

# **Grotowski's Poor Theatre – Workshop**

**In-Service Training for Teachers (INSET)**

***Continuing Professional Development for Primary and Secondary Drama and English Teachers***

**National Theatre**

**South Bank, London SE1 9PX**

**Thursday 26th April**

As well as helping you to pronounce difficult Polish names with confidence (!), the aim of this session is to give you a basic understanding of what PRINCIPLES lie behind Grotowski's physical and vocal TRAINING and theatre. These will be introduced through elementary plastiques and corporeal exercises leading into work on simple imaginative association exercises with exploration of vocal resonance. The focus will be on the Production period of Grotowski's research with the Laboratory Theatre, though there will be some discussion of how his work evolved subsequently through paratheatre, Theatre of Sources, Objective Drama and Art as Vehicle. Students will be introduced to all these concepts as well as key terms such as the holy actor, a total act, via negative and poor theatre. These are difficult concepts that need elaboration and careful consideration which is why two extracts have been given for reading in advance. There will be a mix of practical work and discussion as well as the showing of videos of performances and training exercises. It is important that Grotowski's work will be placed briefly in a CONTEXT of Polish theatre and culture, and in relation to the work of Antonin Artaud and Peter Brook, as his work is often misunderstood and is still unexplored. The session will be inflected by ample consideration of how such a varied, deep and complex life and artistic project can be introduced into non-professional contexts and schools.

## **10-30am**

Introduction to the session

BASIC WARM UP – 20 minutes Grotowski-based exercises

- Isolation exercises
- Work with Feet and Ways of Walking
- Plastiques
- Corporels
- Association exercises

Vocal Work

- Freeing the voice
- Respiration
- Resonators
- Body and voice integration

Discussion of the exercises and their ethos.

**PM**

**12-45 – 1-45pm** Lunch

**1-45pm** SELECTED VIDEO EXTRACTS: including Vocal and Physical training, *Dr Faustus*, *Akropolis*, and *The Constant Prince*.

Discussion of video materials as well as ‘Preface’, ‘The Theatre’s New Testament’ and ‘Towards a Poor Theatre’ from *Towards a Poor Theatre*, edited by Eugenio Barba, Odin Teatrets Forlag, Holstebro, 1968. Students will be expected to have read these in advance of the workshop.

**3-15pm** CONTINUED PRACTICAL WORK

There will be a development of the morning’s work on vocal techniques, ending with group singing to close the practical work.

**4pm**

Final summary and discussion of work done.

Paul Allain 14.3.07