



# *Margolis Method*

2ND INTERNATIONAL  
CONFERENCE

NEW YORK CITY

JUNE 29-30, 2019

LAGUARDIA COMMUNITY COLLEGE

CREATE THEATRE  
WITH EVERY BREATH

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[MargolisMethod.org](http://MargolisMethod.org)



# Conference Schedule

## SATURDAY, JUNE 29 [10am - 6pm]

Dance Studio, C Building, Room 401

10:00am	<b>Venue Opens</b>
10:00 - 10:20am	<b>Conference Registration</b>
10:20 - 10:30am	<b>Welcome</b> by Anna DeMers and Jonathan Beller
10:30 - 11:15am	<b>Keynote Address</b> by Anne Dennis
11:15 - 11:30am	- <b>Coffee &amp; Snack Break</b> -
11:30 - 1:00pm	<b>Panel 1: Towards the Performance</b> Maggie Anderson, Belinda Mello, Jarod Hanson, Jonathan Beller
1:00 - 3:00pm	- <b>Lunch off Campus</b> -
3:00 - 4:30pm	<b>Panel 2: Inside the Classroom</b> Anna DeMers, Stefanie Sertich, Denise Myers
4:30 - 4:45pm	- <b>Coffee &amp; Snack Break</b> -
4:45 - 5:45pm	<b>Panel 3: Pedagogical Perspectives</b> Elizabeth Parks, Kym Longhi

## SUNDAY, JUNE 30 [10am - 4pm]

Dance Studio, C Building, Room 401

10:00am	<b>Venue Opens</b>
10:30 - 12:00pm	<b>Panel 4: Across Diverse Disciplines</b> Kate Brehm, Steven Schwall, Kymberly Mellen
12:00 - 12:30pm	- <b>Coffee &amp; Snack Break</b> -
12:30 - 2:00pm	<b>Panel 5: Theory and Practice-as-Research</b> Danielle Swatzell, Anna Vendrell, Marina Tsaplina
2:00 - 3:00pm	- <b>BYO Lunch on Campus</b> -
3:00 - 3:30pm	<b>Creative Storming: Next Steps in Research &amp; Application</b>
3:30 - 4:00pm	<b>Closing Remarks</b> from Kari Margolis & Anne Dennis

# Presenters' Abstracts & Bios

## ANNE DENNIS [Keynote]

### *Title*

## Devising: The Collective Spirit of Theatre Creation

### *Abstract*

When speaking of “Devising Ensemble Theatre,” I refer to the collective endeavor of theatre practitioners to bring ideas important to them into the performance space. Collectively, they are searching for a common objective, a common approach, a common theatre language to communicate these ideas. Together, they are creating theatre. The key is the collaborative role of the decision-making process.

The journey from studio space to performance space is one with which The MB Adapters have long been engaged in since its conception as an ensemble theatre company. Concerned always with the world around them, they have searched for the means, not only to develop and present ideas, but also, as an ensemble, to communicate with one another, in order to communicate with the spectator. The Margolis Method has provided a way forward in what is often a multi-faceted task. Preparation is not only concerned with the actors’ “finely-tuned instrument” - the body, but equally with the imagination, as a means to permit the team of creators: actors, designers, musicians, writers, technicians, etc., to find a “way of seeing” as they approach their goal. It is this carefully honed process which I find so impressive – and which has permitted many theatre workers the freedom to create.

I will be using as a point of departure three people who have greatly influenced my work: Etienne Decroux, Bertolt Brecht and John Berger in order to address how to approach this work, how to define this task and how to understand the preparation.

### *Bio*

Anne Dennis is a Theatre Director, Drama Lecturer, Physical Theatre and Acting Teacher, Deviser, and Fulbright Scholar. She is also the author of *The Articulate Body*; Nick Hern Books: London, 2002; available in three languages. Her work, spanning 50 years throughout the U.S. and Europe, has been concerned with bringing physically expressive theatre into the performance space through devising or staging pre-scripted plays. Anne is currently based in London and also directs, creates and teaches regularly in Barcelona. She recently conceived, scripted, and directed “El Mal Blanc,” based on Jose Saramago's “Blindness.” Her present research and directing focus is on the work of Bertolt Brecht. Anne teaches, creates and directs in English, French, Spanish and Serbo-Croate.

## MAGGIE ANDERSON [Panel 1]

### *Title*

## Margolis Method & Musical Theatre

### *Abstract*

This presentation focuses on incorporating selected Margolis Method exercises and principles into musical theater movement and dance curriculum for academic training, rehearsal, performance and assessment. Emphasis on when the concepts are introduced in the trajectory of the musical theater curriculum and how we apply the exercises (specifically through the lens of the dancing and singing actor) in warm-ups, combinations and song will be discussed with supporting video examples of student work.

### *Bio*

Maggie Anderson is an Associate Professor of Musical Theater and Director of Dance and Movement for the BFA, MFA and MA programs at Temple University. She specializes in embodiment practices for the musical theater performer, choreography for the musical theater stage and the creation of new musicals and theatrical dance works. She is a member of AEA, MTEA, ATME and ATHE and has presented her research in training for the musical theater stage and somatic practices in MT curriculum for each of these organization's annual conferences and various symposiums. Her work has appeared Off-Broadway, in regional theater, TV, film, concert/commercial dance and cabaret venues around the country, with choreography awards from Broadway World and Playbill's critics picks. Maggie has been training with Kari Margolis since 2013.

## JONATHAN BELLER [Panel 1]

### *Title*

## Dynamic Devising: Margolis Method at Work

### *Abstract (presented with Jarod Hanson)*

Margolis Method offers powerful, precise tools not only for actor training but for creation. This presentation will use a new, devised piece entitled *Overtime: Men at Work* as a case study for utilizing the Method to create theatre from the primary perspectives of the playwright and director. *Overtime* weaves story and environment that harness principles and devices of Margolis Method such as rhythm, packets,

enlivening the theatrical space, and imbuing objects and set pieces with metaphor. It does so in such a way that deepens the connection of the actor to the imagery and the multitude of theatrical relationships formed. *Overtime* is an example of how generating with Method concepts from the start of the creative process imbues text, dramaturgy, and directorial inspiration with powerful specificity and creates sophisticated, dramatic worlds.

### *Bio*

Jonathan Beller is a director, producer, and performer. He has trained with Master Teaching Artist Kari Margolis since 2007 and is certified in Margolis Method. He is proud to serve as a member of both the faculty roster at the Margolis Method Center, Intl. in Highland, NY and the MB Adaptors Company acting ensemble, having contributed to the creation and performance of *Pulling Strings* and *Headshot!*. He currently resides in Minneapolis and works with several theatres in the area, notably The Combustible Company, Park Square Theatre, and The Guthrie. He is a responder for the American College Theatre Festival, Region 5, and serves as an Assistant Professor of Theatre at Metropolitan State University where Margolis Method is at the center of the program's actor training curriculum.

## **KATE BREHM [Panel 4]**

### *Title*

## **The Essence of Storytelling: Packets**

### *Abstract*

In Margolis Method, the packet is the most basic mode of communicating story between a performer and their audience. Packets offer us a vessel within which we may shape our ideas and emotions. They teach us how to set up an audience's expectations and how to fulfill them. They enable us to connect moments to create deeper meaning. With packets we can retrain ourselves to recognize the feeling of natural physics. In this essay, I expound upon the core use of packets in the Margolis Method and the teaching of it. Packets are not a concept like preparation, momentum or suspension; They are essential vehicles which encapsulate these concepts. The packet is both a key structural component for devising theatrical material, and a pedagogic tool for imparting visceral understanding of the Method's concepts.

### *Bio*

Kate Brehm is a puppeteer and movement director living and working in NYC. She trained with Kari for 16 years and is professionally certified level one in the Margolis Method. Her company, imnotlost, has produced many short and full-length works of

visual, movement theater with puppets and physical acting since 2003. Including: *Things Fall Apart*, *Discrepancies*, *The Eye Which We Do Not Have*, *Dark Space*, and *Belly Dream Real*. She frequently tours internationally as a performing puppeteer for renowned artists such as Basil Twist, Lee Breuer, Chris Green, and Julie Atlas Muz. She is published in the Routledge Companion to Puppetry and Material Performance. Her classes, *Moving Objects* and *Performing Design* teach practical tools for performative visual thinking. She looks forward to teaching at Harvard this Fall.

## ANNA DEMERS [Panel 2]

### *Title*

## Assessing Student Growth in Margolis Method Using Video Rubrics

### *Abstract*

This presentation will demonstrate the use of Video and Rubrics as a means of assessing student growth in Margolis Method. The project focuses on the application of key principles of Public vs. Private relationship (with energy focused either Up/Down or Out/In) and identifying the action as either Voluntary or Involuntary. The students in this course were 1st-2nd year students with a combination of BA & BFAs. This was the culminating project for the Margolis Unit which lasted six weeks. The panelist will show step-by-step the process each student took. This will include assignment details, the rubric with instructor feedback, example video, and student written feedback. The goal of this presentation is to encourage participants at the conference to engage in further conversation about best-practices for student assessment in relationship to Margolis Method in academia.

### *Bio*

Anna Sycamore DeMers is a Level I-Professional Margolis Method Instructor. Her teaching centers on acting, movement and ensemble theatre. She is head of the Theatre Program at Middlesex County College in New Jersey and Adjunct Movement Specialist at Kean University. Her pedagogical practices are based on developing the total actor: body, voice and mind through psychophysical methods including: Margolis Method, Lecoq and Grotowski (Steven Wangh lineage). She also teaches body awareness through the lens of Laban/Bartenieff, Viewpoints and contemplative practices such as yoga and meditation. She completed a Master's of Fine Arts from Sarah Lawrence College with a focus in directing and movement, and her B.A. in Theatre from Rollins College. She is a member of the Association of Theatre in Higher Education (ATHE) and currently serving as Secretary for the Association for Theatre Movement Educators (ATME). *Website: [www.AnnaDeMers.com](http://www.AnnaDeMers.com)*

## JAROD HANSON [Panel 1]

### *Title*

## **Dynamic Devising: Margolis Method at Work**

### *Abstract (presented with Jonathan Beller)*

Margolis Method offers powerful, precise tools not only for actor training but for creation. This presentation will use a new, devised piece entitled *Overtime: Men at Work* as a case study for utilizing the Method to create theatre from the primary perspectives of the playwright and director. *Overtime* weaves story and environment that harness principles and devices of Margolis Method such as rhythm, packets, enlivening the theatrical space, and imbuing objects and set pieces with metaphor. It does so in such a way that deepens the connection of the actor to the imagery and the multitude of theatrical relationships formed. *Overtime* is an example of how generating with Method concepts from the start of the creative process imbues text, dramaturgy, and directorial inspiration with powerful specificity and creates sophisticated, dramatic worlds.

### *Bio*

Jarod Hanson is a veteran faculty member at the Margolis Method Center. He has been training and creating with the Method for the past 19 years. Jarod has toured internationally as a professional actor with the ADAPTORS and has taught workshops, residencies, and master classes across the nation as well as Spain and South Africa. He officially joined the ranks of faculty at the Center in 2011, where he continues to hone his own skills and contribute to the many exciting projects on the horizon for the Center. He is pursuing his MFA in Theatre at Towson University, has a Fellowship with the Center for International Theatre Development (CITD), and has brought the Method into professional productions in Baltimore and Philadelphia.

## KYM LONGHI [Panel 3]

### *Title*

## **Scene Study and Margolis Method**

### *Abstract*

I will discuss the application of Margolis Method to a scene study unit in the context of an undergraduate intermediate level acting class. The unit empowers students to create and evaluate theater by providing them with heightened awareness and

understanding of dynamic performance qualities, dramatic intention and its relationship to action, and physical metaphor. In a laboratory format students isolate, analyze, and finally synthesize the elements of performance to extend their physical research to a dramatic text. Based on a close reading and initial analysis of the text, students apply each of their “tools” to the scene separately, revising their analysis of the text based on their findings and refining their artistic choices. As they grow in their understanding of the scene, they build their work in increasing complexity, culminating in a final in-class presentation and critique.

## *Bio*

Kym Longhi is co-artistic director of Combustible Company and the director of their productions including *The Gun Show*, *Imaginary Invalid*, and 2 devised works: *Bluebeard’s Dollhouse*, and *Herocycle*. Prior to co-founding Combustible Company, she was a core company member and featured performer with Margolis Brown ADAPTORS Company for 12 years, collaborating in the development of their original work. She has also worked as an actor-collaborator with *Off-Leash Area*, *Skewed Visions* and *Flaneur Productions*. Other directing/writing projects include *Not Until the Fat Lady Sings (Right Here Showcase)*, *SenseAbility (Interference Arts in Open Eye’s Platform Series)*, *Donald Giovanni in Cornlandia*, and *Dr Falstaff and the Working Wives of Lake County (Mixed Precipitation’s 2016 and 2018 Picnic Operettas)*. Kym serves on faculty at the University of Minnesota, where she has taught Margolis Method since 2001.

## **KYMBERLY MELLEN [Panel 4]**

### *Title*

## **I’m Ready for My Close Up: Margolis Method in Film Acting - Application of Full Body Techniques to the Face and Bust**

### *Abstract*

Although the Margolis Method at first approach appears highly theatrical, with its emphasis on complete body involvement and clear physical story-telling, Margolis concepts translate easily to the intimate scale of film work. These include: outside/inside, ascending energy/descending energy, voluntary/involuntary, 1-10 emotional scales, high/low demeanor expressions, single thought/million ideas, and tracing the path of breath through emotional centers. In this paper and presentation, I reconceptualize the map of the full body from feet to top of head and substitute the parameters of a closeup shot from the bust to the eyes. I also reference the activated muscle groups of seven universal emotions in John Sudal’s “Language of the Face.” I suggest that the technical precision of facial emotions can be practiced and rehearsed just as the precision required of full body movement to hone our story-telling skills.



## *Bio*

Kymerly Mellen will transition to UNLV as an Assistant Professor of Acting in the Fall. Previous professorships include The University of Wisconsin – Whitewater, The Theatre School at DePaul University, and BYU. In addition to numerous films, commercials, industrials, voice-overs, and narrated books, Kymerly has been seen in several seasons of the Utah Shakespeare Festival. Regional directing credits include Sundance Summer Theatre, Hale Orem Center Theater, Utah Shakespeare Festival NAPP, and Okoboji Summer Theatre. Regional performances include shows at TimeLine Theatre (where she is an Associate Artist), American Blues Theatre, Writers Theatre, Court Theatre, Northlight Theatre, Chicago Shakespeare Theatre, Steppenwolf Theatre, Marriott Lincolnshire Theatre, Ravinia, Peninsula Players and Pioneer Theatre Company. Film work includes the upcoming *Book of Mormon Video Series*, *Just Let Go*, *The Cokeville Miracle* and *The Unborn*. A two-time Jeff award winner, she was named the Chicago Tribune's 2003 Theatre "Chicagoan of the Year."

## **BELINDA MELLO [Panel 1]**

### *Title*

## **Synergy Between Margolis Method and Alexander Technique as Tools for Coaching Auditions**

### *Abstract*

This presentation focuses on my own practical research using Margolis Method (MM) concepts and exercises in synergy with the Alexander Technique (AT) as approaches for preparing actors for their auditions and roles. Serving as catalysts for actor training, the Margolis Method key concepts respond directly to actor tendencies. AT, as a process of self-discovery and self-management, leads actors to uncover the biopsychosocial connections to their tendencies. I will show how I use AT's "unpacking" process to prepare actors to explore the MM concepts, apply them to their creative choices and find creative inspiration. My focus will be on constructively addressing habitual tension in an on-camera audition preparation session. I will show how using the MM concepts of supportive resistance and absorb can bring about a greater sense of vulnerability in the character -- placing the attention on the inner action rather than the off-camera partner. I will share video of an actor exploring a monologue, using AT and MM in their coaching session.

### *Bio*

Belinda Mello of AT Motion Center for Actors in NYC is an Alexander Technique Teacher and Movement Coach. She has served on the faculty of Brooklyn College Theater Department, SITI Conservatory, and is currently at The Barrow Group and Terry

Knickerbocker Studio. Belinda works individually with actors and dancers preparing roles on and off B'way and at Lincoln Center (TORCH SONG, WINTERS TALE, AMERICAN BALLET THEATER). Early in her career she was an actor/dancer in works by Anne Bogart, Tony Kushner and she performed in diverse settings: Istanbul International Theater Festival, St. Mark's Church/Danspace, The Yard in Martha's Vineyard, Bread and Puppet Resurrection Circus. She co-produces the Freedom to Act Conference on Acting and the Alexander Technique. Her article (co-authored with Teva Bjerken) "Cultivating a Lively Use of Tension: the Synergy between Acting and The Alexander Technique" was published in Dance, Theatre and Performance Training Journal. *Website: www.AlexTechMotion.com*

## DENISE MYERS [Panel 2]

### *Title*

## **Creative Elicitation**

### *Abstract*

"Specificity elicits creativity" is one of the most basic tenets of the Margolis Method. This focus encourages consideration of the building blocks of a theatrical moment, in order to be able to craft that moment with more depth and breadth. For example, a cause leads to an effect, but there are still smaller elements of action involved in that seeming two-step process, and therefore, there are opportunities to craft each of those parts. The transitions that link these moments as well are rich for exploration and shaping. The actor then, has the freedom and the responsibility to make purposeful artistic choices. By encouraging specific questioning in training, The Method establishes the realization of and the need for skill sets specific to the acting process. The development of these skills comes from intentional physical research, and I have developed several exercises that I use in my classes that guide students to learn how to use research as a way to develop their skills.

### *Bio*

Denise Myers has completed University Professor Level 3 Certification in Margolis Method at the Margolis Method Center in Barryville, New York. She is a Professor of Theatre and Dance at Millikin University in Decatur, Illinois where she teaches a variety of courses in movement, acting, and improvisation and directs on the Mainstage season.

## ELIZABETH PARKS [Panel 3]

### *Title*

## **Training Educators in Embodied Pedagogy**

### *Abstract*

This presentation will interrogate how Margolis Method can, as an integrated approach to training the actor's body, mind, and emotions, serve as a method of training educators in embodied pedagogy. I will examine current research and best practices in embodied pedagogy vis-à-vis Margolis Method and its key principles. Last, I will discuss the ways in which theatre artists and educators can advance innovative teaching and teacher training by sharing Margolis Method as a much-needed resource in the practice, training, and teaching of embodied pedagogy.

### *Bio*

Elizabeth is an actor, director, choreographer, and theatre educator specializing in voice and movement for the actor, applied theatre, devised theatre, and global performance traditions. She was the Visiting Assistant Professor of Theatre at Austin College and Hampden-Sydney College and has taught at Texas Tech University and Red Rocks Community College. She holds an MFA in Theatre Performance and Pedagogy from Texas Tech University. Elizabeth also studied French at L'Université François Rabelais in Tours, France and earned an M.A. in French from Bowling Green State University. She is currently working on two projects: *Metro, Boulot, Dodo*, a show about what work means in the 21st century, and *Lady O.G.* a one-woman show about the political activist, actor, and playwright Olympe de Gouges. She currently lives in Richmond, Virginia working as an actor, movement coach, choreographer, and the Director of Marketing and Public Relations for 5th Wall Theatre.

## STEVEN SCHWALL [Panel 4]

### *Title*

## **Benefits of Margolis Method to Specific Acting Challenges**

### *Abstract*

The Margolis Method encompasses a variety of techniques and philosophies that are immediately applicable to some very intense and technical moments in acting, specifically violence and intimacy. The Method's use of breath can add dimension and depth to a scene in which either extreme is portrayed. The concepts and techniques

involved in the Method can take both violence and intimacy out of the realm of "choreography" and into the realm of riveting storytelling. This paper stems from my work as a teacher of stage combat, fight and intimacy directing, and a Level I Certified University teacher of Margolis Method. It is inspired by a desire to give actors more choices to bring to the rehearsal room, as well as a toolkit for solving acting problems as they arise. Confident actors tell better stories.

### *Bio*

Steven Schwall has been staging fights professionally since 2006. He is a Certified Teacher of Stage Combat with the Society of American Fight Directors. In addition, he is a Level 1 professor of the Margolis Method. He has performed in many genres, including musical theater, operetta with two Gilbert and Sullivan societies, farce with a regional touring company, classics with a professional touring Shakespeare company, several contemporary dramas and even radio theater. He holds a Bachelor of Arts in Interdisciplinary Fine Art and did his graduate work in Theater/Performance Studies at Eastern Michigan University. He has been an instructor at several SAFD regional workshops and has presented workshops for the Community Theatre Association of Michigan (CTAM), the South East Theater Conference (SETC) thrice, the American Association of Community Theaters (AACT), and the Grand Valley Shakespeare Festival Conference twice.

## **STEFANIE SERTICH [Panel 2]**

### *Title*

## **Students Case Studies of Margolis Method**

### *Abstract*

LaGuardia Community College students come from 150 different countries and speak 125 different languages. Diversity is inherent in the fabric of our community and truly reflects the various perspectives and culture of NYC. Yet at the same time, they face enormous challenges such as college preparedness, financial concerns and limited experience in the theatre. Professor Stefanie Sertich has started to use Margolis Method with her students and it has been an effective teaching tool, used in two semesters of Voice and Movement and various rehearsals. Case studies of students personal experiences with Margolis Method will be presented.

### *Bio*

Stefanie Sertich Professor and Program Director of the award-winning Theatre Program at LaGuardia Community College, CUNY. She is LaGuardia Mellon Humanities Alliance Scholars Coordinator, Region I Co-Chair of the Kennedy Center's American College

Theatre Festival (KCACTF) and the ASPIRE Fellows Arts Leadership Coordinator (KCACTF). She directs new works, musicals and creates devised theatre pieces for social change. Professor Sertich is a two-time CUNY Salute to Scholar Nominee, Innovative Teaching Award Winner (ATHE), and University of Portland's 2017 Contemporary Alumni Winner. Currently, Stefanie is creating a new musical with Stew, Columbus is Happening (upcoming concert at Joe's Pub).

## DANIELLE SWATZELL [Panel 5]

### *Title*

## **Theatrical Cup Experience: Connecting Past & Present**

### *Abstract*

What happens when Antonin Artaud and the Margolis Method meet a Styrofoam cup? This is an experience that sounds like a set up for a comedy routine. However, this combination of ideologies results in a preface for general education students to cast their interest in the world of theatre. This study also serves as an apex, to propel department majors and graduates into complex theories of work with ease and understanding.

### *Bio*

Breanna DANIELLE Swatzell is a professor of Theatre from University of Saint Mary located in Leavenworth, Kansas. Some of her accomplishments include holding a Master degree from Mountview Academy of Theatre Arts, London, England. Earning the member status of Equity UK. She graduated from the American Musical and Dramatic Academy, New York. She enjoys supporting many theatres in the Kansas City area. She will be directing *Newsies* when she returns from the workshop in July. Loves to dabble in photography and film. Recently made a documentary called *No Fish Necessary*, a tribute to Veteran Soldiers. Loves to hang out with her nephews, Lincoln and Ross.

## MARINA TSAPLINA [Panel 5]

### *Title*

## **The Body's Poetic Materiality in Illness, Suffering, and Healing**

## *Abstract*

The contemporary crisis in healthcare is the practice of a disembodied medicine. Body and illness are largely perceived as a mechanical object to be fixed. For the past six years, I have worked to bring embodied artistic research, practice, performance and pedagogy into American healthcare, to center the role of the imagination and body in healing, and to reimagine how we train clinicians. I will focus on how the rigorous embodied training of the Margolis Method has been foundational in shaping my inquiry and understanding of perceiving the poetic materiality of the body, the physics of the lived experience of illness, and the testimony of the body. My articulation will be rooted in the artistic research I engaged in three original theatrical works and two incarnations of Embodiment and Puppetry, a developing pedagogy for health education.

## *Bio*

Marina Tsaplina is a transdisciplinary performing artist working in the Medical/Health Humanities and socially-engaged art practice. Her research focuses on how chronic illness creates fractured embodiment, the creation of the medical object of disease, the medical gaze, and how the art form of puppetry is uniquely positioned to investigate the historic and poetic body in illness and healing. She is a patient activist with type 1 diabetes with the #insulin4all movement for affordable medicine in the United States.

As the Lead Artist and faculty of Duke University's Reimagine Medicine project, she is developing an embodied pedagogy for health education through puppetry and movement practice.

Tsaplina is an Associate of the Health Humanities Lab at Duke University and the Trent Center for Bioethics, Humanities and History of Medicine. From 2013-2017, she founded and directed THE BETES® Organization. Her new work, *Illness Revelations* and *The Bodies of History-Medicine-Us*, is her latest attempt to meet the medical gaze and its historic violations with the gaze of the imagination.

## **ANNA VENDRELL [Panel 5]**

### *Title*

## **Bildungsroman and Musical Narrative: Convergence of Representational and Abstract in a Spoken Solo Piece**

### *Abstract*

The main focus of the presentation lies in the dialogue and combination between three structures: music, text, and Margolis Method speech patterns. The paper is a case study of my personal solo project, in which I impose the rhythms and structures of

Schubert's Wanderer Fantasy to a novel text, *Mercè Rodoreda's Quanta, quanta guerra*. The organicity and coherent breathing of this artificial, musical patterns in a prose text has to come from the application of Margolis Method principles and particular exercises.

## *Bio*

Catalan actress born in Barcelona in 1991. Studied at Institut del Teatre de Barcelona, specializing in physical theatre and pursuing a post-graduate in Performing Arts and Social Action. Most importantly, Anna developed an interest in dance and art as craft, as mastership. When coming across Margolis Method via Boris Daussà she was hooked and is currently working on a personal project with Margolis Method tools.

## Conference Credits

<b>Margolis Method Founder:</b>	Kari Margolis
<b>Host Facility:</b>	LaGuardia Community College
<b>Host Faculty:</b>	Stefanie Sertich
<b>Conference Organizers:</b>	Anna DeMers and Jonathan Beller
<b>Keynote Speaker:</b>	Anne Dennis
<b>Documentation &amp; Graphic Design:</b>	Angela Kiser
<b>Volunteers:</b>	Jackie McCoy, Belinda Mello, Eileen Noonan, Debra Roth, Gregory Schott

**Special thanks to Adaptors Inc. and everyone who participated to make this conference possible.**