

## GROUP B

	27 Tuesday	28 Wednesday	29 Thursday	30 Friday	31 Saturday	1 Sunday	2 Monday	3 Tuesday
0900	Warm up	Warm up (ES/AC)	Warm up	Conscious	Conscious	Conscious	Rehearsal	Rehearsal
1000	(ES/AC)		(ES/AC)	Body (ES)	Body (ES)	Body (ES)	(AC, EP, ES)	(AC, EP, ES)
1100	Viewpoints	Laban (JaqB, ES, AC)	Commedia	Commedia	Commedia	Commedia		
1200	(JaqB, ES, AC)		dell'arte (AC)	dell'arte (AC)	dell'arte (AC)	dell'arte (AC)		
1300	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
1400	M Chekhov &	Viewpoints, Chekhov,	Rehearsal	Text (EP)	Text (EP)	Text (EP)	Rehearsal	Rehearsal
1500	Text. (JaqB)	Laban in rehearsal	(JaqB)				(AC, EP, ES)	(until 5.30pm)
1600		(JaqB)						
1700	John B (1)	John B (2)	Feedback					
1800								Performance
1900								

### Foyer Teatro Nuovo and online 27-29 July

#### 27 July

9am-11am: Warm up (Erika Schipa/Andrea Coppone)

11am – 1pm: Jaq Bessell (Introduction to Viewpoints – students to use their choice of *Romeo and Juliet* text for this session)

1pm-2pm: Lunch time

2pm- 5pm: Jaq Bessell (Michael Chekhov and Shakespeare workshop – students to use their choice of *Romeo and Juliet* text for this session)

5pm-6pm: John Blondell (The Verona Shakespeare Fringe Festival in Context)

## **28 July**

9am-11am Warm up (Erika Schipa/Andrea Coppone)

11am – 1pm: Jaq Bessell (Introduction to Laban and Shakespeare – students to use their choice of *Romeo and Juliet* text for this session)

1pm-2pm: Lunch time

2pm- 5pm: Jaq Bessell (Combining Laban, M Chekhov and Viewpoints in rehearsal of *Romeo and Juliet*)

5pm-6pm: John Blondell (The Verona Shakespeare Fringe Festival in Context)

## **29 July**

9am-11am Warm up (Erika Schipa/Andrea Coppone)

11am – 1pm: Jaq Bessell (Rehearsing *Romeo and Juliet*, 2)

1pm-2pm: Lunch time

2pm- 5pm: Jaq Bessell (Rehearsing *Romeo and Juliet*, 3)

5pm-6pm: Feedback and conclusions

## **Foyer Teatro Nuovo: 30 July – 3 August**

## **30 July - 1<sup>st</sup> August**

9am - 11am: Erika Schipa (conscious body)

11.15-1pm: Andrea Coppone (commedia dell'arte)

1pm-2pm: Lunch time

2pm-6pm: Elena Pellone (Romeo and Juliet Text)

## **2<sup>nd</sup> August**

9am - 6pm: Rehearsal time (Erika Schipa, Andrea Coppone, Elena Pellone)

1pm-2pm: Lunch time

## **3<sup>rd</sup> August**

9am – 5.30pm: Rehearsal time (Erika Schipa, Andrea Coppone, Elena Pellone)

1pm-2pm: Lunch time

## **Teatro Nuovo: 6pm - Performance**

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### **Jaq Bessell:**

These practical workshops will teach a variety of somatic practices and approaches to performance, and allow students to apply these Shakespeare's great play *Romeo and Juliet*. Jaq Bessell will lead Viewpoints workshops, Laban workshops, verse-speaking classes, and rehearsals via Zoom, using the students' own choice of monologues/duologues taken from the play. The workshops and classes will be conducted in English.

### **Andrea Coppone:**

Practical masterclasses and workshops in the commedia dell'arte will allow students to expand their understanding of archetypes, explore their creativity and physical expressivity, and encourage the integration of movement and storytelling.

These classes will be offered in-person, observing strict social distancing measures, and will support a deep exploration of spoken text. Where necessary, participants can be linked remotely via Zoom.

**John Blondell: “The Verona Shakespeare Fringe Festival in Context”**

The Verona Shakespeare Fringe Festival erupted seemingly out of nowhere during a short few weeks in the winter of 2021. Festival co-founder John Blondell presents a short history of the festival in context with other Shakespeare festivals that he has created, produced, made work for, and attended. Special attention will be given to Shakespeare festivals as part of a Global Shakespeare movement, the ideas and purposes of fringe festivals in general, and the unique approach that VSFF takes to the creation of its festival. There will also be a short description of the process undertaken to create “So Now I Have Confessed...” created for the festival, and which features an international cast of artists from North Macedonia, Italy, Finland, and the United States. The talk includes lots of time for questions, remarks, and discussion.

**Elena Pellone:**

Shakespeare was an actor. He understood how an actor works. He wrote for himself and for his company sharers to perform in the first English professional theatre, in which they became the most popular troupe of the day. His verse and prose are strewn with acting clues and cues, witty word puns, rich imagery, complex unravelling thoughts, and simple heart-felt directness. In five days of master classes we will excavate together the richness of Shakespeare’s language, finding the directing clues for the actor in the text. We will examine how the microscopic level of sounds and language, how rhythm and structure, can provide insights into the character’s mind and heart as the actor breathes the words from two-dimensional text into three-dimensional space. We will notice how modern editors change the text so that we as actors can make informed choices. We will look closely at verse structure and prose, working on monologues and scenes, mining the text collectively to free the actor.

Also, I would like the students to prepare - either individually or with other students in scenes or duologues - a piece of text from Romeo and Juliet of their choice: they can play any gender or age. They do not need to learn it, but come ready to talk about it and to present it. They must choose a piece from a modern edited edition of their choice, and compare it to one different modern edition and to the original transcript of the second quarto, and note if there are any changes.

**Erika Schipa:**

“Conscious body” is a ongoing project work about the body and its surrounding.

Through the language of contemporary dance we explore the movement with a focus on bodies and space in a new way of listening and acting. We will work on floorwork methodology with elements of composition and improvisation discovering physical experiences.