

**SUMMER COURSES AT EMBODIED POETICS, JUNE 2019**

**When**: June 3 – 23, courses Monday-Sunday

**Where**: Chisenhale Dance Space E3 5QZ London

**Who**: Guides of Embodied Poetics and associated pedagogues

**What**: 7 courses designed for artists and creators and those interested in applied arts practices

*Five weekday courses:*

Integrated Acting with Ed Woodall, June 3-7, 10-14

Myth-Making with Amy Russell, June 3-7, 10-14

Magic Objects with Margarita Blush, June 3-7

Storylab with Jonathan Young, June 10-14

Decroux Intensive with Daniel Stein: June 17-21

*Two weekend courses:*

Beyond the Pale with Lazlo Pearlman and Amy Russell, June 8,9

The Laboratory for Embodied Space with Aurelian Koch, June 15,16,22,23

Welcome to Embodied Poetics’ Summer Courses! We have designed a line-up of fascinating workshops that can be taken separately or in combination. The pedagogic Guides of these courses have a common background training: the pedagogy of Embodied Poetics, notably the pedagogy of Jacques Lecoq and those he trained, but also in the lineage of Embodied Poetics which extends back to the work of Jacques Copeau and Suzanne Bing at the beginning of the 20th Century.

WEEKDAY COURSES

The weekday courses begin on June 3 and run Monday through Friday:

**Integrated Acting with Ed Woodall**: (2 weeks) June 3-7, 10-14

Mondays-Thursdays 10 – 12:30, Fridays 9-11:30

Fee: £250

This two-week workshop on Ed Woodall’s *Integrated Acting* is a wonderful opportunity to explore a unique, embodied, approach to acting. *Integrated Acting* is an experienced actor/actor trainer’s response to real difficulties in acting with the highest level of integrity possible. Ed came from a physical theatre which often fell short when it came to vocal expression and he has also performed in many naturalistic scenarios where actors are often stifled, physically. *Integrated Acting* is an approach which brings intention, movement and voice into one integrated whole and bridges the gap between sometimes opposing “camps”. It is a process where Stanislavski and Lecoq could be said to come together.

The first week will focus on *transformation of the self*. How do you truly act from another character’s perspective? How do you create that “bridge” between thinking about the character and embodying it? And crucially, how do you maintain that character’s state of mind as you study the text, rehearse the piece and finally perform for stage or film?

The second week will focus on *dialogue*. The preparation in abstract movement and abstract sound in week one will put you in a great position to feel like your character has its own state of mind and its own voice. With a starting point of “actioning” (from the Stanislavskian methodology), you will then learn how to place your embodied attention into the other character. It is a remarkable way of bringing life to your work and going beyond the self-consciousness that can scupper any acting.

**Myth-Making with Amy Russell** (2 one-week courses) June 3-7, 10-14

Mondays-Thursdays 1:00-3:30, Fridays 12:00-2:30

Fee: £125 per week, for both £225

*Mythopoetics* is an integrated Gestalt-Jungian approach to healing and creativity through the methods of embodied performance. Taking as its point of departure the Gestalt tenet that awareness and creativity are the ways in which the human personality both develops and heals itself, *Mythopoetics* integrates a Jungian approach to myth, suggesting that mythic scenarios reveal growth points and transformational opportunities through their narrative structures.

Week 1: Intrapersonal Myths

In this weeklong course, the therapeutic boundary will be set for personal work to occur within a supportive group. Physical and creative exercises and themes will invite participants to generate, explore, play with and transform personally held mythic structures.

Week 2: Group-level Myths

This second week will again lay the foundation for the work of *Mythopoetics*, and the boundary will be set for a group-level process in which transpersonal and poetic processes are at play. Dyadic and subgroup mythopoetic exercises will be offered, and performances within the larger group will invite the group-as-a-whole to see itself as an agent of awareness and change.

Both courses will be guided by Amy Russell, the Founder and Pedagogic Director of Embodied Poetics, who is a Gestalt psychotherapist with UKCP accreditation.

**Magic Objects with Margarita Blush** (one-week course) June 3-7

Mondays-Thursdays 3:30 – 6:00, Fridays 2:30 – 5:00

Fee: £125

*Magic Objects*is a is a practical workshop designed to awaken the imagination of performers and creators through working with objects and materials in a realm where performance, physical theatre, puppetry, and devising converge. The workshop is equally well suited for all levels of experience and will fully benefit creative individuals from professional to amateur, and from theatre creator to theatre enthusiast.

In *Magic Objects*, participants will be introduced to the world of object theatre and its enchanting potential. They will explore the poetry of the everyday and the possibility to create theatrical expression and narrative through it. They will develop imagination and creativity; ability to work collaboratively; performing and puppeteering skills; and ability to devise and create original theatre work.

**Storylab with Jonathan Young** (one-week course) June 10-14

Mondays-Thursdays 3:30 – 6:00, Fridays 2:30 – 5:00

Fee: £125

Learn the hidden principles of storytelling, and develop your own story idea from scratch to an outline.

People often think that creating a story happens in a similar way to how we consume them – where one exciting thing follows another from start to finish. But in fact, crafting a truly satisfying story requires a fundamentally different, structural approach that takes into account why human beings love and need stories so much.

Your skeleton is invisible, but without it you’d have no form or function**.**Similarly, all good stories have hidden structures that are fundamental to their success, structures that create meaning.

This weeklong workshop will be about learning these specific structural tools and ways of thinking about story, and then using these tools simply and rigorously to develop your own original story from first idea to basic outline.

The course is suitable for anyone who wants to learn how to craft compelling, dramatic or comic stories – fiction and non-fiction writers, storytellers, playwrights, theatre-makers and screenwriters. It is an introduction and overview that teaches the habits of mind you will need to become a successful teller of stories; the rest is practice and application.

**Decroux Intensive with Daniel Stein** (one-week course) June 17-21

Mondays-Thursdays 10:00 – 6:00, Fridays 9:00 – 5:00

Early Bird: £350, After 1/3/19: £415

The physical theatre pedagogy of Étienne Decroux, like that of Jacques Lecoq, was inspired by Jacques Copeau and Suzanne Bing. Corporeal Mime and the Lecoq Pedagogy ran parallel to each other in Paris without intersecting throughout the teaching careers of these two masters. Embodied Poetics is pleased to announce our first workshop in this embodied-poetic co-lineage!

*Poetic Dynamics: Heart of a Poet/Mind of an Actor*

Give your imagination a whack on the side of the head!  Discover concrete ways to get beyond "STUCK" when you are creating new work.  Learn ways to think, see and create outside the box. This is a hands-on course in generating new material dealing with the emotions of shape, the excitement of rhythm and finding ideas from untapped and unconventional sources.  You, the artist, will go back to your studio with concrete ideas and a running start at building your next project.  This work is great for Performers, Directors, Teachers and anyone else looking for freedom and empowerment in their creativity

WEEKEND COURSES

**Beyond the Pale with Lazlo Pearlman and Amy Russell** (one weekend) June 8,9

Saturday 1 – 9 PM, Sunday 11 AM – 5 PM

Fee: £175

*Beyond the Pale* **-** Transgression and Transcendence in Performance Art -is practical workshop in performing the “explicit” body. Everybody and every *body* is different. To perform “explicitly” is to make this difference known, palpable, relevant, and active. This explicit difference of each person is the grain of sand in the narrow, two-sided clam of hegemonic perception!

Performing the Explicit Body is not necessarily about physical nakedness or revelation. It is about the ability to perform ourselves as others do not wish to see themselves: as being different. A perfect body performing or displaying itself perfectly or an imperfect body overcoming its limits – these are perceptions that the mainstream finds comforting, as they reinforce the binaries that are the dual engines of normative production: perfection and the redemption of imperfection.

As you work with the many-splendored devices of Performance Art, Lazlo Pearlman and Amy Russell will help you to create your own unique pearl!

**The Laboratory for Embodied Space with Aurelian Koch** (two weekends) June 15,16,22,23

Fee: £350

*The Laboratory for Embodied Space* explores the fundamental relationship between movement and the architectural space, between the body and the space it inhabits. In a world increasingly dominated by ‘digital’ interaction and the need for immediacy and instant response to any impulse, *The Laboratory* gives participants an opportunity for reflection and rediscovery of the physical space around us and through revealing that space, the ability to start constructing it. The heightened awareness of the space between, above, beneath, behind and in front ultimately allows us to also reveal the space within us.

The hands-on nature of *The Laboratory* enables participants to go on a journey of discovery through their bodies, their feelings. These discoveries are then translated into drawings and 3D constructions, which invite movement from the spectator or demand to be moved in the space. This process allows the participants to free themselves from an intellectual approach to creating and to access a fundamental level of interconnection.

*The Laboratory for Embodied Space* will engage participants in movement exercises, charcoal drawings and the basic construction of simple materials. It does not require previous experience in the visual arts, however experienced artists will find the approach novel and revelatory.

DISCOUNTS APPLY TO MULTIPLE COURSES – please contact Embodied Poetics

To Apply:

Contact info@embodiedpoetics.org