

TAMIKO WASHINGTON

Tamiko Washington is an Associate Professor in the Department of Theatre at Chapman University specializing in voice and movement training for actors, as well as an Associate Teacher of Fitzmaurice Voicework®. Director: *Trojan Women, A Night Hogoromo, School for Ragged Dick, Marisol, Woman, Waiting for the XXXV Kennedy Theatre Festival, 2003), A Atsumori & Ikuta XXXI Kennedy Center Festival, 1999).* Faculty Dance Concert, *and Juliet (SOC), Tale (Los Angeles Company), Our (South Coast Repertory (Garden Grove Theatre Dream, Twelfth Night, Orange County).* She has performed her one-woman show, *Incidents in the Life of a Slave Girl*, throughout Orange County to sold-out audiences. Her performances also received the height of recognition through excellent reviews. In February of 2004, she toured her show in Kansas City, MO, Logan, MO, and Independent, Kansas. Television credits include: *Vanishing Son, Silk Stalkings, High Tide, Pensacola, Extreme Blue, Kidnapped, and Two Voices.* She has been an Adjudicator for the KC/ACTF, Region VIII, Circuit 1 since 1997/ Circuit 3 since 2006. In February 2005, she received the Excellence in Theatre Education Award from the KC/ACTF, Region VIII.



Summertime (Charles Mee), of Noh Theatre (Kantan & Scandal, He Who Gets Slapped, Elizabeth Almost by Chance a Godot (Finalist Production in Center American College Streetcar Named Desire, (Finalist Production in the American College Theatre Choreographer: Estranged (Fall 2001). Performance: Romeo Merchant of Venice, A Winter's Womens Shakespeare Country's Good and Happy End Theatre), Romeo and Juliet Center), A Midsummer Nights and Julius Caesar (Shakespeare

NATS MUSICAL THEATRE WORKSHOP: 1:00 – 2:30 John Paul Theater.

Topic: Vocal Production and Proprioceptive Movement - The workshop will allow participants to engage in effective vocal production and communication of language through the exploration of simple proprioceptive exercises to unlock psycho-physiological blocks. Participants will also gain an awareness of physical tensions and inhibitors that directly relate to a performer's pattern of chronic muscular tensions, which result in the loss of breath support, breath replacement, and clear articulation during the communication of language.

Background

The awareness of vocal production is triggered through movement by “sensory information from certain proprioceptors (receptors in joints, tendons, muscles), particularly those in muscles and tendons used by the motor system as feedback to guide postural adjustments and control of well-practiced or semiautomatic movements such as those involved in walking.” The development of one proprioceptive movement exercise for voice training involves a student executing randomly free movements (involving the legs, arms, head, torso), as he/she communicates specific words (taken from assigned contemporary and classical texts) that provoke images related to a student's proprioceptive movement patterns from childhood, adolescence, and/or young adulthood, which may have caused a student to repress certain emotional responses due to psycho-physiological blocks. Once a student is engaged in the exercise, his/her eyes are closed (but not limited to this action) as the exploration of movement and text occurs to prevent preplanned and self-conscious movements. The key to unlocking repressed emotions stems from the repetition of certain sounds in specific words through movement and rhythmic breath pulses associated with acoustic patterns, phonemic cues, consonants, and vowels. In addition, students also develop the ability to perceive the communication of language by repeating what they have comprehended with a particular word image.