

PRESENTACIONES DE VASTA 2023

1. Master your Mind: An Interactive workshop on the neuroscience of mental health and creativity.

(Domina tu mente: un taller interactivo sobre la neurociencia de la salud mental y la creatividad.)

RESPONSABLE: Linda Balliro.

TIPO DE PRESENTACIÓN: Workshop (Taller).

SEMBLANZA: LINDA BALLIRO is a Vocal instructor, coach and author of “Being A Singer: The Art, Craft and Science” (Chicago Review Press 2019) Linda Balliro, Associate Professor of Voice at Berklee College of Music in Boston, has been training singers across the globe for over 20 years. Her students are regularly accepted to high level universities and conservatories, audition for musical theater regionally, nationally and on Broadway, record and tour in opera, musical theater, rock, pop, R&B and jazz in the US, Canada, Europe, South America and Asia. Ms. Balliro graduated with a degree in Vocal Performance from New England Conservatory of Music in Boston. She moved to Europe in 1991 to study at the Kodaly Institute of Music in Kecskemet, Hungary and Vienna, Austria, performing in concert, church and opera, including touring with the Hungarian Symphony Orchestra. She taught at the Vienna Conservatory in the musical theater department from 2003-2006. Upon returning to the US in 2007, Ms. Balliro began teaching privately in Boston, MA and has maintained an active private studio alongside her teaching at Berklee College of Music. Her private clients include nationally touring artists, local performers in rock and musical theater, teens, and young opera singers. Ms. Balliro also works in artist development and is currently managing the career launch of an emerging gospel artist. Ms. Balliro is a member of the National Association of Teachers of Singing, a founding charter member of the Pan American Vocology Association and certified in Speech Level Singing by Seth Riggs. She will

graduate in January 2024 with an Msc in Applied Neuroscience from King's College, where she has studied neural biology, neuroscience lab techniques, mental health, cognition, and the latest neuroscientific findings in many areas of the brain and mind. Her master's thesis will be on singing cognition.

PRESENTACIÓN: Join this dynamic, interactive workshop designed and based on learning neuroscience where you will discover the neural processes that underlie your thoughts, emotions and actions. You will learn a new model you can use on a daily basis to transform your limiting experiences and habits into positives that will unlock your voice, mind and body and enhance your creativity. There will be time for 2 singers or speakers to perform and receive immediate coaching that will develop their voice and creativity from a cognitive perspective.

RESUMEN: Únete a este taller dinámico e interactivo diseñado y basado en el aprendizaje de la neurociencia donde descubrirás los procesos neuronales que subyacen en tus pensamientos, emociones y acciones. Aprenderás un nuevo modelo útil en la vida diaria para transformar tus experiencias y hábitos limitantes en aspectos positivos que desbloquearán su voz, mente y cuerpo y mejorarán tu creatividad. Habrá oportunidad para que 2 participantes actúen y reciban asesoría inmediata que desarrollará su voz y creatividad desde una perspectiva cognitiva.

2. Exploring Transformative Methodologies for The Future of Vocal Practice and Pedagogy.

(Explorando metodologías transformadoras para el futuro de la práctica y la pedagogía vocal.)

RESPONSABLE: **Jenna Brown.**

COPRESENTADORES: **Samyukta Ranganathan, Tessa Smith-Whicker, Heather Baker, Emily Bender.**

TIPO DE PRESENTACIÓN: Paper (Ponencia).

SEMBLANZAS: JENNA BROWN is a UK-based classical mezzo-soprano and vocal coach, specialising in vocal health and singing voice rehabilitation. She is a published researcher and presents at international conferences. Her research centres on synthesising voice science and pedagogy and the exploring the philosophical, ethical and practical intersections between vocal pedagogy and clinical practice.

SAMYUKTA RANGANATHAN is an awarding-winning Indian Classical Music (ICM) singer. She is currently completing Voice Pedagogy MA. Her research aims to bridge the gap between scientific vocal technique and the oral tradition of ICM. Research areas include laryngeal registration, mechanics of ICM vocal ornamentation, and incorporating compassion into ICM pedagogy.

TESSA SMITH-WHICKER is a UK vocalist and singing teacher specialising in Jazz and 'Popular Music'. She teaches at the University of Huddersfield and is completing a Vocal Pedagogy MA focusing on person-centred practice. She is currently researching the development of assessment criteria for university level singing students.

EMILY BENDER is a community-based voice teacher, singer and choral director in the San Francisco Bay Area. She continually seeks to broaden her knowledge of

voice and is pursuing an MA in Voice Pedagogy with a dual focus on adolescent treble voices and social justice in the voice studio.

HEATHER BAKER has taught voice for over 20 years. She is a founding director of The Institute for Vocal Advancement (IVA) which trains voice teachers globally. Within IVA her work focusses on developing training and ensuring current research is examined and adapted to suit the needs of real-world practitioners.

PRESENTACIÓN: In this session you will be invited to explore how transformative methodologies can be applied to your vocal teaching, performance and research. Through presentation of five diverse, practitioner-based projects, real-world experiences will be synthesised with research to inform the future of respectful, inclusive, intersectional vocal pedagogy and practice.

RESUMEN: En esta sesión se invita a explorar cómo pueden ser aplicadas las metodologías transformativas a la enseñanza, interpretación e investigación vocal. A través de de la presentación de cinco proyectos profesionales, las experiencias diversas del mundo real se sintetizarán con la investigación, para advertir el futuro de una pedagogía y práctica vocal respetuosa, inclusiva e interseccional.

3. Una introducción a Knight-Thompson Speechwork.

RESPONSABLE: **Adi Cabral.**

COPRESENTADORES: **Josh “J” Feliciano-Sánchez Moser, Elisa Gonzales.**

TIPO DE PRESENTACIÓN: Workshop. (TALLER)

SEMBLANZAS: ADI CABRAL is an Associate Professor at the University of Nevada, Reno. They are the coauthor of “Here’s How to Teach Voice and Communication Skills to Transgender Women” and a certified teacher of Knight-Thompson Speechwork® and Fitzmaurice Voicework®. They currently serve as Directrix of EDIA+ for VASTA. Please visit www.AdiCabral.com.

J MOSER is an Assistant Professor at Kean University and Senior Consultant for the Strictly Speaking Group. J is a Certified Teacher of Fitzmaurice Voicework® and Knight-Thompson Speechwork®. They are a proud member of the Actor’s Equity Association, the Hispanic Organization of Latin Actors, and VASTA. Please visit www.JoshFSMoser.com.

ELISA GONZALES is an Assistant Professor at the University of Massachusetts Amherst. Elisa is a certified teacher of Knight-Thompson Speechwork® and Fitzmaurice Voicework®. She is a proud member of Actors’ Equity Association, VASTA, ATHE (Association for Theatre in Higher Education), and the Dramatists Guild of America. Please visit www.elisagonzales.com.

PRESENTACIÓN: En esta presentación de investigación incorporada, Adi Cabral, Josh Moser, y Elisa Gonzales ofrecerán una introducción a “Knight-Thompson Speechwork®.” Este enfoque kinestésico para estudiar el habla del actor incluirá investigaciones de la postura oral y la anatomía del habla, la prosodia y música del habla, y varias acciones del habla. Presentada completamente en español, esta será la primera oferta de este tipo que presenta esta metodología a una audiencia de hispanohablantes.

4. Dialect Training in the 21st Century: An Idiolectal approach.

(Formación dialectal en el siglo XXI.)

RESPONSABLE: **Amy Chaffee.**

COPRESENTADORES: **Rachel Hirshorn-Johnston, Samara Bay, Michael Shipley, Adriano Cabral, Douglas Honorouf, Ron Carlos, Foster Johns.**

TIPO DE PRESENTACIÓN: Paper (Ponencia).

SEMBLANZAS: AMY CHAFFEE dialect designer/coach, Associate Professor, Tulane University. Recent projects include “In From The Cold” for Netflix, “Interview With The Vampire” and “Mayfair Witches” for AMC. Associate Teacher of Fitzmaurice Voicework, accredited - Centre Artistique du Roy Hart. BFA-NYU-Tisch, MFA- Old Globe/USD. www.amychaffee.com

RACHEL HIRSHORN-JOHNSTON Associate Professor and Head of Acting & Directing at Texas Tech University. Associate Teacher of Fitzmaurice Voicework. Rachel coaches regionally in professional theatre, with private clients (corporate, government) on presentation skills and dialect modification, and performs regularly around the country and internationally. VASTA, PAVA, and AEA.

SAMARA BAY is a speech and dialect coach whose first book, *Permission to Speak: How To Change What Power Sounds Like, Starting With You*, is out now from Penguin Random House and available in 15 countries (including forthcoming translations into Spanish and Portuguese). BA: Princeton. MFA: Brown/Trinity.

MICHAEL SHIPLEY is an Assistant Professor of Voice and Acting at Utah State University. An Equity actor, director, and coach, he holds an MFA in Acting from the American Conservatory Theatre, an MS in Electrical Engineering from Stanford, and is certified in both Fitzmaurice Voicework® and Knight-Thompson Speechwork®.

ADI CABRAL is an Associate Professor at the University of Nevada, Reno. They are the coauthor of “Here’s How to Teach Voice and Communication Skills to

Transgender Women” and a certified teacher of Knight-Thompson Speechwork and Fitzmaurice Voicework. They currently serve as Directrix of EDIA+ for VASTA. Please visit www.AdiCabral.com.

DOUGLAS N. HONOROF helps actors craft and maintain vocal transformations -- regional, social generational and idiolectal. He and his global team of dialogue writers and culture consultants also support productions facing representation challenges. Doug trained at the YSD, The Actors Center and The Barrow Group and holds a Yale Ph.D. in linguistic phonetics.

RON CARLOS is a freelance voice and dialect coach and author of Introduction to Speechwork for Actors: An Inclusive Approach. Ron taught at the Yale School of Drama, Marymount Manhattan, and CCNY. Certified - Knight-Thompson Speechwork, Lead Trainer of Fitzmaurice VoiceworkR, and the Founding Coach for BoldVoice.

FOSTER JOHNS is an accent and spoken voice coach who lectures in acting, voice, and speech at the University of Michigan, Michigan State University, Wayne State University, and Washtenaw Community College. He has coached over 80 theatre productions and is a proud member of both VASTA and ATHE.

PRESENTACIÓN: A round table of speech trainers, practitioners and those who train practitioners discuss contemporary practices of dialect design and training of dialect designers. We are an international panel of practitioners and professors with a strong interest in coaching a whole person and moving away from the traditional “general dialect” approach to coaching that we were trained in.

RESUMEN: Mesa redonda en la que, instructores de habla, practicantes y formadores de instructores discuten sobre las prácticas contemporáneas de diseño dialectos, así como de la preparación de los instructores de dialecto. Conformamos un panel de practicantes y profesores con un gran interés en asesorar a cualquier persona, así como, en alejarnos de la aproximación tradicional para enseñar con la que fuimos capacitados.

5. Remembered Voice.

(La Voz recordada).

RESPONSIBLE: **Robin Christian-Mcnair**

COPRESENTADORES: **Courtney Ferguson**

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZAS: ROBIN CHRISTIAN-MCNAIR (she/hers) is an associate professor of voice, speech, and accents at UNCSA. Her recent professional coaching credits include Cabaret and Sweeney Todd at the Hangar Theater, Triad Stage and the North Carolina Symphony. She has taught voice workshops in the US and abroad. Robin has taught at Actor's Studio, Rutgers and NYU, co-chair of Voice and Speech at HB Studios, Strasburg Institute and Purchase College. She has an MFA from Mason Gross School of the Arts, and certifications in the Linklater Voice Method, Feldenkrais, and Phonetic Pillows. She is assistant faculty with Theatrical Intimacy Education, and a Member of SAG, AE, and VASTA.

COURTNEY FERGUSON. A graduate of Howard University, Courtney is a NYC based voice and speech instructor, currently on faculty at the University of Connecticut. Courtney is passionate about creating inclusive voice and speech classes. She has assisted a Joy of Phonetics speech workshop in Orkney, Scotland at the Linklater Center to a group of international students.

PRESENTACIÓN: The Remembered Voice exercise relies on breath, imagination, and memory to revive voices from your past. This exercise honors cultural heritage and guides you to remember the accents of where you're from and who you're from.

RESUMEN: The Remembered Voice, es un ejercicio que se apoya en la respiración, la imaginación y la memoria para reanimar voces de tu pasado. Este ejercicio, que honra la herencia cultural, te guiará para que recuerdes acentos de donde tú eres y de quién eres.

6. The Archetype Journey: A Pathway to Character Development and Transformation.

(El viaje del Arquetipo: un camino hacia el desarrollo y la transformación del personaje).

RESPONSABLE: **Bridget Connors.**

COPRESENTADORES: **Iveliz Martel.**

TIPO DE PRESENTACIÓN: Workshop (Taller).

SEMBLANZAS: BRIDGET CONNORS is currently an Associate Teaching Professor at the University of Washington School of Drama. She is a Designated Linklater Voice teacher, a Certified Master teacher in the performance pedagogies of Acting and Singing with Archetypes and has performed as an AEA actor for over 30 years.

IVELIZ MARTEL is a Chilean actor and student in the MFA in Acting program at the University of Washington. She has also worked as a radio journalist in Chile and earned a Master's degree in Science Journalism at Texas A&M University with the support of a Fulbright grant.

PRESENTACIÓN: In this experiential workshop we will invite participants to step into a given Archetype and explore the sounds, physicality, struggles, and desires of the Archetype's universal essence and world through story. The participants will then explore text or song while embodying the Archetype and complete the journey with a stepping out process. We will end with a sharing and discussion of the application of the work for the performing artist, and how it can further their vocal practices and pedagogy. The session will be co-presented and guided in English and Spanish.

RESUMEN: En este taller experiencial, invitaremos a los participantes a adentrarse en un Arquetipo dado para explorar sonidos, fisicalidad, conflictos y deseos de la esencia universal de los Arquetipos. Podrán explorar con un texto o canción incorporando un Arquetipo, mientras encarnan el Arquetipo y completarán el viaje

con un proceso de salida. Terminaremos con una explicación y discusión sobre la aplicación de este trabajo para el artista intérprete, y cómo puede llevar más allá la práctica y la pedagogía vocal. La sesión se llevará a cabo en inglés y en español.

7. Light down on the pre-frontal cortex, light up on spontaneity! Active Breath and the Michael Chekhov Technique

(¡Apaga la corteza prefrontal, enciende la espontaneidad! Respiración activa y la técnica de Michael Chekhov).

RESPONSABLE: **Kristi Dana.**

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZA: KRISTI DANA, Assistant Professor, Voice & Speech, Southern Methodist University. Director, Faculty, & Certified Teacher mVm Miller Voice Method; Certified Teacher Knight-Thompson Speechwork®; Certificate of Completion, Michael Chekhov Association. Action research in the Voice and Speech Review article “Unearthing ‘Vocal Transparency’: The Integration of the Miller Voice Method and Michael Chekhov Technique.”

PRESENTACIÓN: Do student actors tell you they want to get “out of their head?” But what about what is actually happening in their head?! Join Kristi Dana as she shares highlights of her action and teaching-based research in the search for the unfiltered, spontaneous expression of the character. After Kristi shares a bit about circular breathing techniques and their impact on the brain, she’ll guide participants through an embodiment of Miller Voice Method’s “Active Breath” and an integration of the Active Breath with the Michael Chekhov Acting Technique. Teachers will leave with steps in order to experiment with their own students.

RESUMEN: ¿Los estudiantes de actuación te dicen que quieren “salir de su cabeza”? Pero, ¿qué pasa con lo que realmente está sucediendo en su cabeza? Kristi Dana comparte los aspectos más destacados de su investigación basada en su propia enseñanza y búsqueda de la expresión espontánea y sin filtros del personaje. Después de compartir un poco de las técnicas de respiración circular y su impacto en el cerebro, Kristi guiará a los participantes a través de la “Respiración activa” del Método Vocal Miller Voice, y la integrará con la Técnica actoral de Michael Chekhov. Los maestros se llevarán pasos a seguir que pueden experimentar con sus estudiantes.

8. Clásicos y sudamericanidad ¿Cómo nos hacemos cargo del universo shakespeareano hoy?

RESPONSABLE: **Natalia Andrea Elgueta Arias**

TIPO DE PRESENTACIÓN: Ponencia.

MODALIDAD: Transmisión pregrabada.

DURACIÓN: 15 MINUTOS

REQUERIMIENTOS TÉCNICOS: No aplica para presentaciones pregrabadas.

SEMBLANZA: NATALIA ANDREA ELGUETA ARIAS is an Actress, researcher and voice Teacher based in Santiago, Chile. Drama degree from Universidad Católica, MA Voice Studies from Royal Central. Currently researching vocality, performativity, and public spaces, as well as performing as an actress around the concepts of gender, Shakespeare, and voice. Currently finishing my Linklater Teacher Designation.

PRESENTACIÓN: ¿Qué es un clásico cuando vienes de Sudamérica? ¿Cómo nos aproximamos de una manera interseccional al trabajo con textos europeos? ¿Qué se pierde y qué se gana con las traducciones desde otros idiomas de textos

clásicos? y más importante aún: ¿Cómo nos hacemos cargo vocal y corporalmente de estos cruces?

9. Seeing Voices

(Ver voces)

RESPONSABLE: **Luzita Fereday**

TIPO DE PRESENTACIÓN: Paper (Ponencia)

SEMBLANZA: LUZITA is an educator, researcher and dialect coach. A graduate from the BA Acting course at (RADA), Grad Dip (CSSD) and a Masters from the Western Australian Academy of Performing Arts (WAAPA). She currently teaches Voice to Acting and Music Theatre students at WAAPA. Her research and interest in the Australian voice has led to her be interviewed on the ABC Perth News, ABC Radio and Sunrise Channel 7.

PRESENTACIÓN: An essential part of the BA Acting and BA Music Theatre training at WAAPA is vocal health and the development of the voice for performance. Through laryngeal imaging the students experience working with an ENT in a live seminar and are interviewed after the event.

RESUMEN: Una parte esencial de la Licenciatura de Actuación y de la Licenciatura en Teatro Musical en WAAPA (Western Australian Academy of Performing arts) es la salud vocal y el desarrollo de la voz para la interpretación. A través de imágenes laríngeas, los estudiantes experimentarán el trabajo con un otorrinolaringólogo en un seminario en vivo y serán entrevistados después del evento.

10. How do we define biopsychosocial voice care? Integrating the theory with voice practice.

(¿Cómo definimos el cuidado biopsicosocial de la voz? Integrando la teoría con la práctica de la voz.)

RESPONSABLE: Lydia Flock

COPRESENTADORES: Luke Aldridge-Waddon, Stephen King, Hannah Smikle, Emma Finlay.

TIPO DE PRESENTACIÓN: Panel

SEMBLANZAS: LYDIA FLOCK is a voice educator, researcher, and manual therapist. Lydia runs two voice companies: Flockstars Coaching and Oxford Vocal Massage. She studied at the University of Virginia (BA Drama) and the Royal Central School of Speech and Drama (MA Music Theatre) and holds a certificate in advanced clinical massage.

LUKE ALDRIDGE-WADDON PhD CPsychol is a Clinical Psychology Trainee with Oxford Health NHS Foundation Trust. He is an Honorary Research Fellow with Brunel University London and is a Chartered Psychologist as listed with the British Psychological Society.

STEPHEN KING founded the Voice Care Centre, and is a manual therapy educator and integrative therapist. As co-founder of Vocal Health Education, he has overseen the education of over 2,000 people. Stephen has co-written Help! I've Got a Voice Problem, with further academic articles published in peer reviewed journals.

HANNAH SMIKLE is a highly experienced vocal coach, Vocal Habilitation Professional and vocalist. Having established Vocal Performance Coaching in 2010, Hannah works with performers of all stages in their career specializing in vocal health, technique and performance.

EMMA FINLAY is a vocal coach and singer and as the founder of Vocal Coach London, works with professional performers and those in training. She created the online course Vocal Confidence for performers post pandemic and is a qualified Vocal Health First Aider.

PRESENTACIÓN: Our panel presentation brings together experts-by-experience and practitioners in a dialogue about biopsychosocial voice care. This will be a reflective presentation session, with panelists sharing their views on defining a 'biopsychosocial perspective' and its implications for voice care theory and practice. The presentation content and associated discussion is co-produced by practitioners and those with lived experience of voice difficulties.

RESUMEN: La presentación de nuestro panel reúne a expertos por experiencia y profesionales en un diálogo sobre el cuidado biopsicosocial de la voz. Esta será una sesión de presentación reflexiva, con panelistas compartiendo sus puntos de vista sobre la definición de una "perspectiva biopsicosocial" y sus implicaciones para la teoría y la práctica del cuidado de la voz. El contenido de la presentación y la discusión asociada al tema son coproducidos por profesionales y personas con experiencia vividas de dificultades de la voz.

11. Inventario, experiencia sonora a partir de la autobservación corporal.

RESPONSABLE: Georgina Flores

TIPO DE PRESENTACIÓN: Calentamiento

SEMBLANZA: GEORGINA FLORES: Mi primer contacto con una clase de Voz para actuación fue con el maestro Antonio Algarra en el Centro de Arte Dramático, A.C. (CADAC), más tarde con los maestros Sonia Páramos y Bruno Bert con el grupo

Ítaca; luego en la Universidad Autónoma de México en la Facultad de Filosofía y Letras en la Carrera de Literatura Dramática y Teatro con los maestros Marcela Ruiz Lugo y Fidel Monroy. Hago una especialidad en Técnicas orgánicas para la educación de la voz con Ana María Muñoz. Más adelante, me título en la Maestría de Audición y Lenguaje en El Centro Nacional de Rehabilitación y Ortopedia. Sigo actualizándome con los maestros Torre Lapham, Luisa Huertas, Teresa Pessenti, Antonio Ocampo y Tania González. Con la inquietud de conocer más fui al sur de Francia al Centro Artístico Internacional Roy Hart (CAIRH), ahí tomé un Seminario de Creatividad Vocal. Actualmente soy docente de voz en el Instituto Nacional de Bellas Artes desde 1999, directora e investigadora de voz de manera práctica y teórica.

PRESENTACIÓN: El inventario corporal sonoro es una herramienta para lograr una autoconsciencia corporal y anímica, así como para calentar la voz. Sus bases son la Eutonía de Gerda Alexander, técnica somática que se basa en el autorreconocimiento de tensiones con el fin de trabajar cualquier actividad con la energía necesaria; en este caso con la actividad vocal.

La maestra Ana María Muñoz utiliza la herramienta del “inventario” de Eutonía para una autoobservación antes del trabajo vocal.

Por mi lado, uní dos ejercicios: el inventario y el masaje vocal, creando estos inventarios sonoros donde se complementa con imágenes que motive al viaje de la sonoridad que acompaña a la autopercepción corporal.

12. Prayers of blue ancestor depth: using Black/Indigenous feminisms to echolocate liberatory voicework

(Oraciones de profundidad ancestral: usar los feminismos negros/indígenas para ecolocalizar el trabajo liberador de la voz).

RESPONSABLE: **Amy Ginther**

TIPO DE PRESENTACIÓN: Paper/ Workshop (Taller / Ponencia)

SEMBLANZA: AMY (she/they) is an assistant professor at UCSC, a graduate of the RCSSD Voice Studies program, and a Knight-Thompson Speechwork® teacher who has lived, taught, and performed in the US, Europe, Asia, and South America. Her edited volume Stages of Reckoning: Antiracist and Decolonial Actor Training is available now.

PRESENTACIÓN: How do we move from conversations about antiracist, decolonial, and trauma-informed theory into sustainable transformation to our voice pedagogies in practice? This session offers Black intersectional feminism, namely from Alexis Pauline Gumb's "Undrowned" as a framework to adapt current Eurocentric practices that have caused harm through effacing student identities, ancestors, and living communities. Participants will leave with a better understanding of how Black and Indigenous ways of thinking/being/knowing can destabilize our ideas of the body and voice as they relate to land and other species and learn applications of some of Gumb's research tenants (ie: listen, breathe, remember, practice, collaborate, be vulnerable, be present, be fierce, etc.) to use in their own teaching practice.

RESUMEN: ¿Cómo pasamos de las conversaciones sobre la teoría antirracista, decolonial y basada en el trauma a la transformación sostenible de nuestras pedagogías de la voz en la práctica? Esta sesión ofrece el feminismo negro interseccional, a saber, de "Undrowned" de Alexis Pauline Gumb como marco para adaptar las prácticas eurocéntricas actuales que han causado daño al borrar las identidades de los estudiantes, los ancestros y las comunidades vivas. Los

participantes se irán con una mejor comprensión de cómo las formas de pensar/ser/saber de los negros e indígenas pueden desestabilizar nuestras ideas del cuerpo y la voz en su relación con la tierra y otras especies y aprenderán las aplicaciones de algunos de los principios de la investigación de Gumb (es decir: escuchar, respirar, recordar, practicar, colaborar, ser vulnerable, estar presente, ser fiero, etc.) para utilizar en su propia práctica docente.

13. Inclusivity in Vocal Pedagogy

(Inclusividad en la Pedagogía Vocal)

RESPONSABLE: **Rudolf Hendrikx**

TIPO DE PRESENTACIÓN: Paper (Ponencia)

SEMBLANZA: RUDOLF HENDRIKX is a performer, voice coach and yoga teacher. He holds a Bachelor of Performing Arts from the Western Australia Academy of Performing Arts (WAAPA) and an MFA in Voice Studies from the National Institute of Dramatic Art (NIDA). As a performer Rudolf has worked in Europe, Australia, New Zealand and the UAE. He toured with The Very Hungry Caterpillar Show and Earth's Prehistoric World throughout Australia and performed at the World Expo in Dubai. As a Voice Coach and teacher of performance and puppetry Rudolf worked with Midnight Feast Theatre Company, NIDA and Actors Centre Australia (ACA), and in South Africa with the University of Pretoria, Tshwane University of Technology and the University of Capetown. Rudolf has recently completed the Lessac Kinesensic Intensive in South Africa and is looking forward to becoming a certified Lessac trainer.

PRESENTACIÓN: Inclusivity in Vocal Pedagogy; how to diversify our teaching environments and celebrate the unique sounds that we make, rather than align them to a standard that is familiar to the "native Anglophone" 'abled bodied' listener.

RESUMEN: Inclusividad en Pedagogía Vocal; cómo diversificar nuestros entornos de enseñanza y celebrar los sonidos únicos que hacemos, en lugar de alinearlos con un estándar que es familiar para el oyente "occidental" "sin discapacidad".

14. Voice in the Virtual Studio – Learnings from teaching BFA & MFA Actors online in NYC & Melbourne

(La voz en el Estudio Virtual: aprendizajes de la enseñanza en línea para actores de Licenciatura y Maestría en Artes en Nueva York y Melbourne)

RESPONSABLE: **Amy Hume**

COPRESENTADORES: **Alba Quezada.**

TIPO DE PRESENTACIÓN: Paper (Ponencia)

SEMBLANZAS: AMY HUME is Lecturer in Theatre (Voice) at the Victorian College of the Arts (VCA) at the University of Melbourne and a voice and dialect coach for theatre and screen. Amy previously taught voice at the National Institute of Dramatic Art (NIDA). She facilitates voice training across a range of industries and government organisations.

ALBA QUEZADA, a 2014 recipient of the Distinguished Teaching Award at The New School, was designated in 2012 as a Linklater teacher. She has taught voice/speech/singing for 23 years at three institutions in New York City. She performed principal roles with opera, musical theatre companies throughout the USA, Europe, and on Broadway.

PRESENTACIÓN: Hear learnings and findings from the virtual studios of two teachers from opposite sides of the world: Alba Quezada from New York and Amy Hume from Melbourne. We will look at the possibility that, in the investigation of teaching spoken voice to pandemic-era cohorts online, an alternative paradigm of learning has been discovered that lends itself to actor-training in the 21st century.

RESUMEN: Escucharán los aprendizajes y hallazgos de los estudios virtuales de dos maestras de lados opuestos del mundo: Alba Quezada de Nueva York y Amy Hume de Melbourne. Examinaremos la posibilidad de que, en la investigación de la enseñanza de la voz hablada a grupos en línea de la era de la pandemia, se haya descubierto un paradigma alternativo de aprendizaje que se preste a la formación de actores en el siglo XXI.

15. A Performing Artist's Pilates Practice

(La práctica de Pilates de un intérprete)

RESPONSABLE: **Larissa Kelloway**

COPRESENTADORES: **Kimberley Cohan**

TIPO DE PRESENTACIÓN: Warm up (Calentamiento)

SEMBLANZAS: Dr LARISSA KELLOWAY is a conservatory trained musical theatre performer and educator. Using her PhD research, she teaches artist's tools to enhance vocal production, instrument optimization, and injury prevention/rehabilitation. As a passionate performing arts researcher, Larissa believes that high quality research supports pedagogical practices, enhances student learning, and champions career longevity.

KIMBERLEY COHAN (she/her/hers) is familiar to the VASTA community as the Director of Operations. Kimberley graduated with a Bachelor of Arts in Music from the University of California Santa Cruz, and works as a performer and teaching artist. Pilates has been a part of Kimberly's life since 2018.

PRESENTACIÓN: This session will introduce the practical application of the Pilates method as an adjunct practice that supports efficient vocal production and postural control. Participants will be walked through around 24 exercises from the traditional

Pilates repertoire or an appropriate modification, and encouraged to explore the application of the method in their body. Participants will leave the session warmed-up, physically and mentally, and be well poised to engage in a day of learning and professional connections.

RESUMEN: Esta sesión presentará la aplicación del método Pilates como una práctica complementaria que apoya la producción vocal eficiente y el control postural. Se guiará a los participantes a través de alrededor de 24 ejercicios del repertorio tradicional de Pilates o una modificación apropiada, y se les alentará a explorar la aplicación del método en su cuerpo. Los participantes saldrán de la sesión preparados, física y mentalmente, y en condiciones para participar en un día de aprendizaje y conexiones profesionales.

**16. Bridging the Divide Between Embodied Voice and Technology:
Mapping New Pedagogies in Theatre and Singing**

(Cerrando la brecha entre la voz incorporada y la tecnología: mapeo de nuevas pedagogías en el teatro y el canto)

RESPONSABLE: **Melissa Morgan**

COPRESENTADORES: **Shannon Holmes**

TIPO DE PRESENTACIÓN: Paper (Ponencia)

SEMBLANZAS: Dr. SHANNON HOLMES is a theatre artist, singer, writer, scholar and educator. With a PhD in Theatre and Drama Studies from University of Birmingham UK she has trained in a broad range of vocal and acting techniques. She is currently an Assistant Professor of Theatre at the University of Regina.

Dr. MELISSA MORGAN is the interim Head of Music and Assistant Professor of Choral Music at the University of Regina. An active conductor, she is frequently

asked to serve as a guest conductor, adjudicator, and clinician with choirs throughout Canada. For more information about her please visit: www.classicmel.ca

PRESENTACIÓN: The pandemic teaching experience revealed that technology can provide the opportunity to engage students from a variety of socioeconomic means and in turn, allows for a more level playing field for any person who desires to study voice. This presentation will reveal our resulting pedagogical strategies and our current journey in creating an Open Educational Resource (OER) pressbook for theatre and singing artists. The goal of this project is to create an accessible, engaging, interactive resource for students to build agency over their vocal development both as singing and theatre specialists. As lead researchers of the Voice Mapping Lab, we strive to forge new innovations in interdisciplinary voice practices.

RESUMEN: La experiencia de enseñanza durante la pandemia reveló que la tecnología puede brindar la oportunidad de involucrar a estudiantes de diversos medios socioeconómicos y, a su vez, permitir igualdad de condiciones para cualquier persona que desee estudiar voz. Esta presentación revelará el resultado de nuestras estrategias pedagógicas y el momento actual de la creación de Open Educational Resource (OER), un dispositivo de pressbook para artistas de teatro y canto. El objetivo de este proyecto es crear un recurso accesible, atractivo e interactivo para que los estudiantes tengan agencia sobre su desarrollo vocal como especialistas en canto y en teatro. Como investigadoras principales del Voice Mapping Lab, nos esforzamos por forjar nuevas innovaciones en las prácticas de voz interdisciplinarias.

17. Bilingual Warm-up

(Calentamiento biligüe)

RESPONSABLE: **Antonio Ocampo-Guzmán**

TIPO DE PRESENTACIÓN: Warmup (Calentamiento)

SEMBLANZA: ANTONIO OCAMPO-GUZMAN is the current President of VASTA. He is an Associate Professor and Chair of the Department of Theatre at Northeastern University in Boston, MA. Antonio trained with Teatro Libre in his native Bogota, Colombia and has an MFA in Directing and a Graduate Diploma in Voice from York University, Toronto. He is a Designated Linklater Teacher and is the author of La Liberación de la Voz Natural: El Método Linklater (UNAM, 2010).

PRESENTACIÓN: Bilingual Voice & Body Warm-Up

RESUMEN: Calentamiento de voz y cuerpo, bilingüe.

18. The Inspired Voice: Difficult conversations with the Gen Z Covid Generation

(La voz inspirada: conversaciones difíciles con la generación Gen Z Covid)

RESPONSABLE: **Susan Patrick Steinfeldt**

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZA: SUSAN PATRICK STEINFELDT is an associate professor/voice specialist, in the School of Theater and Dance SIU. She has performed in regional theaters, Off Broadway and Berlin. Vocal Coaching and workshops include Off Broadway, regional theater, ESPN, AIG, England, Singapore, Montreal, and Berlin.

PRESENTACIÓN: Returning into live theater from a Global Pandemic has presented worldwide challenges to the fledging performance artist. Participants will compare talking points for struggling Gen Z actors, and they will experience interactive exercises and activities which create a sense of community, trust and playfulness. Participants will participate in an exercise in self exploration and goal setting and finding “one’s voice” toward personal success. Participants must arrive with a sense of childlike playfulness.

RESUMEN: Regresar al teatro en vivo después de una pandemia global ha presentado desafíos mundiales para el artista de performance en ciernes. En este taller los participantes compararán los puntos de discusión acerca la lucha de los actores de la Generación Z. Los participantes experimentarán ejercicios y actividades interactivas que generen un sentido de comunidad, confianza y alegría. Realizarán un ejercicio de autoexploración y establecimiento de metas para encontrar "la voz de uno" hacia el éxito personal. Los participantes deben llegar con una sensación de alegría infantil.

19. Celebrating Bilingual and Multilingual Individuals through Intentional Curriculum Planning

(Celebrando a las personas bilingües y multilingües a través de la planificación curricular consciente)

RESPONSABLE: Ann Marie Pollard

COPRESENTADORES: Alex Plascencia y otros por definir.

TIPO DE PRESENTACIÓN: Panel

SEMBLANZAS: ANN MARIE is an Assistant Professor of Practice at the UNL. She holds an MFA from the Royal Central School and an MM in Vocal Performance from Texas Tech University. Through her private studio, Voice: Realized, she supports

and empowers people of all professions to come into the fullest expression of their physical and vocal presence. Learn more at voicerealized.com.

PRESENTACIÓN: A panel presentation and discussion on curating opportunities for bilingual and multilingual students. Hear from actor trainers on how they integrate opportunities for students who are bilingual and multilingual into their actor training curricula. In this conversation, take part in identifying a goal you have for your coaching, learn how to find support through VASTA's network, and hear about strategies for implementing it intentionally.

RESUMEN: Un panel de discusión sobre oportunidades para estudiantes bilingües y multilingües. Escuche a formadores de actores sobre cómo integran en sus planes de estudio, oportunidades para estudiantes bilingües y multilingües. Participe en esta conversación, para saber identificar un objetivo en su entrenamiento, aprenda cómo encontrar apoyo a través de la red de VASTA y conozca las estrategias para implementarlo en su actividad profesional.

20. Implied nasality in the Use of the Tilda by Character Gender and Status in Salviani's La Ruffiana

(Nasalidad implícita en el uso de la tilde por carácter, género y estatus en La Ruffiana de Salviani)

RESPONSABLE: Artemis Preeshl

TIPO DE PRESENTACIÓN: Paper (Ponencia)

SEMBLANZA: Fulbright Senior Theatre Specialist ARTEMIS PREESHL directs, and teaches dialects and performance. Voice and Speech Review published her articles, "Virtual Voice," "Gullah-Geechee Accents in English on Sapelo and Daufuskie Islands," "Yat, Uptown, and Cajun Accents," and "American Elizabethan: Sea Island Residents Talk." SAG-AFTRA Local Board AEA SDC MFA Drama EdD.

PRESENTACIÓN: In the Early Modern Italian comedy, *La Ruffiana*, Salviano sometimes replaces nasals /m/ and /n/ and the phthong /e/ with a tilde. The use of tilde in the text empowers servants to refute their employers' unequitable demands. This new translation foregrounds the power and wit of women in would-be Early Modern marriage market.

RESUMEN: En la comedia italiana, *La Ruffiana*, Salviano a veces reemplaza las /m/ y /n/ nasales y el sonido /e/ con una tilde. El uso de tilde en el texto faculta a los sirvientes para refutar las demandas inequitativas de sus empleadores. Esta nueva traducción pone en primer plano el poder y el ingenio de las mujeres en el mercado matrimonial de la Edad Moderna.

21. El verso en el cuerpo. Embodying the verse.

RESPONSABLE: **Oscar Quiroz**

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZA: OSCAR QUIROZ is an MFA acting candidate at Michigan State University. He served as a voice teacher in the National School of Dramatic Art of Honduras for 7 years. He holds a diploma in voice studies by CEUVOZ and a bachelors in theatre from the University of Guadalajara, México.

PRESENTACIÓN: Explore the richness of Hispanic golden age drama, practice strategies to embody the complex imagery of these historical texts, and meet the demands of Spanish verse. Despite her proven mastery of poetry and drama, the works of Sor Juana, and other Mexican playwrights of her time, have been largely overlooked outside of the Hispanic world in favor of European writers of the same time. This workshop will serve as an invitation to expand the so called classical canon beyond Europe. Additionally, many of the exercises presented will be

permeated by my own experience as an artist and educator in Honduras, which will allow participants to gain insight of the techniques used by contemporary central American theatre makers to embody language and perform these texts onstage, exposing participants to forms and views around voice and theatre from other latitudes.

RESUMEN: Explore la riqueza del Siglo de Oro Español, poniendo en práctica estrategias para encarnar las complejas imágenes de estos textos históricos y satisfacer así, las demandas del verso en español. A pesar de su probado dominio de la poesía y el teatro, las obras de Sor Juana y otros dramaturgos mexicanos de su tiempo han sido en gran parte ignorados fuera del mundo hispano a favor de los escritores europeos de la misma época. Este taller servirá como una invitación para expandir el llamado canon clásico más allá de Europa. Además, muchos de los ejercicios presentados estarán impregnados de mi propia experiencia como artista y educador en Honduras, lo que permitirá a los participantes conocer las técnicas utilizadas por los creadores de teatro centroamericanos contemporáneos para incorporar el lenguaje y representar estos textos en el escenario, exponiendo a los participantes a formas y miradas en torno a la voz y el teatro de otras latitudes.

22. Performing Shakespeare: Voice, Movement and Intersectionality

(Interpretando a Shakespeare: voz, movimiento e interseccionalidad)

RESPONSABLE: Marie Ramirez Downing

COPRESENTADORES: Sheila Bandyopadhyay

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZAS: MARIE RAMIREZ DOWNING is an Assistant Professor of Theatre Arts at Sonoma State University. She has an M.F.A. in Acting from DePaul University, a B.A. in Theatre Arts, Acting from CSU Fresno. She is a Designated

Linklater Teacher. Marie is also Voice Faculty at Shakespeare & Company in Lenox, MA.

SHEILA BANDYOPADHYAY is Director of Actor Training at Shakespeare & Company. She was Head of the Professional Training Program at Dell'Arte International and Head of the Movement at the American Academy of Dramatic Arts (NYC). BA, Theatre Arts, Dell'Arte International, NYU Gallatin, Master's in Movement/Physical Performance, ATNYC's Alexander Technique Certified.

PRESENTACIÓN: We will explore how voice and movement instructors can engage mindfully with students/actors of diverse backgrounds (gender, culture, race, neurodivergence) by examining intersectionality and adjust our voice and movement scripts to become more inclusive. We will share ideas about how to help actors connect to Shakespeare's texts while acknowledging physical and vocal habits can manifest in the body out of ideas about ourselves in the world. This physical exploration will be guided by Trish Arnold Swing teacher/Alexander Certified teacher Sheila Bandyopadhyay and Marie Ramirez Downing - Linklater Voice teacher.

RESUMEN: Exploraremos cómo los instructores de voz y movimiento pueden interactuar conscientemente con estudiantes/actores de diversos orígenes (género, cultura, raza, neurodivergencia) examinando la interseccionalidad y ajustando nuestros guiones de voz y movimiento para ser más inclusivos. Compartiremos ideas sobre cómo ayudar a los actores a conectarse con los textos de Shakespeare mientras reconocemos que los hábitos físicos y vocales pueden manifestar en el cuerpo, ideas sobre nosotros mismos en el mundo. Esta exploración física será guiada por la profesora Sheila Bandyopadhyay, maestra de Trish Arnold Swing/profesora certificada por Alexander y Marie Ramirez Downing - profesora Linklater Voice.

23. Intentional Co-Evolution: Towards an Impact-Aware, Collaborative Voice Pedagogy

(Coevolución intencionada: hacia una pedagogía de la voz colaborativa y consciente del impacto)

RESPONSABLE: **Ashleigh Reade**

COPRESENTADORES: **Jeremy Sortore, Anne Thibault Geen, Michael Shipley.**

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZAS: ASHLEIGH READE, Assistant Professor of Voice and Speech, Boston University. Teaching: Assistant Professor of Theater, Boston Conservatory, Harvard Extension/Summer School, Dean College, Salem State University. Masterclasses: Loyola Marymount, Boston Conservatory, Harvard University, Broadway Artist's Alliance, Lyric Stage, M.X.A.T. Associate Teacher Fitzmaurice Voiceworktm. MFA Harvard/M.X.A.T.

PENDIENTES LAS DEMÁS SEMBLANZAS

PRESENTACIÓN: This workshop suggests a possible framework for considering the impact of our work within a consent-based and identity-sustaining learning environment. Our hope is to make space for actionable steps that center intersectional inclusivity in voice and speech training, and attempt to make conscious our unconscious biases.

RESUMEN: Este taller sugiere un posible marco de trabajo para considerar el impacto de nuestra práctica en un entorno de aprendizaje basado en el consentimiento y el respeto a la identidad. Nuestra esperanza es abrir espacio a acciones que centren la inclusión interseccional en el entrenamiento de la voz y el habla, e intentar hacer conscientes nuestros prejuicios inconscientes.

24. Remote Multinational Teams: Inclusive Practices for Trainers

(Equipos Multinacionales Remotos: Prácticas Inclusivas para Formadores)

RESPONSABLE: **Melissa Reed**

TIPO DE PRESENTACIÓN: Paper. (Ponencia)

SEMBLANZA: MELISSA REED is a trainer based in Karlsruhe, Germany working with multinational companies and startups. She offers group learning events focused on presentation skills, inclusive communication for teams using multiple Englishes, storytelling, and stage presence. She holds a MFA in Acting from the University of South Carolina.

PRESENTACIÓN: Are you curious about international corporate voice coaching? Dive into best practices for working remotely with global teams from an EU-based member working with corporate and startup clients.

RESUMEN: ¿Tiene curiosidad por dar asesorías de voz a nivel corporativo internacional? Sumérjase en las mejores prácticas para trabajar de forma remota con equipos internacionales, por parte de un miembro con sede en la UE que trabaja con clientes corporativos y de primera vez.

25. Breath and Text: Voice and Acting Pedagogy

(Respiración y Texto: Pedagogía de la Voz y la Actuación)

RESPONSABLE: **Michael Shipley**

COPRESENTADORES: **Ashleigh Reade, Matt Koenig.**

TIPO DE PRESENTACIÓN: Workshop. (Taller)

SEMBLANZAS: MICHAEL SHIPLEY is an Assistant Professor of Voice and Acting at Utah State University. An Equity actor, director, and coach, he holds an MFA in Acting from the American Conservatory Theatre, an MS in Electrical Engineering from Stanford University, and is certified in both Fitzmaurice Voicework® and Knight-Thompson Speechwork®.

ASHLEIGH READE is an Assistant Professor of Theater at Boston University. She is an interdisciplinary theater educator and performer, specializing in voice, speech, text, and accent work whose research focuses on an anti-oppressive vocal pedagogy that centers application, acting to voice connection, and the actor's lived experience as the fuel for dynamic vocal variety. In addition to pursuing a certification in Knight-Thompson Speechwork®, she received her MFA from Harvard University/M.X.A.T., a Certificate in Classical Acting from LAMDA, and is a Certified Associate Teacher of Fitzmaurice Voicework®.

MATT KOENIG is an Assistant Professor of Theatre at Utah Tech University in St. George, Utah, who is currently performing with the Lake Tahoe Shakespeare Festival. He holds an MFA from UC Irvine where he studied both Fitzmaurice Voicework® and Knight-Thompson Speechwork®, in which he recently certified.

PRESENTACIÓN: In many academic environments, voice and acting skills are taught at separate times in separate spaces. Due to time constraints and other factors, the facets of performance related to voice seem to be relegated to coaching sessions separate from the primary rehearsal. This division can make integrating

skills challenging. If breath and thought/impulse are inextricably linked in life, how can we foster this link in actor training so that it is easily accessible when “living in imaginary circumstances?”

RESUMEN: En muchos entornos académicos, las habilidades de voz y actuación se enseñan en momentos y espacios separados. Debido a limitaciones de tiempo y otros factores, las facetas de la interpretación relacionadas con la voz parecen estar relegadas a sesiones de entrenamiento separadas del ensayo. Esta división puede hacer que integrar dichas habilidades sea un desafío. Si la respiración y el pensamiento/impulso están inextricablemente vinculados en la vida, ¿cómo podemos fomentar este vínculo en la formación de actores para que sea fácilmente accesible cuando “viven en circunstancias imaginarias”?

26. Publishing in the Voice and Speech Review

(Publicación en Voice and Speech Review)

RESPONSABLE: **Shannon Vickers**

TIPO DE PRESENTACIÓN: Workshop (Taller)

SEMBLANZA: SHANNON VICKERS, is Professor of Theatre Voice in the Faculty of Arts at the University of Winnipeg. She is an interdisciplinary artist-scholar with publications ranging from prolific research-creation in professional theatres across Canada, to impactful scholarship. Shannon has provided voice, text, and dialect coaching for theatrical productions across Canada, including 21 productions for Royal Manitoba Theatre Centre, Canada’s largest regional theatre. She is the recipient of The Dudley Knight Award for Outstanding Vocal Scholarship. The first season of her research podcast, Voicing Creativity, mobilizes research and artistry from leaders in the Arts and Humanities across Canada. She is the Editor of the Voice and Speech Review. Shannon is a member of Voice and Speech Trainers Association (VASTA), Association for Theatre in Higher Education (ATHE),

Canadian Association of Theatre Research (CATR), Canadian Association of Learned Journals (CALJ), and Council of Editors of Learned Journals (CELJ).

PRESENTACIÓN: Publishing in the Voice and Speech Review is a workshop modelled after Rocky's yearly conference presentation and will focus on an overview of journal, the various sections that authors can contribute writing to, great places to begin (spoiler alert - book reviews), and resources to encourage potential authors to contribute to the journal.

RESUMEN: "Publicar en Voice and Speech Review" es un taller inspirado en la presentación de Rocky, en la conferencia anual; y se centrará en una descripción general de la revista, las diversas secciones en las que los autores pueden contribuir escribiendo, excelentes lugares para comenzar (alerta de spoiler: reseñas de libros) y recursos para animar a los autores potenciales a contribuir con la revista.

27. Research Capacity Development for Artist-Scholars

(Capacitación en Investigación para Artistas-Académicos)

RESPONSABLE: **Shannon Vickers**

TIPO DE PRESENTACIÓN: Panel

SEMBLANZA: SHANNON VICKERS, is Professor of Theatre Voice in the Faculty of Arts at the University of Winnipeg. She is an interdisciplinary artist-scholar with publications ranging from prolific research-creation in professional theatres across Canada, to impactful scholarship. Shannon has provided voice, text, and dialect coaching for theatrical productions across Canada, including 21 productions for Royal Manitoba Theatre Centre, Canada's largest regional theatre. She is the recipient of The Dudley Knight Award for Outstanding Vocal Scholarship. The first season of her research podcast, Voicing Creativity, mobilizes research and artistry from leaders in the Arts and Humanities across Canada. She is the Editor of the

Voice and Speech Review. Shannon is a member of Voice and Speech Trainers Association (VASTA), Association for Theatre in Higher Education (ATHE), Canadian Association of Theatre Research (CATR), Canadian Association of Learned Journals (CALJ), and Council of Editors of Learned Journals (CELJ).

PRESENTACIÓN: Participants will gain insights of a traditional research project from start to finish, and will explore how this framework can be creatively adapted to include arts-based methodologies, approaches, and expertise towards publication. The aim of this presentation is to encourage everyone to engage in research projects and to support publications from artist-scholars in the Voice and Speech Review journal.

RESUMEN: Los participantes obtendrán información sobre un proyecto de investigación tradicional de principio a fin y explorarán cómo este marco puede adaptarse creativamente para incluir metodologías, enfoques y experiencia basados en las artes para la publicación. El objetivo de esta presentación es animar a todos a participar en proyectos de investigación y apoyar las publicaciones de artistas académicos en la revista Voice and Speech Review.

28. The Empowered Actor's Vocal Cool-Down: A collaborative exploration and cultural exchange

(El enfriamiento vocal del actor empoderado: una exploración colaborativa e intercambio cultural)

RESPONSABLE: Alexandra Whitham

COPRESENTADORES: Brittany Bara

TIPO DE PRESENTACIÓN: Paper. (Ponencia)

SEMBLANZAS: ALEXANDRA WHITHAM is the Discipline Leader and Voice Lecturer at Te Whare Wānanga O Wairaka/ Unitec Institute of Technology in

Auckland, Aotearoa/ New Zealand. She teaches BA Acting students, directs theatre, and dialect coaches for stage and screen. TRAINING: AIT Arts: Adv. Dip; Flinders University: BA; Royal Central School of Speech and Drama: MA; Linklater Voice Designation.

BRITTANY BARA is a Designated Linklater Teacher and Assistant Professor of Theatre and Music Theatre at Viterbo University in La Crosse, Wisconsin, USA. TRAINING: BFA in Musical Theatre from Emerson College in Boston, MA; MFA in Performance Pedagogy from the University of Pittsburgh. For more information, please visit www.brittanybara.com

PRESENTACIÓN: The voice classroom often prepares training actors with warm-up techniques that get them ready for performance. But what about a healthy vocal practice for after the show? Historically, less emphasis has been placed in vocal training on the why and how of cooling-down after a big vocal event. This lively 45-minute pre-recorded virtual presentation will critically examine the role and importance of effective vocal cool-down practices for actors within the unique cultural contexts of two drama schools; one in Wisconsin, USA and, and one in Auckland, Aotearoa/ New Zealand. Particular consideration will be given to issues of diversity, equity, and inclusion. Practical cool-down strategies and exercises will be offered for viewers to experience in real time with the recording, and later adapt for their own practice if they wish.

RESUMEN: En la clase de voz a menudo se prepara a los actores en formación con técnicas de calentamiento que los disponen para la actuación. Pero, ¿qué tal una práctica vocal saludable para después del show? Históricamente, se ha puesto menos énfasis en el por qué y el cómo enfriarse después de un gran evento vocal. Esta animada presentación pregrabada de 45 minutos examinará críticamente el papel y la importancia de las prácticas efectivas de enfriamiento vocal para los actores dentro de los contextos culturales únicos de dos escuelas de teatro; uno en Wisconsin, EE. UU. y otro en Auckland, Aotearoa/ Nueva Zelanda. Se prestará

especial atención a las cuestiones de diversidad, equidad e inclusión. Se ofrecerán estrategias y ejercicios prácticos de enfriamiento para que los espectadores experimenten en tiempo real con la grabación y luego se adapten a su propia práctica si así lo desean.