

Programme notes

4 week training with Enrique Pardo

Høgskolen i Østfold, Norwegian Theatre Academy

Norway March 2010

ACTING SKILLS: improvisation

Period of study: weeks 9,10,11,12, march 2d –26th (Mondays not included)

Teacher: Enrique Pardo

Specific aims : Acting skills and cultural references in **choreographic theatre**, with the inclusion of text, music and voice work.

Choreographic Theatre : "The work is sometimes described as "playing the piano with three hands", since it involves parallel training in movement, language and voice, their interconnections and, especially, their disassociations. Not cool chance collage work, but synthesis, involving actor and person. It explores fully the training and poetics of contemporary dance-theatre."

<http://www.pantheatre.com/gb/2-program-choreographic-theatre-gb.html>

Cultural References : the main cultural reference of Enrique's work are the writings of James Hillman, American psychologist and writer. These are complex cultural ideas and not directly related to the performing arts. Their main input lies in the redefinition James Hillman gives of what is an image, especially in dreams and mythology, and its cultural history. He has written over twenty books and many articles. Where to start ?

- If you are used to 'heavy' reading : "The Dream and the Underworld" and "Re-visioning Psychology".
- For a more popular approach : "The Soul's Code" or "A Terrible Love of War"
- Important for PANTHEATRE : "Pan and the Nightmare"

For more check <http://www.mythosandlogos.com/Hillman.html>

Improvisation and the notion of **Experimental Laboratory**. A place to experiment, learn and apply "acting skills" – as well as "reacting skills" and "acting out" skills. Enrique's definition of improvisation is : "Imps at work" – an "impulse" becomes a push from an imp.

Artistic training in image-making. Developing **the instinct of image**. The actor as agent of image, as 'animal' of the imagination – working inside image. But also the actor as artist – composer, director. Cultural questions : "what is a (good) image?" and "what is imagination?"

Chorus / Graphics training : visual and visionary poetics in theatre. Ensemble improvisation disciplines and scenic writing in imaginal (choreographic) landscapes: "if you find your place you will find your voice".

MUSIC : the power of music in image-theatre. The study of artistic **counterpoint** in the relationship between music, visual image and gesture (physical or spoken.)

Working text. Each participant is asked to choose and learn by heart a working text before the project starts. In English please. Consult <http://www.pantheatre.com/pdf/texts.pdf> for advice on this choice.

Enrique is prepared to comment on each individual choice: send him by email your choice of text (or texts, if you hesitate or would like to work on two texts) with some lines on the reasons for your choice (or doubts.)

The texts proposals and dialogues with Enrique will be shared with all the students as part of the "cultural references" of the project and included in <http://www.pantheatre.com/pdf/texts.pdf>.

Voice work – some time will be dedicated to exploring voice expression and singing in choreographic theatre.

<http://www.pantheatre.com/gb/2-program-voice-gb.html>

The Academy of Boredom : an approach to object metaphors through scenographic objects. Given the "figurative" accent of the School, Enrique will introduce his approach to the notion of "object metaphors" and acting with objects.

<http://www.pantheatre.com/gb/2-working-themes-gb.html>