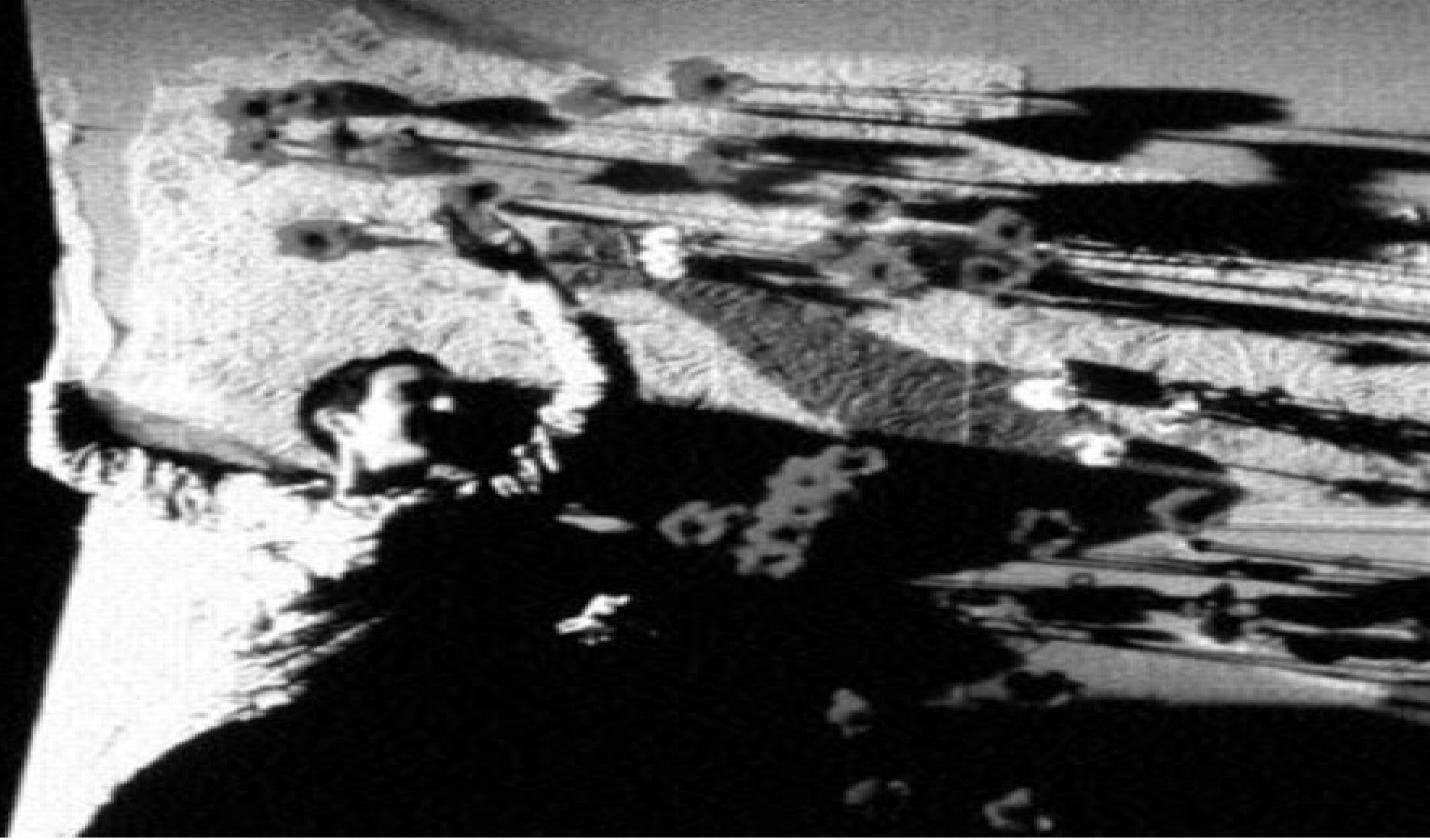


J A C Q U E S
LECOQ

AND THE BRITISH THEATRE

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Jacques Lecoq And British Theatre

**Jane Milling, Peter Thomson, Baz
Kershaw, Joseph Walter Donohue (Jr.)**

Jacques Lecoq And British Theatre:

Jacques Lecoq and the British Theatre Franc Chamberlain, Ralph Yarrow, 2013-07-04 Jacques Lecoq and the British Theatre brings together the first collection of essays in English to focus on Lecoq's school of mime and physical theatre. For four decades at his school in Paris Jacques Lecoq trained performers from all over the world and effected a quiet evolution in the theatre. The work of such highly successful Lecoq graduates as Theatre de Complicite, The Winter's Tale with the Royal Shakespeare Company and The Visit, The Street of Crocodiles and The Causcasian Chalk Circle with the Royal National Theatre has brought Lecoq's work to the attention of mainstream critics and audiences in Britain. Yet Complicite is just the tip of the iceberg. The contributors to this volume, most of them engaged in applying Lecoq's work, chart some of the diverse ways in which it has had an impact on our conceptions of mime, physical theatre, actor training, devising, street theatre and interculturalism. This lively even provocative collection of essays focuses academic debate and raises awareness of the impact of Lecoq's work in Britain today. *Jacques Lecoq and the British Theatre* Franc Chamberlain, Ralph Yarrow, 2000

Research and Development in British Theatre Tom Cantrell, Katherine Graham, Karen Quigley, Mark Love-Smith, 2025-05-29 This is the first book to explore the rich range of research and development R D practices in contemporary British theatre-making. Featuring chapters by internationally recognised researchers as well as interviews with innovative theatre-makers, this book analyses the work of some of the most exciting theatre companies in Britain. This collection draws on conversations with Selina Thompson, Rosie Elnile, Third Angel and many others, offering hints and tips for your own creative practice. The book argues passionately for the funding of R D, recognising its enormous significance to British theatre-making processes. **The Actor and the Character** Vladimir Mirodan, 2018-11-12 Transformative acting remains the aspiration of many an emerging actor and constitutes the achievement of some of the most acclaimed performances of our age: Daniel Day-Lewis as Lincoln, Meryl Streep as Mrs Thatcher, Anthony Hopkins as Hannibal Lecter. The list is extensive and we all have our favourites. But what are the physical and psychological processes which enable actors to create characters so different from themselves? To understand this unique phenomenon Vladimir Mirodan provides both a historical overview of the evolution of notions of character in Western theatre and a stunning contemporary analysis of the theoretical implications of transformative acting. *The Actor and the Character* surveys the main debates surrounding the concept of dramatic character and, contrary to recent trends, explains why transformative actors conceive their characters as independent of their own personalities. Describes some important techniques used by actors to construct their characters by physical means: work on objects, neutral and character masks, Laban movement analysis, Viewpoints etc. Examines the psychology behind transformative acting from the perspectives of both psychoanalysis and scientific psychology and, based on recent developments in psychology, asks whether transformation is not just acting folklore but may actually entail temporary changes to the brain structures of the actors. *The Actor and the Character* speaks not only to academics and students

studying actor training and acting theory but contributes to current lively academic debates around character This is a compelling and original exploration of the limits of acting theory and practice psychology and creative work in which Mirodan boldly re examines some of the fundamental assumptions of actor training and some basic tenets of theatre practice to ask What happens when one of us becomes somebody else

The Routledge Circus Studies Reader Peta Tait,Katie Lavers,2020-09-10 The Routledge Circus Studies Reader offers an absorbing critical introduction to this diverse and emerging field It brings together the work of over 30 scholars in this discipline including Janet Davis Helen Stoddart and Peta Tait to highlight and address the field s key historical critical and theoretical issues It is organised into three accessible sections Perspectives Precedents and Presents which approach historical aspects current issues and the future of circus performance The chapters grouped together into 13 theme based sub sections provide a clear entry point into the field and emphasise the diversity of approaches available to students and scholars of circus studies Classic accounts of performance including pieces by Philippe Petit and Friedrich Nietzsche are included alongside more recent scholarship in the field Edited by two scholars whose work is strongly connected to the dynamic world of performance The Routledge Circus Studies Reader is an essential teaching and study resource for the emerging discipline of circus studies It also provides a stimulating introduction to the field for lovers of circus

The Cambridge History of British Theatre Jane Milling,Peter Thomson,Baz Kershaw,Joseph Walter Donohue (Jr.),2004-12-09 Publisher Description [An Illustrated History of British Theatre and Performance](#) Robert Leach,2018-12-21 An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day As the most public of arts theatre constantly interacted with changing social political and intellectual movements and ideas and Robert Leach s masterful work restores to the foreground of this evolution the contributions of women gay people and ethnic minorities as well as the theatres of the English regions and of Wales and Scotland Highly illustrated chapters trace the development of theatre through major plays from each period evaluations of playwrights contemporary dramatic theory acting and acting companies dance and music the theatre buildings themselves and the audience while also highlighting enduring features of British theatre from comic gags to the use of props Continuing on from the Enlightenment Volume Two of An Illustrated History of British Theatre and Performance leads its readers from the drama and performances of the Industrial Revolution to the latest digital theatre Moving from Punch and Judy castle spectres and penny showmen to Modernism and Postdramatic Theatre Leach s second volume triumphantly completes a collated account of all the British Theatre History knowledge anyone could ever need

Bourdieu in the Studio Evi Stamatiou,2023-09-27 This book offers tools to address the growing and urgent interest in exposing and challenging unconscious biases in the studio exploiting how actor training uniquely combines elements of education and culture It is the first practical and rigorous investigation of Pierre Bourdieu s idea that domination and inequality are embodied in surreptitious ways This book adapts and develops the techniques of Joan Littlewood and Ariane

Mnouchkine that juxtapose the social with the comedic to theatricalise Bourdieusian concepts inviting critical consciousness and critical praxis in the studio It constructs the creative intervention Ludic Activism that can be practically applied in an actor training context Actors from diverse training backgrounds were trained to use Ludic Activism co investigating how the Bourdieu inspired vocabulary and pedagogy can facilitate the acknowledgement and tackling of dispositions during theatre making Ludic Activism developed the participants social representations into progressive and compassionate versions reinforcing an understanding and use of their positionality in performance through a set of authorial acting tasks This book is an advanced study for actors directors and teachers of acting for both the training rehearsal studio and research The methodology account of the process and evaluation of the creative intervention including illustrations and selected videos that can be accessed on the Routledge website under the Support Material section here <https://www.routledge.com/Bourdieu+in+the+Studio+Decolonising+and+Decentering+Actor+Training+Through+Stamatou/p/book/9781032306070> demonstrate a decolonising and decentering trajectory for actor training

Encountering Ensemble John Britton, 2013-08-29
Encountering Ensemble is a text for students teachers researchers and practitioners who wish to develop a deeper understanding of the history conceptual foundations and practicalities of the world of ensemble theatre It is the first book to draw together definitions and practitioner examples making it a cutting edge work on the subject Encountering Ensemble combines historical and contemporary case studies with a wide range of approaches and perspectives It is written collaboratively with practitioners and members from the academic community and is divided into three sections 1 Introduction and an approach to training ensembles 2 Practitioner case studies and analysis of specific practical approaches to training ensembles or individuals in an ensemble context 3 Succinct perspectives from practitioners reflecting on a range of questions including What is an ensemble the place of ensemble in the contemporary theatre landscape and training issues

The Clowning Workbook Jon Davison, 2023-01-26 Using the techniques and insights of clowning this book draws on original workshops and research to provide practical clowning exercises to develop wider acting practice in innovative ways The book offers guidance and explanation to key concepts in clowning including the dynamics of the clown audience relationship the relationship between script text and improvisation and movement and voice offering fresh and inspiring angles from which to view actor training The Clowning Workbook for Actors and Performers is part of the acclaimed Theatre Arts Workbooks series and features its characteristic blend of student focused exercises with pedagogical tips for teachers

A Concise Companion to Contemporary British and Irish Drama Nadine Holdsworth, Mary Luckhurst, 2013-05-28
Focusing on major and emerging playwrights institutions and various theatre practices this Concise Companion examines the key issues in British and Irish theatre since 1979 Written by leading international scholars in the field this collection offers new ways of thinking about the social political and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced It investigates why particular

issues and practices have emerged as significant in the theatre of this period *Changing Performance* D. Keith Peacock, 2007 This book examines changes in performance practice in mainstream British theatre since 1945 which focus on the attempt by directors and companies to replace the realism of inter war theatre with more physically and vocally expressive acting and ensemble approach to production processes The aim was to replace the capitalist line management approach of the commercial theatre with a more democratic collaborative structure that would encourage contribution to the creation of the performance text by the director writer actors designers and technicians Theatre is viewed as a mode of socio cultural practice and its evolution in Britain during the second half of the twentieth century is explored in the context of changes in cultural perception state subsidy the social status of theatre technology and aesthetic influences from abroad The study focuses not on dramatic texts but on mainstream productions that represent stages in an aesthetic evolution They include Terence Rattigan's *The Browning Version* 1946 Theatre Workshop's *A Taste of Honey* 1958 and *Oh What a Lovely War* 1963 The Royal Shakespeare Company's *The Caucasian Chalk Circle* 1962 *The Wars of the Roses* 1963 The Theatre of Cruelty Laboratory 1964 *The Marat Sade* 1964 and US 1966 Steven Berkoff's *Metamorphosis* 1969 and *Complicite*'s *The Three Lives of Lucy Cabrol* 1994 **Encyclopedia of Contemporary British Culture** Peter Childs, Michael

Storry, 2013-05-13 Boasting more than 970 alphabetically arranged entries the *Encyclopedia of Contemporary British Culture* surveys British cultural practices and icons in the latter half of the twentieth century It examines high and popular culture and encompasses both institutional and alternative aspects of British culture It provides insight into the whole spectrum of British contemporary life Topics covered include architecture pubs film internet and current takes on the monarchy Cross referencing and a thematic contents list enable readers to identify related articles The entries range from short biographical synopses to longer overview essays on key issues This *Encyclopedia* is essential reading for anyone interested in British culture It also provides a cultural context for students of English Modern History and Comparative European Studies

Shakespeare and Lecoq Ed Woodall, Abigail Rokison-Woodall, 2024-05-16 This book provides actors directors teachers and students with a clear practical guide to applying the work of influential theatre practitioner Jacques Lecoq to the process of rehearsing or workshopping the Shakespeare text Written by theatre practitioner Ed Woodall who trained with Lecoq himself and Shakespeare academic Abigail Rokison Woodall this guide begins with warm ups and ensemble building and moves through explorations of the story the world of the play the text character emotion thought and physicality and staging Lecoq's method often relies on play and play is often seen as trivial or inconsequential This book argues that the more playful you are the more playfully you investigate your speech or scene and the more physically motivated that playfulness is the more vital and lifelike your acting of Shakespeare will be *The Routledge Companion to Studio Performance Practice* Franc Chamberlain, Bernadette Sweeney, 2021-11-29 The *Routledge Companion to Studio Performance Practice* is a unique indispensable guide to the training methods of the world's key theatre practitioners Compiling the practical work outlined in

the popular Routledge Performance Practitioners series of guidebooks each set of exercises has been edited and contextualised by an expert in that particular approach Each chapter provides a taster of one practitioner's work answering the same key questions How did this artist work How can I begin to put my understanding of this to practical use Newly written chapter introductions put the exercises in context explaining how they fit into the wider methods and philosophy of the practitioner in question All 21 volumes in the original series are represented in this volume

Physical Theatres: A Critical Reader John Keefe, Simon Murray, 2007-11-13 Physical Theatres A Critical Reader is an invaluable resource for students of physically orientated theatre and performance This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning In exploring the histories cross overs and intersections of physical theatres this critical Reader provides six new specially commissioned essays covering each of the book's main themes from technical traditions to contemporary practises discussion of issues such as the foregrounding of the body training and performance processes and the origins of theatre in both play and human cognition a focus on the relationship and tensions between the verbal and the physical in theatre contributions from Augusto Boal Stephen Berkoff Tienne Decroux Bertolt Brecht David George J J Rousseau Ana Sanchez Colberg Michael Chekhov Jeff Nuttall Jacques Lecoq Yoshi Oida Mike Pearson and Aristotle

Ancient Greek and Contemporary Performance Graham Ley, 2015-03-26 This collection of published and unpublished essays connects antiquity with the present by debating the current prohibiting conceptions of performance theory and the insistence on a limited version of the contemporary The theatre is attractive for its history and also for its lively present These essays explore aspects of historical performance in ancient Greece and link thoughts on its significance to wider reflections on cultural theory from around the world and performance in the contemporary postmodern era concluding with ideas on the new theatre of the diaspora Each section of the book includes a short introduction the essays and shorter interventions take various forms but all are concerned with theatre with practical aspects of theatre and theoretical dimensions of its study The subjects range from ancient Greece to the present day and include speculations on the origin of ancient tragic acting the kinds of festival performance in ancient Athens how performance is reflected in the tragic scripts the significance of the presence of the chorus technology and the ancient theatre comparative thinking on Greek Indian and Japanese theory a critique of the rhetoric of performance theory and of postmodernism reflections on modernism and theatre and on the importance of adaptation to theatre studies of the theatre and diaspora in Britain

British Theatre Companies: 1980-1994 Graham Saunders, 2015-02-26 This series of three volumes provides a groundbreaking study of the work of many of the most innovative and important British theatre companies from 1965 to the present Each volume provides a survey of the political and cultural context an extensive survey of the variety of theatre companies from the period and detailed case studies of six of the major companies Volume Two 1980 1994 covers the period when cuts under Margaret Thatcher's Tory government changed the landscape for British theatre Yet

it also saw an expansion of companies that made feminism and gender central to their work and the establishment of new black and Asian companies Leading academics provide case studies of six of the most important companies including Monstrous Regiment by Kate Dorney The Victoria Albert Museum Forced Entertainment by Sarah Gorman University of Roehampton London UK Gay Sweatshop by Sara Freeman University of Puget Sound USA Joint Stock by Jaqueline Bolton University of Lincoln UK Theatre de Complicite by Michael Fry Talawa by Kene Igweonu Canterbury Christ Church University UK Physical Theatres Simon Murray, John Keefe, 2016-03-17 This new edition of Physical Theatres A Critical Introduction continues to provide an unparalleled overview of non text based theatre from experimental dance to traditional mime It synthesizes the history theory and practice of physical theatres for students and performers in what is both a core area of study and a dynamic and innovative aspect of theatrical practice This comprehensive book traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8 Pina Bausch Liz Aggiss and Jerome Bel examines the contemporary practice of companies such as Theatre du Soleil Complicite and Goat Island focuses on principles and practices in actor training with reference to figures such as Jacques Lecoq Lev Dodin Philippe Gaulier Monika Pagneux Etienne Decroux Anne Bogart and Joan Littlewood Extensive cross references ensure that Physical Theatres A Critical Introduction can be used as a standalone text or together with its companion volume Physical Theatres A Critical Reader to provide an invaluable introduction to the physical in theatre and performance New to this edition a chapter on The Body and Technology exploring the impact of digital technologies on the portrayal perception and reading of the theatre body spanning from onstage technology to virtual realities and motion capture additional profiles of Jerzy Grotowski Wrights and Sites Punchdrunk and Mike Pearson focus on circus and aerial performance new training practices immersive and site specific theatres and the latest developments in neuroscience especially as these impact on the place and role of the spectator The Purpose of Playing Robert Gordon, 2006 A comparative survey of the major approaches to Western acting since the 19th century

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