



Friday 24th March
17.00 onwards – Registration

DISK Theatre
18.30 – Introduction
19.00 – Keynote Address: Professor Anatoly Smeliansky (President, Moscow Art Theatre School)
20.30 – Drinks available

Saturday 25th March
Coffee available from 08.30

	Paper Presentations Haller Hall	Practical sessions/workshops Room K107	Paper Presentations Room 101
09.00	<p>Session 1</p> <p>09.00 Gene Terruso: The Meisner Process: The future of America's most popular form of actor training</p> <p>09.30 Cymon Allen: Sanford Meisner and Michael Chekhov -</p>	<p>09.00 Workshop 1 Deepak Verma: The Yoga of Acting</p> <p>09.45 Workshop 2 Pierre De Galzain: The gushing of the actor's creativity</p>	<p>Session A</p> <p>09.00 Sergei Panov/Sergei Ivashkin: Stanislavski's language in Fomenko's theatre.</p> <p>09.30 Dassia Posner: A Polemical System: Actor Training at Meyerhold's Borodinskaia Street Studio.</p>

	<p>Methodology or terminology?</p> <p>10.00 Philippa Strandberg-Long: Mapping Meisner – How Stanislavsky’s System influenced Meisner’s Process.</p>		<p>10.00 Rose Whyman: The Path of the Actress: Serafima Birman and Stanislavsky’s system</p>
10.30 Break			
10.45	<p>Session 2</p> <p>10.45 Stefan Aquilina: Stanislavski’s International Thought</p> <p>11.15 Marie-Christine Autant-Mathieu: Stanislavsky’s forgotten disciples and their teaching in France (G. Chmara), in the United States (Jilinsky) and in Bulgaria (N. Massalitinov)</p> <p>11.45 Panel (60 minutes) Marcela Grandolpho/ Simone Shuba/ Luciano Castiel: TEATRO ESCOLA MACUNAIMA (TEM): developing individual sensibility within the artistic ensemble</p>	<p>10.45 Workshop 3 Matthieu Bellon and Luis Campos: Stanislavski’s concept of communion as musicalities of affect in the work of the theatre company Bred in the Bone Laboratory: towards the practice of 'scales' for the actor.</p> <p>11.30 Workshop 4 Dan Barnard: Tasks, Objectives, Intentions... What Did Stanislavski mean when he talked about what characters want and how has his approach been adapted and developed by British directors Katie Mitchell and Mike Alfreds?</p> <p>12.15 Workshop 5 Ian Watson: Merging Differences – Stanislavski and Barba.</p>	<p>Session B</p> <p>10.45 Martina Musilová: Stanislavsky in Dialogical Acting with the Inner Partner - In the Neighbourhood with Brecht and Tairov</p> <p>11.15 Jan Hancil: Between Authorship and Acting</p> <p>11.45 90-minute workshop (NB. In Room K222) Eva Slavíková/ Michaela Raisová: Dialogical Acting with the Inner Partner</p>
13.15			

The S Word schedule FINAL (09 February 17)

Lunch			
14.15	DISK Theatre Jan Burian Keynote		
15.15	<p>Session 3</p> <p>15.15 Peter McAllister: Lee Strasberg's Method.</p> <p>15.45 Ewa Danuta Uniejewska: The Notion of Action: Stanislavsky-Boleslavsky-Strasberg.</p> <p>16.15 Book Session (60 minutes) Sergei Tcherkasski: <i>Acting: Stanislavsky – Boleslavsky – Strasberg: History, Theory and Practice.</i></p>	<p>15.30 Workshop 6 (60 minutes) Andrei Malaev Babel: The Nikolai Demidov Organic Acting Technique</p> <p>16.30 Workshop 7 Milton Justice: Stella Adler – Method Without Madness - The Stella Adler Technique</p> <p>17.15 Workshop 8: John Gillett: Michael Chekhov: Roots in Stanislavski, branches in imagination and gesture.</p>	<p>Session C</p> <p>15.15 Marine Theunissen: Stanislavski, the theatrical “science” at the service of immediacy.</p> <p>15.45 Nigel Ward: Stanislavski and the post-truth society: 140 characters in search of an author.</p> <p>16.15 Martin Julien: The Accidental Stanislavskian: Failure, technique, and performance in contemporary theatrical practice.</p> <p>16.45 Gustavo Sol: States of poetic presence mapped through Electroencephalography (EEG) and Oximeter (BPM) and artificial neural networks.</p>
18.00	Dinner		
20.00	DISK THEATRE <i>Friends</i> by Barbora Hancilova, directed by Adam Svozil, with the actors of the fourth year of Acting designed by the students of Scenography.		
	Bar open		

Sunday 26th March
09.00 coffee available

	Paper Presentations Haller Hall	Practical sessions/workshops Room K107	Paper Presentations Room 101
09.00	<p>Session 4</p> <p>09.00 Jitka Goriaux Pelechová: Stanislavski's System – its elements and variations within Thomas Ostermeier' working Method.</p> <p>09.30 Bella Merlin: Shakespeare & Company – Merging the Bard with the Russian via Two Female Brits</p> <p>10.00 Zachary Dunbar: <i>Acting</i> Greek Tragedy: Merging Contemporary Approaches</p> <p>10.30 Andrei Malaev-Babel: Nikolai Demidov's School of Acting – Pedagogy of the Future</p> <p>11.00 Panel debate: The Future of Actor Training: With and Without Stanislavski (Moderator: Michael Earley)</p>	<p>09.30 Workshop 9 Jane Hensey: $EQ + SQ = ST^2$</p> <p>10.15 Workshop 10 Kelly Handerek/Kathryn Ricketts: The many rhythms of engagement</p> <p>11.00 Workshop 11 Stephane Poliakov/H Badet: Stanislavski in Dialogue.</p>	<p>Session D</p> <p>09.00 Sreenath Nair: Physiospiritual: Stanislavski and Yoga.</p> <p>09.30 Tomasz Kubikowski: An actor survives.</p> <p>10.00 Dana Blackstone: Beyond Active Analysis; Backstory Etudes</p> <p>10.30 Ysabel Clare: Carrying the torch by merging the meta-: a how-to guide to using the new system behind the System and the actor's GRAFT to inform practice today</p>

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12.15 Break			
12.30	Film Screening: Sergei Tcherkasski - “STANISLAVSKY and YOGA” (2016) Screened by permission of VGTRK.		
13.30	Buffet Lunch		
14.15	Plenary		
15.00	CLOSE		

Please note: The convenors and event managers reserve the right to make changes to this schedule if necessary

Co-Convenors: Prof. Paul Fryer (Rose Bruford College of Theatre and Performance), Jakub Korcak (DAMU, Prague)
Creative Advisor: Prof Bella Merlin (UC Riverside).

Event Manager: Aneta Ruttenbacherova (DAMU, Prague).

In case of your interest contact Aneta Ruttenbacherova: aneta.ruttenbacherova@gmail.com

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