

Greetings!

In this information packet you will find descriptions of workshops and classes I am currently teaching. In addition to the workshops listed I am also available to create a workshop specific to the needs of your company or students. Please contact me if you have any questions: contactjmw@gmail.com.

Best,

Jeremy Williams



Jeremy Williams is a director, choreographer, and teacher. He has led the creation of over 20 original works with theatre, dance, music, puppet, visual, and technology artists. Williams is a graduate of the MFA Theatre: Contemporary Performance program at Naropa University, a Buddhist inspired center of higher education. Williams is a practitioner and teacher of multiple physical forms including Viewpoints, Contemporary Dance, Somatic & Developmental Techniques, Suzuki Actor Training, and Physical Acting. Additionally, he has received multiple grants and awards for his work in theatre and dance. He is a member of the international Butoh company KAN BUTOH. Affiliations include Associate Member of The Society of Stage Directors

and Choreographers, founding member of Dance!Kentucky, and founding director of Convergences Theatre Collective, a national network of contemporary theatre artists and master teachers.

Movement for the Actor

Participants will work toward understanding and using their bodies for clear articulation of expression. This workshop includes learning how to create a personal warm-up for rehearsals and performance as well as working with natural movement patterns through Developmental Technique™. Developmental Technique fosters natural movement as well as virtuosic physicality through full articulation and support of the body. This technique is designed to support all styles of performance.

Goals:

- * To work directly with natural movement patterns to create a full body warm-up
- * To locate and work on personal blockages to expand the possibility for expression and range of movement
- * To introduce tools to work with the body in a balanced, yet dynamic, presence on the stage



Freeing the Body

This workshop will explore freedom of movement to create multi-faceted possibilities for expression, connection, and awareness of self and of ensemble through Somatic Technique. We will explore the muscular-skeletal system in relationship to effort, seeking to release excess muscle tension in order to work in a broader and more dynamic physical range. This workshop is intended for all physical performers including traditional acting, dance, experimental theatre, performance art, and circus.

Goals:

- * To develop a personal warm-up that includes fully body integration by exploring developmental patterns
- * To work directly with the body from the perspective of “container” and “contents”
- * To apply these principles to choreographed movement sequences





The Viewpoints

An introduction to The Viewpoints. The Viewpoints identify a philosophy of movement translated into a technique for training performers and for creating movement on the stage. It is also a set of names given to certain basic principles of movement. These names constitute a language of talking about what happens, or works, on the stage. The Viewpoints articulate an awareness that a performer, or a creator, has while working.

The Viewpoints are six labels of direct perception for work on the stage. They are: Space, Time, Shape, Movement, Story, and Emotion. These six labels are used to dissect what is actually happening on the stage in terms of focus, intention, and subject. When used as a training system, The Viewpoints enable an ensemble to make compositional choices from a non-aesthetic perspective. The Viewpoints also provide a common language for how the elements of the stage are working dynamically from a physical perspective, rather than a conceptual one.

Goals:

- * To introduce The Viewpoints through experiential exercises
- * To introduce working physically to build ensemble
- * To cultivate personal awareness while working within an ensemble as well as personal rigor and attention



Composition

Composition is an advanced stage in working with The Viewpoints. While the introduction of The Viewpoints disassembles the elements of the stage for understanding and usage, the goal

of composition is to create work by placing the different elements together to create a cohesive and understandable piece of work, including both narrative and abstract work. In addition to using The Viewpoints, composition adds other theatrical elements such as lighting, props, music, architecture, and text. This workshop is intended for performers, directors, choreographers, playwrights, and other makers of performance.



Goals:

- * To work directly with the elements of the stage to create original composition
- * To work both as a solo artist and an ensemble member to realize composition



- * To use improvisation to access compositional choices and then to craft these choices so that they are repeatable.

Inhabiting the Space Between - Butoh Theatre

This workshop will explore Butoh technique and aesthetics. Butoh presents a paradox through working with the body as completely material and completely immaterial in the same moment. We will explore traditional Butoh movement and image work based on the work of Master Butoh artist Katsura Kan as well as choreography created by Jeremy Williams.



Goals:

- * To introduce basic Butoh movement vocabulary
- * To work improvisationally with a Butoh image score
- * To combine movement vocabulary and image into choreography

Experiencing the Body: an Introduction to Physical Acting

This is a workshop designed for performers new to physical acting. It introduces basic concepts of working directly with the body, specifically Developmental Movement Technique and Experiential Anatomy. The focus of the workshop is to work directly with the body's Sensory-Motor Loop: Sensing, Feeling, and Action, to cultivate a natural response that connects the body and the mind in order to expand the range of expression for each performer. This provides a foundation for all physical action on the stage in a wide range of performance styles, from Naturalism to Performance Art.



Goals:

- * To cultivate a strong personal awareness of the body.
- * To locate and work directly with the muscular and skeletal systems.
- * To discern the difference between Sensing (taking in sensory information), Feeling (processing), and Action (external interaction).
- * To incorporate Sensing, Feeling, and Action into the context of a scene or monologue.



Psycho-Physical Acting



Psycho-Physical Acting is a contemporary approach to acting that combines training the mind and the body. Participants are led through a series of exercise that create awareness and crafting tools for physical, vocal, and emotional expression of a character. Emphasis is placed on working directly with the body, imagination, fiction, image, and relationship between the body and mind. Techniques include Grotowski's Actor Training and Somatic Technique. An exciting exploration of expressive possibilities for the actor!

Goals:

- * To develop a strong awareness of the body as an expressive tool including flexibility, motor control, stamina.
- * To introduce the basic forms from Grotowski's Actor Training: Corporals and Plastiques.



- * To cultivate a "Somatic Body," meaning an experienced rather than objectified body
- * To connect the mind and body through physical action in relationship to character, emotion, and story through impulse and image.



Scored Acting

A choreographic approach to acting. Participants will work within a highly choreographed sequence of everyday movements and gestures to explore the relationship of a tight physical score to text and acting beats. Participants will learn a score as well as create their own duets within a predetermined scene. This is a collision of dance and theatre that challenges the mind, body, and fiction while opening multiple possibilities of expression.

Goals:

- * To work in a highly rigorous physical form with attention to specificity and focus.
- * To explore the relationship between blocking/staging and acting.
- * To create a physical score in relationship to a scene.
- * To explore the question "What is dance and what is acting?"

