



The Little Prince, The Chekhov Collective, Goldsmiths University of London. Photograph: Katerina Kotti

Michael Chekhov in the Twenty First Century

The New Pathways Project

New Pathways is a multi-institutional research project that involves Goldsmiths University of London, the Royal Central School of Speech and Drama, Queen Mary University of London, and the professional organisation Michael Chekhov UK. The lead researchers are Dr Cass Fleming and Dr Tom Cornford.

Since the late 1980s interest in Michael Chekhov's (1891-1955) Technique has grown rapidly in the UK and has been recognised for its innovation and accessibility. Exploration of Chekhov's imaginative methods have been primarily limited to acting and actor training practice. There have been some useful preliminary explorations of other uses of Chekhov Technique but this now needs to be taken further. This exciting project brings together professional practitioners and scholars from different disciplines to investigate new uses of Chekhov's techniques both within and beyond the theatre in the twenty first century. Each strand of the project draws on the rich archival materials on the work of the Chekhov Theatre Studio, held by the Dartington Hall Trust.



Key Project Areas

- Chekhov Technique for Devised Theatre and Catalyst Direction
- Chekhov Technique for Collaborative Writing
- Chekhov Technique for Theatre Design
- Chekhov Technique in Community Contexts, Drama Therapy, Psychotherapy and other Therapeutic and health contexts
- Chekhov Technique for Voice Training and Singing
- Chekhov Technique for Movement Training for Actors and Dancers



New Pathways Research Events

A series of research events will be held at Goldsmiths University of London 9-11th September



This will include two Research and Development Performances, a workshop in Chekhov Technique for Non Actors, a series of six Praxis-Symposia sessions, a selection of short papers, an Open Space discussion and an international Skype exchange with practitioners in other parts of the world. The outcomes of this project will be discussed in the forthcoming publication edited by Dr. Cass Fleming and Dr. Tom Cornford *Michael Chekhov Technique in the Twenty First Century: New Pathways*, Methuen Drama (2017).

New Pathway Events

Friday 9th September

AM/PM: Workshop Chekhov Technique for Non-Actors Workshop.

Delivered by Graham Dixon (The Michael Chekhov Studio and MCUK), Gretchen Egolf and Julia Krynke (MCUK).
Participants: those who are new to the technique.

Evening Performance Research and Development Performances:

Chekhov Technique for Devised Theatre and Catalyst Directing

Chekhov Technique for Collaborative Writing

Followed by a Post Show Discussion and Drinks.

Saturday 10th September

AM: Praxis-Symposia A. Chekhov Technique for Devised Theatre and Catalyst Direction.

Led by Dr Cass Fleming (Director), Goldsmiths University of London, Dr Roanna Mitchell (Associate Director), University of Kent, and company.

AM: Praxis-Symposia B Chekhov Technique for Collaborative Writing.

Led by Dr Tom Cornford (Director), Royal Central School of Speech and Drama, Dr Hannah Davies (Playwright), and company.

PM: Praxis-Symposia C. Chekhov Technique for Theatre Design

Chair: Sinéad Rushe, Royal Central School of Speech and Drama.
Speaker/Practitioner: Aldonna Cunningham (Royal Central School of Speech and Drama).

PM: Praxis-Symposia D. Chekhov Technique in Applied Contexts, Drama Therapy, Psychotherapy, other Psychotherapeutic and health contexts

Chair: Dr Caoimhe McAvinchey, Queen Mary University of London. Key Note Speakers/Practitioners: Martin Sharp, Director and Therapist (MCUK) and Zoe Brooks, Drama Therapist, Bazooka Arts Scotland.

Event Drinks and Dinner

Sunday 11th September

AM: Praxis-Symposia D. Chekhov Technique for Voice Training and Singing

Chair: Daron Oram, Royal Central School of Speech and Drama.
Speaker/Practitioner: Sarah Kane, Chekhov Voice Specialist (MCUK).

AM: Praxis-Symposia E. Chekhov Technique for Movement Training for Actors and Dancers

Chair: Dr Roanna Mitchell, Movement Director and Academic, University of Kent.
Speaker/Practitioner: Juliet Chambers (Guilford School of Acting).

PM: Respondent Feedback

An academic auditor will give feedback on the sessions and key issues.

PM: Open Space Discussion

Reflection and debate on the various Praxis-Symposia sessions
Chair: Aldonna Cunningham.

PM: New Pathways Papers

One short paper on using archival materials on Michael Chekhov by Professor Liisa Byckling, University of Helsinki and two short papers on new pathways.

PM: Cross Currents; Skype exchange with other international partners

Chair: Dr Cass Fleming
Speakers: Ulrich Meyer-Horsch (Germany), Fern Sloan (USA), David Zinder (Israel).

Event Drinks and Dinner



Taken at Michael Chekhov and Linklater Voice workshop led by Daron Oram and Sinéad Rushe at RCSSD. Photo by Matthew Churcher.



The Little Prince, The Chekhov Collective, Goldsmiths University of London. Photograph: Cass Fleming

Participants

The various events are designed for practitioners from different fields who are either completely new to Chekhov Technique or have had only a limited opportunity to work with them in the past. This will enable participants from different fields, for example therapists, theatre designers or teachers of voice, to try a methodology that is new to them and not included in training and provision in their sectors.

A process of outreach for this event will be lead by the respective Praxis Symposia Chairs, all of who are specialists in their fields. The workshop for non-actors will provide practitioners from a variety of backgrounds the opportunity to experience accessible elements of Chekhov Technique.

Participants can sign up for one Praxis-Symposia that relates to their own area of professional practice.

It is not a requirement that all participants have attended the workshop on Friday for this session as each Chair will introduce some accessible approaches and techniques that will be suitable for non-actors and complete newcomers to the methods.

All other events are open to all those attending any Praxis-Symposia sessions and there will be a limited number of additional places available for the Respondents' Feedback, Open Space Discussion, New Pathways Papers and Cross Currents exchange on the last day of the event.

Joining the Network and Attending Events



All events are free. To attend one, or more, of the sessions and/or join the network please email us at chekhov.new.pathways@gmail.com providing the following information:

- Email, telephone, postal address and any access/disability requirements.
- Your, professional area, and any company/organisation/health team that you work for.
- A brief outline of your professional and the different participants/groups/clients that you work with.
- Whether you are a complete beginner to Chekhov Technique or if you have had some level of engagement with the methods.
- If you have had some kind of engagement with the technique, please let us know when this was, and how, including if you have been experimenting with Chekhov's exercises purely by working from his books.

Research Team



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Lead researchers: Dr Cass Fleming (Goldsmiths University of London) and Dr Tom Cornford (Royal Central School of Speech and Drama).

Research team: Graham Dixon (Michael Chekhov Studio London and MCUK), Gretchen Egolf (MCUK) Sarah Kane (MCUK), Julia Krynke (MCUK), Dr Caoimhe McAvinchey (Queen Mary University of London), Dr Roanna Mitchell (University of Kent), Sinéad Rushe (Royal Central School of Speech and Drama), Martin Sharp (MCUK); Daron Oram (Royal Central School of Speech and Drama) and the practitioners in The Chekhov Collective.

The Chekhov Collective was launched in 2013 by Dr Cass Fleming at Goldsmiths University of London to carry out the preliminary experiments related to this project and from 2014 it has undertaken work on the practice-based research strand of this project.



Taken at Michael Chekhov and Linklater Voice workshop led by Daron Oram and Sinéad Rushe at RCSSD. Photo by Matthew Churcher.