

Theater Workshop:

Creating Theater with People with Neurological Disorders

Instructor: Annita Capousizi

Theater has always been a means of bringing people together, pointing out a society's particular characteristics, getting us all involved. It is the most direct way you can bring a society into awareness, and it has the potential to engage people at every aspect of social involvement. Theater should have this as an essential characteristic of its purpose.

Although, we have moved a long way from discrimination of many kinds, we still think there are some things that not all people can do. That's because we tend to believe that some things, like acting, can be done only in one way. Annita Capousizi's work proves that wrong.

Although some people might still say there are different 'schools' of acting methods, we may conclude by now that there is a clear line that runs through the acting methods, from Stanislavski and the more 'psychological' acting methods, to Grotowski and the more 'somatic' ones, with Meyerhold, Brecht and Artaud as significant stops on this course. In these methods, the actual body and voice of the actor became the center of acting procedure and brought us to new forms of theater and the development of the art of performance itself.

Can a non-abled body be considered a body 'in performance'? Can it use a course of exercises, adapted to its possibilities, with an artistic result different than what we are used to, but fully and utterly artistically 'competitive'? Can the undeniable social aspect of theater accept society in its wholeness?

Learning Objectives for this workshop

- To try out some exercises from the wide range of acting methods
- To become familiar with the procedure of practicing acting
- To see the effect of experiencing acting training on people living with Parkinson's
- To check the artistic-emotional-somatic effect of an integrated work with fully able and non-abled performers.

All the exercises will be executed by everyone all together, combining people with Parkinson's and fully able-bodied performers, alone and in pairs.

Workshop Course

11:30 - 11:40am	Outlining our workshop goals. Introduction of Annita and her work in Athens.
11:40 – 12:10am	Exercise 1: "As if" Exercise 2: Throw the ball (range of energy) Exercise 3: Pull-push-hug Exercise 4: Phonetics (we are going to use English and Greek texts from ancient Greek tragedy, trying different ways to vocalize and playing with our voices' limits.)
12:10 - 12:20pm	Exercise 5: Six basic emotions - happiness, surprise, fear, sadness, disgust, anger. Playing with 'placing' emotions in other muscles in the body than the ones we usually use
12:20 - 12:30pm	Exercise 6: Make an improvisation that expresses one emotion. Make a sequence of movements that express all six emotions 'passing' smoothly from one to another
12:30 - 1:00pm	Performance: We will form a small performance, based on the improvisation and share what was created from these exercises