

APPENDIX A

Body-mind nexus: I use this term to capture the dynamically integrated body and mind.

Creation Process: In this Research Report this term refers to the process that leads to the creation and performance of a Physical Theatre production. The creation process includes the activities of research, conceptualisation, improvisation, structuring, forming and rehearsals. Within this Research Report I often abbreviate this to 'the process'.

Devised theatre-making / Devised theatre: This refers to a mode of theatre production which does not use a pre-existing text as its starting point. The production is created from within a creative process, often through a collaboration of directors/choreographers, performers, musicians, designers and writers.

Improvisation: Steinman conceives of improvisation in performance as 'a form of immediacy, a discipline of spontaneity and awareness' (Steinman 1986:77). Grounded within this immediacy, spontaneity and awareness, improvisations in Physical Theatre processes can take many forms: they can be structured, unstructured, task-oriented or free in form. At its most basic level an improvisation entails the unfolding of something that has not been planned beforehand. Within Physical Theatre improvisation is always strongly focussed on the physical or somatic impulse, however this impulse does not necessarily evoke a movement response. Movement, dance, text, action are all possible as (re)actions within a Physical Theatre Improvisation.

Performer-creator: A distinguishing feature of Physical Theatre is its 'emphasis on the actor-as-creator rather than the actor-as-interpreter' (Callery 2001:5). I use the term 'performer' to allow for the broader performance modalities included within the genre of Physical Theatre. I use the composite term 'performer-creator' to capture the instrumentality of the performer within the creative act.

Personal archive: I use this term to capture the intersection of the inscriptions of memory and experience on the personal level in the body-mind with the macro-inscriptions of the social, historical, cultural and political level. Together these inscriptions construct the body and therefore a personal archive. At times this will be abbreviated down to 'the archive'.

Physical Intelligence: Although the term itself foregrounds the body through its evocation of the 'physical', this is a concept based on the idea of the fundamental integration of the body and the mind. Physical Intelligence stands in total opposition to the mind-body split espoused by Descartes. Cartesian duality has played a fundamental role in shaping a particular mode of Western thinking from the second half of the Twentieth Century that erases the view of the body as a psychophysical entity and diminishes it to the status of object, or machine, under the command of the mind (Zarilli 2006:48). Physical Intelligence as a term thus seeks to disrupt the mind-body split and the subsequent lower ranking position of the body. It (re)asserts the complex interconnectedness of mental functions, emotions, thought, sense perceptions and bodily processes all based within the thinking body. Although it could be argued that the term itself contains the binary of body and mind I would argue that it denotes an embodied intelligence through its reference to the physical. It does not denote a

counterpoint to intelligence but rather it captures our lived reality in which the mind-body is an integrated and interrelated complex nexus that mediates our being-in-the-world.

I use several other terms, as sourced from various theorists, to develop the notion of Physical Intelligence. These terms all capture the the notion of the integrated body-mind. In phenomenology it is termed the ***lived body*** or ***lived experience*** while the field of somatics refers to it as the ***soma***. Pert proposes the term ***body-mind*** (Hartley: 1995:xxvii); Sheets-Johnstone makes use of the terms ***mindful body*** and ***kinetic intelligence*** (Sheets-Johnstone 1981:403); Gardner would be happy to substitute the term ***intelligence*** with *intellectual competences*, thought processes, cognitive capacities or *forms of knowledge* (Gardner 1993:286); and Ahmed believes that ***embodied self*** overcomes the body-mind binary (Ahmed 2004: 288). Fraleigh too prefers the word ***embodiment*** for the same reasons as Ahmed chooses it. Furthermore, for Fraleigh, the term ***embodiment*** ‘contains material intelligence (body) and the transformative prefix “em-“ which gives it motion (Fraleigh 2004:21). Physical Intelligence is discussed fully in Chapter One.

Somatic memory: While many body therapies refer to somatic memory as the way in which the tissues of the body literally store or trap particular memories, when I refer to somatic memory I am referring to the process that inscribes, or writes experience into the body-mind and thereby constructs the archive. While the term ‘memory’ implies a sense of the past, somatic memory can in fact be seen as an active process constantly recording and inscribing the present.

Somatic Play: This refers to improvisational processes or tasks within devised works or within training processes in which the somatic impulse is foregrounded.