**III.) BIOGRAFIC THEATER – WS Miriam 05.03.22 – DAY2**

*“The actor nourishes from his experiences in life. He uses and plays with all his possibilities and just through that, he comes even closer to discover his own self.”* (Neve 2012: S. 165).

Known under different names, biographic theater utilizes these mutual ties of life and play in

order to consciously use the biography of the actors as foundation for a theater piece.

Biographic theater description.

This form of biografic theater (from Maike Plath) stands out for his particularly democratic

approach, which means that all processes, scene ideas etc. are created by the group and not

only by the director. That’s why the feedback culture here is very important:

**HOW TO GIVE FEEDBACK**

Example: After one part of the group showed another part of the group a theater scene they

developed. After showing the following can happen:

1.) Let the audience (other players) share their *highlight moments* with the actors.

2.) Additionally, the audience can talk about things which *were not understandable or not*

*clear* for them.

3.) After finishing, th *e actors can sha* re as well their *highlight moment* s and *situations which*

*have not been clear* for them during the scene.

4.) Together as a “communication with friends” (which means communication on an eye

level with no hierarchy) there can be an exchange of ideas about how the scene can be

used/developed further on. The ideas (which arose from the feedback and exchange)

can be written down and used for further rehearsals.

**Theatrical Mixer:**

**=** Different big cards in 3 colors (e.g. DIN 4 or DIN A5); one color for emotions, one color for

theatrical means; one color for actions; (see annex with pic from workshop)

Orange = Aesthetic Means (e.g. slow motion, mirroring, freeze frame etc.)

Blue= Action (e.g. to dance, to jump, to faint etc.)

Yellow= Emotion (e.g. fear, love, happiness etc.)

**Session biographic theater**

1. Room walk
2. Clap-Stop-Jump: During the room walk the facilitator gives the instruction clap, jump, stop or go, and participants carry it out. At one point successively the meaning of stop and go and the meaning of clap and jump are exchanged.
3. Room walk with mixer. Different people try out to lead the group for a warm-up.
4. Work in two groups with the mixer: By using the poem that has been jointly written on the first day about common values all participants will experiment with the mixer to develop a scene.
5. Presentation of Scene and sharing process of each group.

Literature:

<https://www.maikeplath.de/konzept>

<https://second.wiki/wiki/maike_plath>

<https://www.maikeplath.de/publikationen> (List of her books in German)

Other exercises:

1. 3 tempi: Room walk with three different speeds (slow-normal-fast).

The following music has been used: *slow motion: Blackmill – Rain; normal speed: Best of electro swing mix; fast speed: Rage against the machine: Guerilla Radio.*

1. Room walk when one body part leads (nose, knee, hand etc.). After a while participants can start interacting with body parts and try to imitate for a bit another person and then move on.
2. The shadow: Still in room walk one person follows the other as their shadow imitating the movement. This is a especially nice activity if you include music.