



WORKSHOP DESCRIPTIONS

Session 1 **Alexander Technique** **Mary Fay Coady**

The Alexander Technique is the study (the fun!) of thinking in relation to movement. By studying the relationship between thinking and movement, we will be learning a mental discipline that can be applied to every part of your life, including the designing of your life and the reaching of your dreams. **Alexander Technique** helps you to recognize ideas built up over a lifetime of stress that aren't helping you, onstage and off. Through interacting with these ideas, you will have a better understanding of yourself, how you move and how you can move with greater freedom and expressiveness.

M-F 1000—1200 Sa 1000—1130

Session 2 **Viewpoints: Dynamic Listening** **Caroline McSweeney**

Viewpoints is a movement based improvisation which was created by Mary Overlie in the US in the 1960s and has since been further developed and used internationally through the work of Anne Bogart (US) and The SITI Co (NYC). Viewpoints breaks down two key components, Time and Space, into elements to create a language to meet and talk to each other on the floor.

Working dynamically it builds ensemble and true kinesthetic listening. Viewpoints trains the performer to be truly present, generous and spontaneous. Viewpoints works as a training, like musical scales for the body, gives a series of tools for improvisation and can also be used as a compositional vocabulary.

M-F 1230—1430 Sa 1200—1330 11.5h

Session 3 **BoxWhatBox: Acting For Joy** **Michael Devine**

BoxWhatBox is an actor-training and performance creation method designed by Michael Devine in 2004. It has been used with actors from more than 20 countries on 5 continents. Through original games, exercises and études, BWB focuses on *Demechanisation*, the identifying of physical, mental and emotional habits which can inhibit the actor's freedom and variety of expression; *Rhythm*, the understanding of the music of performance; and *Non-Linear Creation*, the use of targeted improvisation to create character choices that are fresh, surprising and which utilise all of the actor's four expressive vocabularies (verbal, non-verbal, gestural, and postural).

M-T, Th-F 1530—1800 Sa 1445—1615 11.5h