These exercises have now become a pretext for working out a personal form of training. The actor must discover those resistances and obstacles which hinder him in his creative task. Thus the exercises become a means of overcoming these personal impediments. The actor no longer asks himself: How can I do this? Instead he must know what not to do, what obstructs him. By a personal adaptation of the exercises, a solution must be found for the elimination of these obstacles which vary for each individual actor. This is what I mean by **via negativa**: a process of elimination.

Grotowski, *Towards a Poor Theatre*, Methuen Drama, 1991, p. 101

Through translating fragments of *Towards a Poor Theatre* by Jerzy Grotowski (chapters: 'Actor's Training, 1959 – 1962' - recorded by Eugenio Barba and 'Actor's Training, 1966' - recorded by Franz Marijnen and 'Methodical Exploration') into a performance language, I will investigate the following question: how words that are written about training, be it our own practices today or that of others past or present, might document or act as inspiration for practice. Combining my own practice and Grotowski's texts, my main focus will be on Grotowski's via negativa. For those who have never had a chance to work with Grotowski (and even for those who did work with him) it is a very difficult, contradictory technique (or rather anti-technique) to describe, practice and pass further. The chapters from *Towards a Poor Theatre* that I would like to focus on are from one side very precise descriptions of exercises discovered and practised for many years by members of the Theatre Laboratorium, and on the other side have an underlying statement about necessity to create and work on the actor's individual training. It's extremely difficult to learn exercises from a written text. So how can this text be useful for us today? For me as a practitioner and, most of all, as a performer, there is something very intriguing, even provocative, in Grotowski's words about methodology. I would like to create a space within a performance to bring these words in front of the public; to hear them as potential text for the play, a lecture-performance or some other form. I was lucky enough to have the chance to work for 10 years with

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Piotr Borowski, a long-term associate of Grotowski during his late Pontedera phase, so my understanding of texts in *Towards a Poor Theatre* arises through the practice, especially of training and thus, deeply through the body. Even if *Art as Vehicle* (1985-99) is from a much later period in Grotowski's work, the principles founded within his first years of working (*Theatre of Productions* 1959 – 1969), in my opinion, did not change that much.

Magdalena Stawman-Tuka is an actress, performer, producer, teacher, co-director of Tuka Wach/Ja Ja Ja Ne Ne Ne company. Her qualifications are as an actor of Drama ZASP (Diploma), 2006; Theatre Study MA, Warsaw Theatre Academy, 2004; Anthropology of Culture (not completed), University of Warsaw 1994/1996.

My practice has its roots in the Polish theatre director and theoretician Jerzy Grotowski's late practice notion of 'Art as Vehicle'. I began my career working for ten years (1997 - 2007) full time as an actor in Piotr Borowski's Warsaw-based Studium Teatralne. For me, the essence of this formative work was in its physical training, a rigorous investigation into the relationship between body and space, between calculated precision and the improvisational unknown. The aim was a creative onstage existence, the continual search for a moment by moment basis for awareness of relations between self, partners and space in constant transformation.

In a break from this tradition, I undertook what became a series of collaborations over several years as a performer with Bojan Jablanovec's Via Negativa theatre company in Ljubljana. In my opinion, the importance of the VN approach is its focus on communicating to the audience via an "essential" creative message devised from the personal experience of the performers. On these foundations, I began initiating projects. In 2012, with an intuitive trust in the creativity of opposites, I incorporated the organisation Ja Ja Ja Ne Ne Ne and devised a succession of shows with dancer Anita Wach, in collaboration with sound designer Opaean. Work has been variously supported through a succession of grants, scholarships, residencies, co-productions and festival selections, presented in theatres, galleries, cinemas, churches and online; in Poland, UK, Netherlands, Denmark, Czech Republic, Slovakia, Slovenia, Serbia, Croatia, Bosnia and Herzegovina, the USA and Germany.

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Paul Allain is Professor of Theatre and Performance and Dean of the Graduate School at the University of Kent, UK. His editorial work has ranged across several publications and formats, from the CUP *Companion to Chekhov*, DVDs, texts on Polish theatre and Jerzy Grotowski especially, and online publications, most recently *Physical Actor Training: an online A-Z*. From 2014-19 he was Research Mentor for the Conservatoire for Dance and Drama.

Stacie Lee Bennett-Worth is a Kent-based, Yorkshire-born dance artist, filmmaker and PhD candidate at De Montfort University researching creative digital technology for pre-HE performing arts education. From 2016-18 she was Research Associate on the *Physical Actor Training: an online A-Z* project and has since been made an Honorary Senior Research Associate at The University of Kent. In 2019 she was a commissioned artist at Turner Contemporary and became a trustee at the Jasmin Vardimon Education Company. www.stacieleebennettworth.com

Alicja Bral is a Doctor of Humanities who specialised in theatre history and graduated in 2010 from the University of Gdańsk, Poland. In 2018 she began her PhD studies at the University of Kent in the School of Arts under the supervision of Professor Paul Allain. She is researching through Practice Research the dramaturgy inside Song of The Goat Theatre.

Roanna Mitchell is a performance-maker and movement person, co-director of the Chekhov Collective UK, and lecturer at the University of Kent where she is course leader for the MA Physical Acting. Her work explores performance and training in the intersection between acting and dance, and applications of Chekhov technique beyond the theatre. She has directed/created/movement-directed performance internationally, often working site-responsively and including collaborations with Richard Schechner (*Imagining O*, UK/India/US), Platform 7 (*Resting Place*, Ramsgate/Charing Cross Station/Folkestone Seafront) and Accidental Collective (*Here's Hoping*, Theatre Royal Margate / Oval House London). www.roannamitchell.com and www.chekhovcollectiveuk.co.uk

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