

Session 1 – Physical Warmups

In this session we looked at Physical warmups which included foot and ankle mobility, neuromuscular activation, dynamic mobilization and cardio-respiratory exercise. For each warmup we looked at, we went into detail with what the action was. I really enjoyed going through these warmups because they're ones that I haven't properly investigated before. In my opinion, it was a good experience because it taught me things that I didn't know prior about the mobility of my body. However, it wasn't the best experience either because I would have loved to spend more time on it to properly understand it more. Foot and ankle mobility, neuromuscular activation, dynamic mobilization, and cardio-respiratory exercise are interconnected components of rehabilitation and performance training. Together, they enhance movement efficiency, stability, and overall health. During this session I learned a lot about my body and myself as a person which allowed me to reflect on how I could have improved during this session. I could have improved by pushing myself more and not giving up even when I find things are above my usual level of difficulty. In the future, I will avoid giving up when things are more difficult and push myself more than I did previously so that whenever I do this type of session it will always be beneficial.

Session 2 – Laban

In this session, we looked at Laban's effort graph. Laban's Effort Graph summarizes how human movement can be described through four components: Weight, Time, Space, and Flow, which are then combined into eight distinct "Efforts" (punch, slash, dab, flick, press, wring, glide and float that capture the quality and intention behind movement. We used Laban's effort graph by thinking of a movement and then using the graph to develop the movement further and adapt it to fit the effort graph. I really enjoyed this session because it allowed me to become in touch with my movements and really think about everything I did. However, I disliked it because I wasn't always sure how to incorporate the graph into my movements. In the future, I would study the graph more and allow myself the time to properly investigate the graph as a whole and ensure that I fully understand it and how to use it.

Session 3 – Voice and Body: Grotowski: Plastique's Sessions 2

In this session we ran through Wangh's 'Stream of Consciousness Warmup'. Wangh, S (2000) *An Acrobat of the Heart*. Vintage Books: New York. We must move, establish, be aware of your thoughts, and when your mind shifts, change the movement. We then used tennis balls to improve attention, memory, coordination, fun, and goal setting. We then moved on to doing Grotowski Acting training pages 108 and 110. We then explored the possibilities of the body through physical isolation. This meant that when we were talking about 'image' it was a feeling not necessarily a 'vision'. This ideology allows one isolated movement to flow into another. We then moved on to adding in voice and emotion which allows the piece to actually come to life. I enjoyed this session because it allowed me to express myself by mainly using my body. However, I didn't like it because I felt as though I was holding myself back and didn't express myself fully. Next time I would spend more time thinking about what I want to do so I can express myself using my full potential.

Session 4: Semiotics

In this session, we focused on semiotics. Semiotics is when an actor/ performer makes meanings (impressions, images) available through the complex network of signs which they produce along with costume and setting. The actor's task is to create signs/images of voice/body/mind to capture, engage and direct the audience's attention. For our warmup in this session we did a warmup with balls and put our hands up to establish the order when throwing the balls back and forth as well as singing happy birthday with one syllable when catching the ball and passing it straight on. We also did a lot of stop starting in this session. By this I mean we walked around stopped then counted to 7 out loud and then carried on walking. Once we repeated that a couple of times we then moved on to counting in our heads and tried to all move together whilst not knowing the speed in which everyone else around us was counting. We then worked with images. We were split into 2 groups and one group was told to move like a jellyfish and the other group were told to move as if they were underwater. This task was very interesting because even though each group was given a different stimulus, the outcomes were very similar. This task was then repeated with different stimuli. I enjoyed this session because it allowed me to focus in on the impact of movement without using words and how this would be perceived by an audience. However, I didn't really enjoy this session because I found it difficult at first to ensure I was giving maximum focus on my movement and keeping myself away from the struggle of not using my voice. In future I would allow myself to completely forget that I even have a voice so that I can put myself into a state of complete focus to ensure that my body and the way it moves is the only thing that matters in the moment.

Evaluation

For my final performance I performed a poem about moving on in life. I performed this by doing it once in complete silence (movement only) and then again but with movement as well as words. I believed that this worked well because it allowed me to become in touch with my movements and really take my time before then adding in the spoken part of it. I also believe that it gave the audience time to think about my performance and what the meaning behind it was before I told them by adding in the vocal elements. Another thing I believed worked well was incorporating the use of another person into my piece. This because it really elevated the overall meaning because it showed the impact of my words on someone else. However, I think that keeping my movements in the same nature the whole way through didn't work very well. This is because it began to feel quite repetitive. So going based on this conclusion if I were to do this performance again I would spend a lot more time on really thinking through my movements and how they work within the overall piece.

Bibliography

Chandler, D. (2002) Semiotics: the basics. Abingdon, Oxon; Routledge.

Grotowski, J. (1969) Towards a poor theatre. London: Methuen Drama.

Wangh, S. (2000) An Acrobat of the Heart: A physical Approach to Acting inspired by the Work of Jerry Grotowski. New York: Vintage Books.