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KEY=PRACTITIONERS - HARLEY SHANNON

Jacques Lecoq *Routledge* This volume offers a concise guide to the teaching and philosophy of one of the most significant figures in twentieth century actor training. Jacques Lecoq's influence on the theatre of the latter half of the twentieth century cannot be overestimated. Now reissued Jacques Lecoq is the first book to combine: an historical introduction to his life and the context in which he worked an analysis of his teaching methods and principles of body work, movement, creativity, and contemporary theatre detailed studies of the work of Theatre de Complicite and Mummenschanz practical exercises demonstrating Lecoq's distinctive approach to actor training. **Jacques Lecoq** *Routledge Performance Practitioners* This volume offers a concise guide to the teaching and philosophy of one of the most significant figures in twentieth century actor training. Jacques Lecoq's influence on the theatre of the latter half of the twentieth century cannot be overestimated. Now reissued Jacques Lecoq is the first book to combine: an historical introduction to his life and the context in which he worked an analysis of his teaching methods and principles of body work, movement, creativity, and contemporary theatre detailed studies of the work of Theatre de Complicite and Mummenschanz practical exercises demonstrating Lecoq's distinctive approach to actor training. **The Routledge Companion to Jacques Lecoq** *Taylor & Francis* The Routledge Companion to Jacques Lecoq presents a thorough overview and analysis of Jacques Lecoq's life, work and philosophy of theatre. Through an exemplary collection of specially commissioned chapters from leading writers, specialists and practitioners, it draws together writings and reflections on his pedagogy, his practice, and his influence on the wider theatrical environment. It is a comprehensive guide to the work and legacy of one of the major figures of Western theatre in the second half of the twentieth century. In a four-part structure over fifty chapters, the book examines: The historical, artistic and social context out of which Lecoq's work and pedagogy arose, and its relation to such figures as Jacques Copeau, Antonin Artaud, Jean-Louis Barrault, and Dario Fo. Core themes of Lecoq's International School of Theatre, such as movement, play, improvisation, masks, language, comedy, and tragedy, investigated by former teachers and graduates of the School. The significance and value of his pedagogical approaches in the context of contemporary theatre practices. The diaspora of performance practice from the School, from the perspective of many of the most prominent artists themselves. This is an important and authoritative guide for anyone interested in Lecoq's work. **Theatre of Movement and Gesture** *Routledge* Published in France in 1987, this is the book in which Lecoq first set out his philosophy of human movement, and the way it takes expressive form in a wide range of different performance traditions. He traces the history of pantomime, sets out his definition of the components of the art of mime, and discusses the explosion of physical theatre in the second half of the twentieth century. Interviews with major theatre practitioners Ariane Mnouchkine and Jean-Louis Barrault by Jean Perret, together with chapters by Perret on Étienne Decroux and Marcel Marceau, fill out the historical material written by Lecoq, and a final section by Alain Gauré celebrates the many physical theatre practitioners working in the 1980s. **Jacques Copeau** *Routledge* Part of our successful Routledge Performance Practitioners series of introductory guides to the key theatre-makers of the last century, this book examines Jacques Copeau; a leading figure in the development of twentieth century theatre practice, a pioneer for work on actor-training, physical theatre and ensemble acting, and a key innovator in the movement to de-centralize theatre and culture to the regions. Presenting the background to and the work of one of the major influences on twentieth- and twenty-first-century performance, this is the first book to combine: an overview of Copeau's life and work an analysis of his key ideas a detailed commentary of his 1917 production of Moliere's late farce Les Fourberies de Scapin - the opening performance of his influential New York season a series of practical exercises offering an introduction to Copeau's working methods. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Jacques Copeau is unbeatable value for today's student. **Movement Training for the Modern Actor** *Routledge* This book is the first critical analysis of the key principles and practices informing the movement training of actors in the modern era. Focusing on the cultural history of modern movement training for actors, Evans traces the development of the 'neutral' body as a significant area of practice within drama school training and the relationship between movement pedagogy and the operation of discipline and power in shaping the professional identity of the actor. The volume looks in detail at the influence of the leading figures in movement training — Laban, Alexander, Copeau and Lecoq — on twentieth century professional actor training, and is informed by interviews with students and staff at leading English drama schools. Mark Evans re-evaluates the significance of movement training in the professional drama school, offering a new understanding of the body as a site for performative resistance to industrialization. Despite the publication of a number of 'how to' books on movement training for the professional acting student, this is the first text to look behind the curtain and write the unseen biography of the actor's body. **The Routledge Companion to Performance Practitioners Volume One** *Routledge* The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures. **Jacques Lecoq and the British Theatre** *Routledge* 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. **Frantic Assembly** *Routledge* Frantic Assembly have had a powerful and continuing influence on the popularisation of devising practices in contemporary theatre-making. Their work blends brave and bold physical theatre with exciting new writing, and they have collaborated with some of the leading theatre-makers in the UK. The company's impact reaches throughout the world, particularly through their extensive workshop and education programmes, as well as their individual and collective impact as movement directors on landmark, internationally successful productions such as Black Watch and The Curious Incident of the Dog in the Night-Time. This volume reveals the background to, and work of, a major influence on twentieth and twenty-first century performance. Frantic Assembly is the first book to combine: an overview of the history of the company since its foundation in 1994 an analysis of the key ideas underpinning the company's work a critical commentary on two key productions - Hymns by Chris O'Connell (1999) and Stockholm by Bryony Lavery (2007) a detailed description of a Frantic Assembly workshop, offering an introduction to how the company works. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student. **The Routledge Companion to Performance Practitioners Volume Two** *Routledge* The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures. **Joan Littlewood** *Routledge* This book uses original archival material to consider the theatrical and cultural innovations of Joan Littlewood and her company, 'Theatre Workshop'. Littlewood had a huge impact on the way theatre was generated, rehearsed and presented during the twentieth century. Now reissued, Joan Littlewood is the first book to combine: an overview of Littlewood's career in relation to the wider social, political and cultural context an exploration of Littlewood's theatrical influences, approach to actor's training, belief in the creative ensemble, attitude to text, rehearsal methods and use of improvisation a detailed case study of the origins, research, creative process and thinking behind Littlewood's most famous production, Oh What a Lovely War, and an assessment of its impact a series of practical exercises designed to capture and illustrate the key approaches Littlewood used in the rehearsal room. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student. **The Routledge Companion to Jacques Lecoq** *Routledge* The Routledge Companion to Jacques Lecoq presents a thorough overview and analysis of Jacques Lecoq's life, work and philosophy of theatre. Through an exemplary collection of specially commissioned chapters from leading writers, specialists and practitioners, it draws together writings and reflections on his pedagogy, his practice, and his influence on the wider theatrical environment. It is a comprehensive guide to the work and legacy of one of the major figures of Western theatre in the second half of the twentieth century. In a four-part structure over fifty chapters, the book examines: The historical, artistic and social context out of which Lecoq's work and pedagogy arose, and its relation to such figures as Jacques Copeau, Antonin Artaud, Jean-Louis Barrault, and Dario Fo. Core themes of Lecoq's International School of Theatre, such as movement, play, improvisation, masks, language, comedy, and tragedy, investigated by former teachers and graduates of the School. The significance and value of his pedagogical approaches in the context of contemporary theatre practices. The diaspora of performance practice from the School, from the perspective of many of the most prominent artists themselves. This is an important and authoritative guide for anyone interested in Lecoq's work. **Embodied Acting What Neuroscience Tells Us about Performance** *Routledge* A pragmatic intervention in the study of how recent discoveries within cognitive science can and should be applied to performance. Drawing on his experience the author interrogates the key cognitive activities involved in performance inc non-verbal communication; thought, speech, and gesture relationships; empathy, imagination, and emotion. **Twentieth Century Actor Training** *Psychology Press* Actor training is arguably one of the most unique phenomenons of 20th-century theatre making. This text analyses the theories, training exercises and productions of 14 key directors. **The Intercultural Performance Handbook** *Routledge* The Intercultural Performance Handbook opens up a new world of technique for performers. The first ever full-length, fully illustrated manual for practitioners, it provides: *a guide to the physical, vocal and improvisational dynamics drawn from world performance styles *a new vocabulary with which to interpret plays from around the globe *games to use for exploring rhythm, movement, balance, tension and gesture, breathwork, stylisation and the use of the voice *a practical approach to creating vibrant theatrical work. Studies on intercultural performance are usually written by scholars and reasearchers. John Martin explains the definition and development of intercultural performance studies from the perspective of an experienced practitioner. He provides exercises, practical advice and a clear training process for the inquiring actor or director. This book is a process of discovery, carefully written so as to develop understanding and move towards empowerment for the adventurous theatre-maker. **Time and Performer Training** *Routledge* Time and Performer Training addresses the importance and centrality of time and temporality to the practices, processes and conceptual thinking of performer

training. Notions of time are embedded in almost every aspect of performer training, and so contributors to this book look at: age/aging and children in the training context how training impacts over a lifetime the duration of training and the impact of training regimes over time concepts of timing and the 'right' time how time is viewed from a range of international training perspectives collectives, ensembles and fashions in training, their decay or endurance. Through focusing on time and the temporal in performer training, this book offers innovative ways of integrating research into studio practices. It also steps out beyond the more traditional places of training to open up time in relation to contested training practices that take place online, in festival spaces and in folk or amateur practices. Ideal for both instructors and students, each section of this well-illustrated book follows a thematic structure and includes full-length chapters alongside shorter provocations. Featuring contributions from an international range of authors who draw on their backgrounds as artists, scholars and teachers, *Time and Performer Training* is a major step in our understanding of how time affects the preparation for performance. **Eugenio Barba** *Psychology Press* Eugenio Barba is one of the most important theatre practitioners working today. This guidebook provides exercises for both students and teachers, and also offers an historical perspective on European and world theatre. **The Twentieth Century Performance Reader** *Routledge* The Twentieth-Century Performance Reader has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable. **The Dramaturgy of Commedia dell'Arte** *Routledge* This book examines Commedia dell'Arte as a performative genre, and one that should be analysed through the framework of dramaturgy and dramaturgical practice. This volume examines the way Commedia has been explored in the twentieth and twenty-first centuries, and details its reinventors' dramaturgic approaches, both focusing in on specific examples such as Jacques Lecoq, Dario Fo and Antonio Fava, and also suggesting how modern discoveries may aid the study of historical performance practice. It also discusses how audiences read and receive masks; the relationship between the different masked and unmasked roles; the range of performance activities that come under the umbrella term 'improvisation'; the performative construction of a role performed 'live' from a scenario; the role of language and embodied locality in performance; and the performative relationship between performative commedia and literary tragicomedy. Its focus is dramaturgy, and so it may be read both as a text describing various theatrical practices from 1946 onwards and as a way of creating one's own contemporary Commedia practice. It is an important read for any student or scholar of Commedia dell'Arte and theatre historians grappling with the status of this unique and influential performance form. **The Decroux Sourcebook** *Routledge* The Decroux Sourcebook is the first point of reference for any student of the 'hidden master' of twentieth century theatre. This book collates a wealth of key material on Etienne Decroux, including: an English translation of Patrice Pezin's 'Imaginary Interview', in which Decroux discusses mime's place in the theatre, previously unpublished articles by Decroux from France's Bibliothèque Nationale, essays from Decroux's fellow innovators Eugenio Barba and Edward Gordon Craig, explaining the synthesis of theory and practice in his work. Etienne Decroux's pioneering work in physical theatre is here richly illustrated not only by a library of source material, but also with a gallery of images following his life, work and influences. The Decroux Sourcebook is an ideal companion to Thomas Leabhart's Etienne Decroux in the Routledge Performance Practitioners series, offering key primary and secondary resources to those conducting research at all levels. **The Routledge Companion to Theatre and Performance** *Routledge* What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student. **Physical Theatres: A Critical Reader** *Routledge* 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, Étienne Decroux, Bertolt Brecht, David George, J.-J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle. **On the Art of the Theatre Theatre of Movement and Gesture** *Routledge* Published in France in 1987, this is the book in which Lecoq first set out his philosophy of human movement, and the way it takes expressive form in a wide range of different performance traditions. He traces the history of pantomime, sets out his definition of the components of the art of mime, and discusses the explosion of physical theatre in the second half of the twentieth century. Interviews with major theatre practitioners Ariane Mnouchkine and Jean-Louis Barrault by Jean Perret, together with chapters by Perret on Étienne Decroux and Marcel Marceau, fill out the historical material written by Lecoq, and a final section by Alain Gautré celebrates the many physical theatre practitioners working in the 1980s. **Physical Dramaturgy Perspectives from the Field** *Routledge* What is physical dramaturgy? While the traditional dramaturg shares research intellectually, the physical dramaturg does so viscerally and somatically. By combining elements of text, history, dramatic structure, and the author's intent with movement analysis and physical theatre pedagogies, the physical dramaturg gives actors the opportunity to manifest their work in a connected and intuitive manner and creates a field that is as varied and rich as the theatre itself. *Physical Dramaturgy: Perspectives from the Field* explores the ways in which this unique role can benefit the production team during the design and rehearsal phases of both traditional and devised productions. Individual chapters look at new ways of approaching a wealth of physical worlds, from the works of Shakespeare and other period playwrights to the processes of Grotowski, Williamson, Schechner, Michael Chekhov, and devising original works in a variety of contexts from Pig Iron, Dell'arte Players, Bill Bowers and mime, Tectonic, and Liz Lerman's Dance Exchange. This anthology gives dramaturgs, actors, and directors, new ways of looking at existing methods and provides examples of how to translate, combine, and adapt them into new explorations for training, rehearsal, or research. **The Improvisation Studies Reader Spontaneous Acts** *Routledge* Improvisation is a performance practice that animates and activates diverse energies of inspiration, critique, and invention. In recent years it has coalesced into an exciting and innovative new field of interdisciplinary scholarly inquiry, becoming a cornerstone of both practical and theoretical approaches to performance. The Improvisation Studies Reader draws together the works of key artists and thinkers from a range of disciplines, including theatre, music, literature, film, and dance. Divided by keywords into eight sections, this book bridges the gaps between these fields. The book includes case studies, exercises, graphic scores and poems in order to produce a teaching and research resource that identifies central themes in improvisation studies. The sections include: Listening Trust/Risk Flow Dissonance Responsibility Liveness Surprise Hope Each section of the Reader is introduced by a newly commissioned think piece by a key figure in the field, which opens up research questions reflecting on the keyword in question. By placing key theoretical and classic texts in conversation with cutting-edge research and artists' statements, this book answers the urgent questions facing improvising artists and theorists in the mediated Twenty-First Century. **Jacques Copeau** *Routledge* This book examines Jacques Copeau, a leading figure in the development of twentieth-century theatre practice, a pioneer in actor-training, physical theatre and ensemble acting, and a key innovator in the movement to de-centralize theatre and culture to the regions. Noe reissued, Jacques Copeau combines: an overview of Copeau's life and work an analysis of his key ideas a detailed commentary of his 1917 production of Moliere's late farce Les Fourberies de Scapin – the opening performance of his influential New York season a series of practical exercises offering an introduction to Copeau's working methods. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student. **Young at Art Classroom Playbuilding in Practice** *Routledge* Young at Art is a practical guide to playbuilding for teachers working with students at an upper primary and secondary level. Focusing on an area often neglected in traditional drama text books, the book covers the process of devising drama, and the teacher's role in facilitating students to collectively become playwrights, actors, designers, directors and critics of their ensemble work. The playbuilding process is covered in a structured manner, which includes: Mapping the Territory: identifying critical issues relating to teaching and learning in playbuilding, and laying the basic foundations of understandings and practice. Levels at Work: offering three approaches to playbuilding, catering for a range of learning experiences. Playbuilding for All: explores theatre practitioners' techniques, working with students' personal stories and narratives and playbuilding with a contemporary edge. An essential guide for all drama teachers Young at Art covers practical teaching issues and strategies for working with groups of students to help them perform their playbuilt stories to an audience, as well as techniques for student assessment and evaluation, providing a wealth of exemplary starting points and approaches. The book offers detailed guidance on working with students to help facilitate the collaborative creative and reflective processes, offering practical ideas and structures which can be easily implemented in the classroom. **The Routledge Companion to Theatre, Performance and Cognitive Science** *Routledge* The Routledge Companion to Theatre, Performance and Cognitive Science integrates key findings from the cognitive sciences (cognitive psychology, neuroscience, evolutionary studies and relevant social sciences) with insights from theatre and performance studies. This rapidly expanding interdisciplinary field dynamically advances critical and theoretical knowledge, as well as driving innovation in practice. The anthology includes 30 specially commissioned chapters, many written by authors who have been at the cutting-edge of research and practice in the field over the last 15 years. These authors offer many empirical answers to four significant questions: How can performances in theatre, dance and other media achieve more emotional and social impact? How can we become more adept teachers and learners of performance both within and outside of classrooms? What can the cognitive sciences reveal about the nature of drama and human nature in general? How can knowledge transfer, from a synthesis of science and performance, assist professionals such as nurses, care-givers, therapists and emergency workers in their jobs? A wide-ranging and authoritative guide, The Routledge Companion to Theatre, Performance and Cognitive Science is an accessible tool for not only students, but practitioners and researchers in the arts and sciences as well. **Shakespeare Survey: Volume 57, Macbeth and Its Afterlife An Annual Survey of Shakespeare Studies and Production** *Cambridge University Press* Published with academic researchers and graduate students in mind, this volume of the 'Shakespeare Survey' presents a number of contributions on the theme of the play 'Macbeth'. **Ethics and the Arts** *Springer* This book proposes that the highest expression of ethics is an aesthetic. It suggests that the quintessential performance of any field of practice is an art that captures an ethic beyond any literal statement of values. This is to advocate for a shift in emphasis, away from current juridical approaches to ethics (ethical codes or regulation), toward ethics as an aesthetic practice—away from ethics as a minimal requirement, toward ethics as an aspiration. The book explores the relationship between art and ethics: a subject that has fascinated philosophers from ancient Greece to the present. It explores this relationship in all the arts: literature, the visual arts, film, the performing arts, and music. It also examines current issues raised by 'hybrid' artists who are working at the ambiguous intersections between art, bio art and bioethics and challenging ethical limits in working with living materials. In considering these issues the book investigates the potential for art and ethics to be mutually challenged and changed in this meeting. The book is aimed at artists and students of the arts, who may be interested in approaching ethics and the arts in a new way. It is also aimed at students and teachers of ethics and philosophy, as well as those working in bioethics and the health professions. It will have appeal to the 'general educated reader' as being current, of considerable interest, and offering a perspective on ethics that goes beyond a professional context to include questions about how one approaches ethics in one's own life and practices. **Ariane Mnouchkine** *Routledge* Over the last forty years, French director Ariane Mnouchkine and her theater collective, Le Théâtre du Soleil, have devised a form of research and creation that is both engaged with contemporary history and committed to reinvigorating theater by focusing on the actor. Now revised and reissued, this volume combines: ● an overview of Mnouchkine's life, work and theatrical influences ● an exploration of her key ideas on theater and the creative process ● analysis of key productions, including her early and groundbreaking environmental political piece, 1789, and the later Asian-inspired play penned by

Hélène Cixous, *Drums on the Dam*. ● practical exercises, including tips on mask work. As a first step toward critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student. **Actor Movement Expression of the Physical Being** *Bloomsbury Publishing* Actor Movement: Expression of the Physical Being is a textbook and video resource for the working actor, the student and all those who lead and witness movement for the actor, including movement tutors, movement directors and directors. Great actors are not simply great interpreters of text; they are also great interpreters of movement; able to 'embody' all aspects of a character's life, with body and imagination as their instruments. In their work they are expected to become many bodies, all behaving differently from their own. Actors have to construct, inhabit and offer each character's body, with its multiplicity of known and unknown physical expression. Featuring: Over 155 exercises Four full actor movement processes for creating character Over 20 illustrations and images Complementary online footage supporting 26 of the practical elements Inspiring confidence in the actor to make fully owned physical choices and develop a love of movement, this essential new textbook is ideal for those actors seeking to give to their movement all the complexity and range possible for great acting. **Popular Theatre A Sourcebook** *Routledge* Bertolt Brecht turned to cabaret; Ariane Mnouchkine went to the circus; Joan Littlewood wanted to open a palace of fun. These were a few of the directors who turned to popular theatre forms in the last century, and this sourcebook accounts for their attraction. Popular theatre forms introduced in this sourcebook include cabaret, circus, puppetry, vaudeville, Indian jatra, political satire, and physical comedy. These entertainments are highly visual, itinerant, and readily understood by audiences. Popular Theatre: A Sourcebook follows them around the world, from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire, the San Francisco Mime Troupe's comic melodramas, and a 'Fun Palace' proposed for London. The book features essays from the archives of The Drama Review and other research. Contributions by Roland Barthes, Hovey Burgess, Marvin Carlson, John Emigh, Dario Fo, Ron Jenkins, Joan Littlewood, Brooks McNamara, Richard Schechner, and others, offer some of the most important, informative, and lively writing available on popular theatre. Introducing both Western and non-Western popular theatre practices, the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world. **Bringing the Body to the Stage and Screen Expressive Movement for Performers** *Scarecrow Press* "In 'Bringing the Body to the Stage and Screen,' Annette Lust provides stage and screen artists with a program of physical and related expressive exercises that can empower their art with more creativity. In this book, Lust provides a general introduction to movement, including definitions and differences between movement on the stage and screen, how to conduct a class or learn on one's own, and choosing a movement style. Throughout the book and in the appendixes, Lust incorporates learning programs that cover the use of basic physical and expressive exercises for the entire body. In addition, she provides original solo and group pantomimes; improvisational exercises; examples of plays, fiction, poetry, and songs that may be interpreted with movement; a list of training centers in America and Europe; and an extensive bibliography and videography."--From publisher description. **Actor Training** *Routledge* This new edition of Twentieth Century Actor Training is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements is enhanced by the inclusion of eight more practitioners and forty more photographs. **Performative Inter-Actions in African Theatre 3 Making Space, Rethinking Drama and Theatre in Africa** *Cambridge Scholars Publishing* This book is part of a three-volume book-set published under the general title of Performative Inter-Actions in African Theatre. Each of the three books in the set has a unique subtitle that works to better focus its content, and differentiates it from the other two volumes. The contributors' backgrounds and global spread adequately reflect the international focus of the three books that make up the collection. The contributions, in their various ways, demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience, as well as the "one-sided" advance of globalisation. The contributions attest to the thriving nature of African theatre and performance, which in the face of these challenges, has managed to retain its distinctiveness, while at the same time acknowledging, contesting, and appropriating influences from elsewhere into an aesthetic that is identifiably African. Consequently, the three books are presented as a comprehensive exploration of the current state of African theatre and performance, both on the continent and diaspora. Performative Inter-Actions in African Theatre 3: Making Space, Rethinking Drama and Theatre in Africa offers essays that seek to re-conceptualise notions of drama and theatre in Africa, and therefore redefine our understanding of the practice, role, and place they occupy in a constantly evolving African socio-cultural contexts. Contributions in Making Space, Rethinking Drama and Theatre in Africa range from essays that explore notions of space in performance, to those that challenge the perceived orthodoxy of conventional forms and approaches to theatre. **The Moving Body Teaching Creative Theatre** Translated into English for the first time, this guide details Lecoq's unique philosophy of performance, improvisation, masks, movement, and gesture. Neutral mask, character masks, and other famous Lecoq techniques are included. **Presence in Play A Critique of Theories of Presence in the Theatre** *BRILL* Presence in Play: A Critique of Theories of Presence in the Theatre is the first comprehensive survey and analysis of theatrical presence to be published. Theatre as an art form has often been associated with notions of presence. The 'live' immediacy of the actor, the unmediated unfolding of dramatic action and the 'energy' generated through an actor-audience relationship are among the ideas frequently used to explain theatrical experience - and all are underpinned by some understanding of 'presence.' Precisely what is meant by presence in the theatre is part of what Presence in Play sets out to explain. While this work is rooted in twentieth century theatre and performance since modernism, the author draws on a range of historical and theoretical material. Encompassing ideas from semiotics and phenomenology, Presence in Play puts forward a framework for thinking about presence in theatre, enriched by poststructuralist theory, forcefully arguing in favour of 'presence' as a key concept for theatre studies today. **The Great European Stage Directors Volume 7 Barrault, Mnouchkine, Stein** *Bloomsbury Publishing* This volume offers a compelling account of Jean-Louis Barrault, Ariane Mnouchkine and Peter Stein, who not only won international recognition as directors whose repertoires ranged from classical Greek to Shakespeare to the avant-garde, but also succeeded as leaders of their own companies. The ensembles they nurtured and kept afloat despite setbacks represent the artistic vision of each: the Compagnie Madeleine Renaud-Jean-Louis Barrault, the Théâtre du Soleil and the Schaubühne. Selected landmark productions illuminate the achievements of these 3 directors and their companies.