

Dr Rose Whyman BA, MA, PhD

Senior Lecturer in Drama and Theatre Arts

[Department of Drama and Theatre Arts \(/schools/edacs/departments/drama/index.aspx\)](/schools/edacs/departments/drama/index.aspx)

Contact details

Telephone **+44 (0)121 414 6005 (tel:+44 121 414 6005)**

Email r.whyman@bham.ac.uk (<mailto:r.whyman@bham.ac.uk>)

The Old Library (SOVAC)
998 Bristol Road
Selly Oak
Birmingham
B29 6LG



About

I have lectured here in the Department of Drama and Theatre Arts since 2003 and my main teaching and research interests are in actor-training and Russian Theatre.

Qualifications

I qualified as a teacher of the Alexander Technique with the **Professional Association of Alexander Teachers**. (<http://www.paat.org.uk/>)

Biography

Before my academic career, I worked in community and experimental theatre in London and the West Midlands, most recently with Open Theatre Company and with Hocus Pocus Theatre Company. My training includes work with members of Grotowski's Teatr Laboratorium and with Augusto Boal.

Teaching

I have been teaching in the Department since 2000. I teach on a number of core study and practical modules, specialising in Russian Theatre. I teach the study options 'The Dark Comedy' and 'Russian Theatre, Culture and Revolution'. I convene the first year Theatre Practice module and teach a course on Stanislavsky. My book *Stanislavski- the Basics*, (Routledge 2012) is a manual on the system used on the course. I have also taught the second year practical options Theatre Praxis and Theatre Lab and Alexander Technique for Performers and teach part of Theatre and Cultural Politics, the second year core option.

Postgraduate supervision

I am currently supervising several postgraduate students and welcome enquiries about research into actor-training, Anton Chekhov and Russian and East European Theatre of the first part of the twentieth century and theatre and science.

Research

My current research is into actor training and Russian theatre history. My book entitled 'The Stanislavsky System of Acting; Legacy and Influence in Modern Performance' was published by Cambridge University Press in 2008. It discusses the development and scientific basis of the actor training methods of Stanislavsky and compares the system with the methods of Meyerhold and Mikhail Chekhov. I aim to develop this work in the future, focussing on contemporary approaches to movement and voice in actor-training, particularly the Alexander Technique.

My book 'Anton Chekhov', a monograph for the Routledge Modern and Contemporary Dramatists series was published in 2010.

I read Russian fluently and make regular visits to Moscow to undertake archival research. I also visit Russia and Poland to run community arts projects.

Research interests

- Actor training
- Russian theatre history

Other activities

Conference papers

- 'Citizenship, Theatre and Learning Disability', paper presented at International Federation for Theatre Research Conference, Washington D.C. July 2005
- 'Theatre, Learning Disability and the Idea of the Simpleton', paper presented at British Association of Dramatherapists Conference, September 2005
- 'The Actor's Second Nature –Stanislavski and William James', Modernism and Theatre: New Perspectives, University of Birmingham, April 2007
- 'The Actor's Creativity and the Laboratory', Performing Science Seminar, University of Birmingham, July 2008
- 'The Actor – an Emotional Machine. A comparison of Michael Chekhov's method of acting with Stanislavsky's system and Meyerhold's Biomechanics' paper given at CNRS conference, Mikhail Tchekov. Du Théâtre au Cinéma. De Moscou à Hollywood, Paris, 2007
- 'The Actor's Creativity and the Laboratory' *Performing Science: Drama, Literature, and History*, University of Birmingham 'Countercultural Art in Russia since Perestroika' paper presented at Overcoming Dictatorships Conference, University of Birmingham, 2008
- 'Problematic influences of scientific ideas on movement pedagogy in revolutionary Russia' paper presented at Conference of Research into Dance, University of Leicester, 2009
- 'Science, Censorship and Theatrical Performance in Russia', paper presented at Federation for Theatre Research Conference, Lisbon, 2009

Administrative roles

I am undergraduate plagiarism officer for the School of English, Drama and American and Canadian Studies and examinations officer and visiting lecturer co-ordinator in the Department.

Publications

Selected publications

- *Stanislavski - the Basics* (2012) London: Routledge
- *Anton Chekhov* (2010) London: Routledge
- 'L'acteur, la machine emotionelle' in *Mikail Tchekhov/ Michael Chekhov. De Moscou à Hollywood. Du Théâtre au cinéma*. Paris: L'Entretiens, collection Les Voies de l'acteur, 2009
- Chekhov's Seagull and Schopenhauer's Poodle' *Drama i Teatr*, VII, Tver, 2009
- *The Stanislavsky System of Acting; legacy and influence in modern performance*, Cambridge University Press, 2008
- 'The Actor's Second Nature –Stanislavski and William James', *NTQ* 90, 2007
- 'Theatre, Learning Disability and the Idea of the Simpleton', *Dramatherapy Journal*, Spring issue. 2006
- 'Delsarte, Prince Sergei Volkonski and Michael Chekhov' article in *Mime Journal*, 2005, co-written with Dr George Taylor

[Privacy](#) | [Legal](#) | [Cookies and cookie policy](#) | [Accessibility](#) | [Site map](#) | [Website feedback](#) | [Charitable information](#)

© University of Birmingham 2015

