

A summary of my process workbook -

During the course of the past two terms I have been involved in multiple classes/workshops focused on learning new types of movement, from Gwyn's physical training that strengthened my current physical state to Grotowski's methodology of Via Negative which "aims for complete integration of the actor's mental and physical senses"¹ Each workshop has helped me develop in some type of way and throughout this collection of my notes I shall demonstrate how in which they have aided in my development in addition to how my final piece has become what it is.

To begin with one of the workshops that I personally felt aided strongly in my development as a performer was Gwyn's workshops on physical training that allowed me to further condition my body as a dancer as this is my main discipline in continuation of this Gwyn's sessions also taught me about the 'Laban Principles' and how different types of actions can affect how the efforts are changed for example, when the actions were direct I felt more calm doing them as I knew exactly what movement I would do, however with indirect actions I realised that there was now an additional stress on my head because though the the action was indirect I am still consciously directing my body in a certain manner. Overall I believed that Gwyn's workshops helped me to develop as a better dancer physically due to the conditioning of my body but also as a better performer in general regarding my movements and what certain actions do to affect my movement. Conditioning is a vital part of a dancer's training and so this workshop will continue to be used within my own practices as a professional performer as it is essential in becoming as great a performer as I can be.

The next workshop I participated in was with a Marega Palser, where from what I gathered the main purpose in a lot of her exercises was patterns and how we think as we move or rather what we think and do when we don't move. This was evident in two exercises where in one exercise we were told to stand still for a minute in front of our peers and be in a neutral stance. I feel as though this workshop aided in the development of my imagination as a performer and being able to draw inspiration from as much as I can, this became apparent to me during an exercise where we were told to look at anything in the room and associate it with a past memory that we possess. I believe the skills that this workshop has taught me are extremely useful when discussing choreography as I can use these skills to draw inspiration for choreography just by tying certain themes to past physical memories and then projecting them through the choreography.

¹ <https://theatrelab.org/content/grotowski-technique>

Another workshop I engaged in was a vocal workshop with Johnathan Pugh, one of the main parts of this workshop that stood out to me was the 'behavioural' sounds in which we couldn't exactly speak but it was a way of transferring information with each other by suggesting a specific thought. Though I can see how the exercises used could be transferred I personally didn't feel like I benefited a huge amount from partaking in this workshop.

The fourth workshop I took part in was with Sam Davies, a stage fighting choreographer, this workshop was definitely fun to participate in, and I learnt a lot of things I didn't know prior to the workshop about stage fighting, for example the use of sleight of hand to make the choreography look real. The way I saw it was that at the end of the day it is a set choreography with set movements and so to familiarise myself with it was relatively simple as I'm used to following choreography. I'd say the main skills I took away from this workshop and I would use in future pieces would be that when working with a partner communication and trust are essential in creating a good piece of work, as is repetition as I believe that with an increased amount of repetition and increased amount of trust develops, and so I will use these skills when working in groups or duets in the future.

The final workshop I participated in was with Eeva Maria Mutka, in her exercises she drew influences from Laban's movement analysis, Butoh dancing and Skinner releasing technique. The main focus from the Skinner Releasing Technique is that things such as imagery, voice and music can be used to develop a piece into many different directions, this became evident when we performed pieces directed by our fellow peers and the energy of the movements we were told to do and the imagery of the storyline we had envisioned would then change due to the music used in the background, for example one of our peers pieces at first really gave a museum type of imagery however with the change of music the imagery began to move to a circus type of imagery. I believe the main thing this workshop had taught me was things are always open to interpretation, and even the slightest of changes could change the meaning of a piece completely, as a dancer this helps me to develop different ways in which I can portray a certain type of vision whether it be through music, voices or movement.

The piece I had performed for the final practical exam of the movement module, was based on my life during the first lockdown and so I was presenting the story of how I would continually come home from work, make a cup of tea, play on the computer and go to sleep. The piece drew inspiration from Gwyn's and Marega's exercises, in the case of Gwyn I looked at the inclusion of everyday movements into pieces as well as adding certain actions such as involving direct action mixed with a quick 'time' frame, furthermore the repetition of these four movements is reminiscent of one of the

exercises that Marega had shown us where we ran around the room naming each object the name of the last object we touch. The repetitive movement being done over and over again was a feature I took from this workshop. Though I did learn things from other workshops I felt as though these two workshops made the most sense to refer to in regards to what I wanted to portray when dealing with the subject matter being COVID. To conclude I would say each of the workshops I took part in taught me a new skill or way of thinking that I did not have before, and all that I had learnt from these workshops are applicable in the future for other performances.