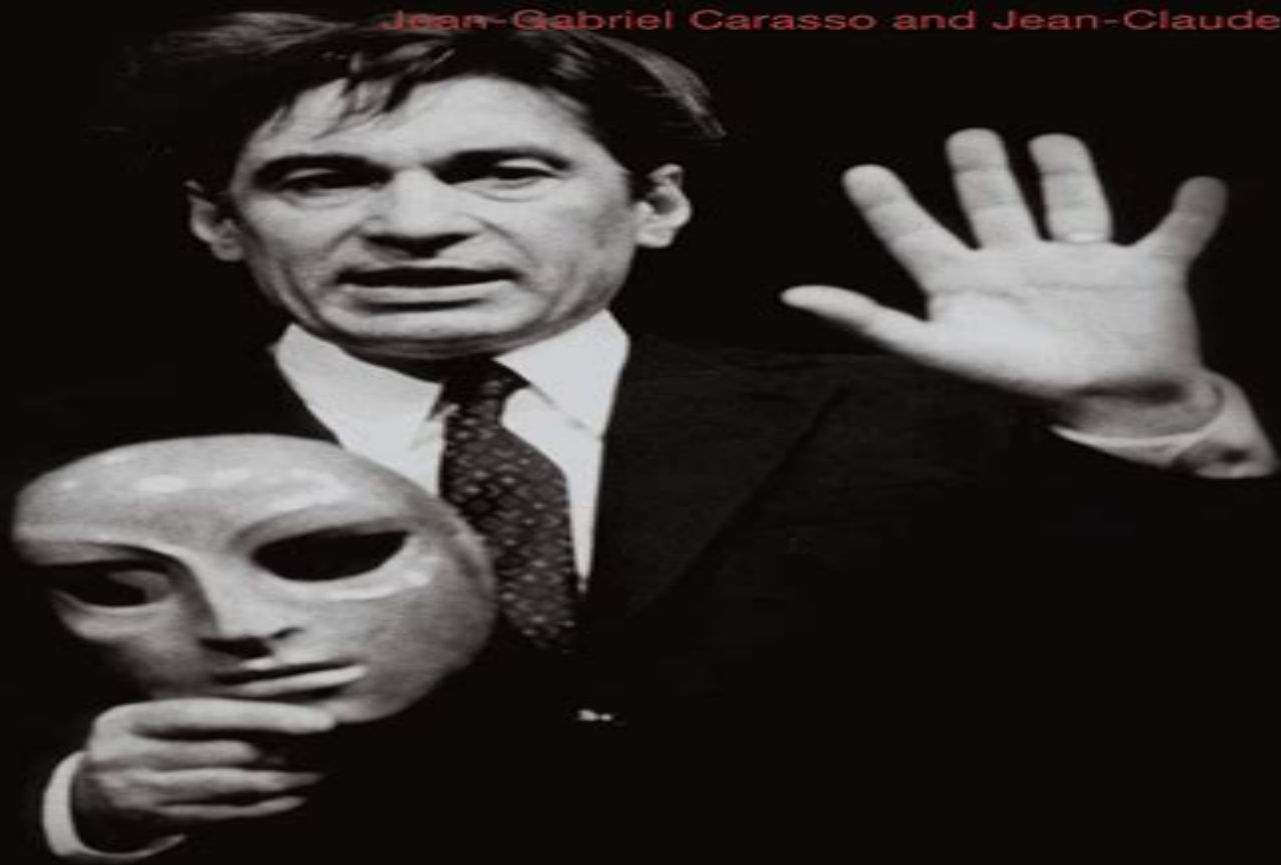


Jacques Lecoq

Jean-Gabriel Carasso and Jean-Claude Lallias



The Moving Body (*Le Corps poétique*)

Teaching creative theatre

Foreword by Simon McBurney

B L O O M S B U R Y

Moving Body Teaching Creative Theatre

**Poppy Corbett, Anna Kisby
Compton, William G. Pooley**



Moving Body Teaching Creative Theatre:

The Moving Body (Le Corps Poétique) Jacques Lecoq, 2013-08-01 In life I want students to be alive and on stage I want them to be artists Jacques Lecoq Jacques Lecoq was one of the most inspirational theatre teachers of our age The International Theatre School he founded in Paris remains an unrivalled centre for the art of physical theatre In The Moving Body Lecoq shares his unique philosophy of performance improvisation masks movement and gesture which together form one of the greatest influences on contemporary theatre Neutral mask character mask and counter masks bouffons acrobatics and commedia clowns and complicity all the famous Lecoq techniques are covered here techniques that have made their way into the work of former collaborators and students including Dario Fo Julie Taymor Ariane Mnouchkine Yasmina Reza and Theatre de Complicité This paperback edition contains a Foreword by Simon McBurney Artistic Director of Complicité and an Afterword by Fay Lecoq Director of the International Theatre School in Paris *The Moving Body* Jacques

Lecoq, Jean-Claude Lallias, Jean-Gabriel Carasso, 2000 This work presents in his own words the philosophy and teaching methods of Jacques Lecoq founder of the world famous International Mime and Theatre School Lecoq sets out his unique architecture of the body in space and explains his most famous techniques *The Moving Body (Le Corps Poétique)* Jacques Lecoq, 2020-07-09 In life I want students to be alive and on stage I want them to be artists Jacques Lecoq Jacques Lecoq was one of the most inspirational theatre teachers of our age In The Moving Body he shares with us first hand his unique philosophy of performance improvisation masks movement and gesture which together form one of the greatest influences on contemporary theatre Neutral mask character mask and counter masks bouffons acrobatics commedia clowns and complicity all the famous Lecoq techniques are covered in this book techniques that have made their way into the work of former collaborators and students including Dario Fo Ariane Mnouchkine Yasmina Reza and Theatre de Complicité The book contains a foreword by Simon McBurney a critical introduction by Mark Evans and an afterword by Fay Lecoq Director of the International Theatre School in Paris **The Moving Body** Jacques Lecoq, Jean-Gabriel Carasso, Jean-Claude Lallias, This work presents the philosophy and teaching methods of Jacques Lecoq founder of the world famous International Mime and Theatre School Lecoq sets out his unique architecture of the body in space and explains his most famous techniques **The**

Moving Body (Le Corps Poétique) Jacques Lecoq, 2020-07-09 In life I want students to be alive and on stage I want them to be artists Jacques Lecoq Jacques Lecoq was one of the most inspirational theatre teachers of our age In The Moving Body he shares with us first hand his unique philosophy of performance improvisation masks movement and gesture which together form one of the greatest influences on contemporary theatre Neutral mask character mask and counter masks bouffons acrobatics commedia clowns and complicity all the famous Lecoq techniques are covered in this book techniques that have made their way into the work of former collaborators and students including Dario Fo Ariane Mnouchkine Yasmina Reza and Theatre de Complicité The book contains a foreword by Simon McBurney a critical introduction by Mark Evans and

an afterword by Fay Lecoq Director of the International Theatre School in Paris **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

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 **The Arts in**

Language Teaching Olivier Mentz, Micha Fleiner, 2018 If you already have a piece of music ingrained in your body why would you not play it Keith Jarrett Taking Jarrett's thought one step further one could ask If you already have a sense of play rhythm or movement ingrained in your body why would you not perform it Drawing on the transdisciplinary and hybrid nature of human communication this volume is based on the idea of a fruitful dialogue between languages aesthetic education and performing arts Scholars from all continents have contributed to this anthology a sign of the growing interest worldwide in promoting the vision of teaching and learning foreign languages with head heart hands and feet **Acting**

(Re)Considered Phillip B. Zarrilli, 2005-06-28 Acting Re Considered is an exceptionally wide ranging collection of theories on acting ideas about body and training and statements about the actor in performance This second edition includes five new essays and has been fully revised and updated with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present The essays by directors historians actor trainers and actors bridge the gap between theories and practices of acting and between East and West No other book provides such a wealth of primary and secondary sources bibliographic material and diversity of approaches It includes

discussions of such key topics as how we think and talk about acting acting and emotion the actor s psychophysical process the body and training the actor in performance non Western and cross cultural paradigms of the body training and acting Acting Re Considered is vital reading for all those interested in performance **Imagining Bodies and Performer**

Training Ellie Nixon,2024-03-04 This book is a practical and theoretical exploration of the embodied imagining processes of devised performance in which the human and more than human are co implicated in the creative process This study brings together the work of French theatre pedagogue Jacques Lecoq 1921 1999 and French philosopher of science and the imagination Gaston Bachelard 1884 1962 to explore the notion of the imagination as embodied enactive and embedded in the devising process An exploration of compelling correspondences with Bachelard whose writings imbue Lecoq s teaching ethos offers new practical and theoretical perspectives on Lecoq s poetic body in contemporary devising practices Interweaving first hand accounts by the author and interviews with contemporary international creative practitioners who have graduated from or have been deeply influenced by Lecoq Imagining Bodies in Performer Training interrogates how his teachings have been adapted developed and extended in various cultural political and historical settings in Europe Scandinavia Asia and North and South America These new and rich insights reveal a teaching approach that resists fixity and instead unfolds develops and adapts to the diverse cultural and political contexts of its practitioners teachers and students **Jacques**

Lecoq Simon Murray,2017-12-14 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 **Trish Arnold** Lizzie

Ballinger,2023-10-05 All you have is yourself no words no script in hand no music to dance to nothing to hide behind It was just me the pure expression of my desire Trish Arnold 1918 2017 was a pioneer in the field of movement Her work stands alongside that of movement practitioners such as Litz Pisk Jacques Lecoq and Rudolf Laban in its influence on international theatre film and drama school training Until now her practice has never been written down in its entirety but has been passed from body to body through one to one teaching between movement practitioners Lizzie Ballinger s intimate and groundbreaking book provides the first full exploration of Arnold s movement training for actors focusing on the context practice and evolution of Arnold s work and its legacy in theatre making today Beginning with Arnold s journey into theatre from a dance background Ballinger describes her own mentorship with Movement Director and Choreographer Jane Gibson Arnold s first mentee and provides a detailed and honest reflection on how she learned to teach this work Supplemented throughout by beautiful illustrations of her movements alongside Arnold s original notes and sketches this book gives a clear

and concise explanation of how to embody Arnold's movements

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+Stamatiou/p/book/9781032306070> demonstrate a decolonising and decentering trajectory for actor training

Commedia dell'Arte for the 21st Century Corinna Di Niro, Olly Crick, 2021-12-30 This book discusses the evolution of Commedia dell'Arte in the Asia Pacific where through the process of reinvention and recreation it has emerged as a variety of hybrids and praxes all in some ways faithful to the recreated European genre The contributors in this collection chart their own training in the field and document their strategies for engaging with this form of theatre In doing so this book examines the current thoughts ideas and perceptions of Commedia a long standing theatre genre originating in a European based collision between neo classical drama and oral tradition The contributing artists directors teachers scholars and theatre makers give insight into working styles performance ideas craft techniques and ways to engage an audience for whom Commedia is not part of their day to day culture The volume presents case studies by current practitioners some who have trained under known Commedia masters e.g. Lecoq Boso Mazzone Clementi and Fava and have returned to their country of origin where they have developed their performance and teaching praxis and others e.g. travelling from Europe to Japan Thailand Singapore and China who have discovered access points to share or teach Commedia in places where it was previously not known This book will be of great interest to students and scholars in Performing arts Italian studies and History as well as practitioners in Commedia dell'Arte

Robert Lepage / Ex Machina James Reynolds, 2019-02-07 Robert Lepage Ex Machina Revolutions in Theatrical Space provides an ideal introduction to one of our most innovative companies and a much needed and timely reappraisal of Lepage's oeuvre International interdisciplinary and intercultural to the core Ex

Machina have negotiated some of the most complex creative and cultural challenges of our time This book maps the story of that journey by analysing the full spectrum of their richly varied work Through a comprehensive historiography of productions since 1994 Robert Lepage Ex Machina offers a detailed picture of the relationship between director and company while connecting Ex Machina to culturally specific features of Quebec and its theatre This book reveals for the first time how overlooked aspects of creativity and culture shaped the company's early work while installing a dynamic interplay between director and company that would spark a unique and ongoing evolution of praxis Central to this re-evaluation of practice is the book's identification of an architectural aesthetic at the heart of Ex Machina's work an aesthetic which provides its artistic and political centres of gravity Moreover this architectural aesthetic powers the emergence of concrete narrative as a new and distinctive mode of theatrical storytelling uniting story and space body and technology content and form and demanding that we discover the politics of these performances in the energetic gestures of theatre design and space itself Drawing on extensive interviews with Lepage Ex Machina personnel and collaborative partners Robert Lepage Ex Machina calls upon us to revise both our creative and critical perceptions of this vital and distinctive practice

Performance, Medicine and the Human Alex Mermikides, 2020-02-20 Performance and medicine are now converging in unprecedented ways London's theatres reveal an appetite for medical themes John Boyega is subjected to medical experiments in Jack Thorne's *Woycek* while Royal National Theatre produces a novel musical about cancer At the same time performance makers seek to improve our health using dance to increase mobility for those living with Parkinson's disease or performance magic as physiotherapy for children with paraplegia *Performance Medicine and the Human* surveys this emerging field providing case studies based on the author's own experience of devising medical performances in collaboration with cancer patients biomedical scientists and healthcare educators Examining contemporary medical performance reveals an ancient preoccupation evident in the practices of both theatre and healing with the human Like medicine theatre puts the human on display in order to understand and perhaps alleviate the suffering inherent to the human condition Medical practice constitutes a sort of theatre in which doctors nurses and patients perform their humaneness and humanity This insight has much to offer at a time when established notions of the human are being radically rethought partly in response to emerging biomedical knowledge *Performance Medicine and the Human* argues that contemporary medical performance can shed new light on what it means to be human and what we mean by the human the humane humanism and the humanities at a time when these notions are being fundamentally rethought Its insights are relevant to scholars in performance studies the medical humanities healthcare education and beyond [Creative Histories of Witchcraft](#) Poppy Corbett, Anna Kisby Compton, William G. Pooley, 2022-06-23 How can researchers study magic without destroying its mystery Drawing on a collaborative project between the playwright Poppy Corbett the poet Anna Kisby Compton and the historian William G Pooley this Element presents thirteen tools for creative academic research into magic illustrated through case

studies from France 1790 1940 and examples from creative outputs write to discover borrow forms use the whole page play with footnotes erase the sources write short accumulate fragments re enact improvise use dialogue change perspective make methods of metaphors use props These tools are ways to untell the dominant narratives that shape stereotypes of the witch which frame belief in witchcraft as ignorant and outdated Writing differently suggests ways to think and feel differently to stay with the magic rather than explaining it away The Element includes practical creative exercises to try as well as research materials from French newspaper and trial sources from the period

Writing Performative Shakespeares Rob Conkie, 2016-02-24 This original and innovative study offers the reader an inventive analysis of Shakespeare in performance

Odin Teatret Adam Ledger, 2012-07-31 Focusing on Odin Teatret's latest work this discussion is updated by drawing on fresh research The group's productions since 2000 are included and the book offers a reassessment of Odin's actor training Its community work and legacy are discussed and Barba's intercultural practice is viewed alongside two major Theatrum Mundi productions

Devised Theater's Collaborative Performance Telory D Arendell, 2022-10-19 This book provides a fascinating and concise history of devised theatre practice As both a founding member of Philadelphia's Pig Iron Theater Company and a Professor Telory Arendell begins this journey with a brief history of Joan Littlewood's Theatre Workshop and Living Newspapers through Brecht's Berliner Ensemble and Joe Chaikin's Open Theatre to the racially inflected commentary of Luis Valdez's Teatro Campesino and Ariane Mnouchkine's collaboration with Théâtre de Soleil This book explores the impact of devised theatre on social practice and analyzes Goat Island's use of Pina Bausch's gestural movement Augusto Boal's Theatre of the Oppressed in Giving Voice Anna Deavere Smith's devised envelope for Verbatim Theatre The Tectonic Theatre Project's moment work Teya Sepinuck's Theatre of Witness Pig Iron's use of Lecoq mime to build complex physical theatre scripts and The Riot Group's musical arrangement of collaborative devised text Included are a foreword by Allen J Kuharski and three devised plays by Theatre of Witness Pig Iron and The Riot Group Replete with interviews from the initial Pig Iron collaborators on subjects of writing directing choreographing teaching and developing a pedagogical platform that supports devised theatre

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Table of Contents Moving Body Teaching Creative Theatre

1. Understanding the eBook Moving Body Teaching Creative Theatre
 - The Rise of Digital Reading Moving Body Teaching Creative Theatre
 - Advantages of eBooks Over Traditional Books
2. Identifying Moving Body Teaching Creative Theatre
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Moving Body Teaching Creative Theatre
 - User-Friendly Interface
4. Exploring eBook Recommendations from Moving Body Teaching Creative Theatre

- Personalized Recommendations
- Moving Body Teaching Creative Theatre User Reviews and Ratings
- Moving Body Teaching Creative Theatre and Bestseller Lists
- 5. Accessing Moving Body Teaching Creative Theatre Free and Paid eBooks
 - Moving Body Teaching Creative Theatre Public Domain eBooks
 - Moving Body Teaching Creative Theatre eBook Subscription Services
 - Moving Body Teaching Creative Theatre Budget-Friendly Options
- 6. Navigating Moving Body Teaching Creative Theatre eBook Formats
 - ePub, PDF, MOBI, and More
 - Moving Body Teaching Creative Theatre Compatibility with Devices
 - Moving Body Teaching Creative Theatre Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Moving Body Teaching Creative Theatre
 - Highlighting and Note-Taking Moving Body Teaching Creative Theatre
 - Interactive Elements Moving Body Teaching Creative Theatre
- 8. Staying Engaged with Moving Body Teaching Creative Theatre
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Moving Body Teaching Creative Theatre
- 9. Balancing eBooks and Physical Books Moving Body Teaching Creative Theatre
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Moving Body Teaching Creative Theatre
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Moving Body Teaching Creative Theatre
 - Setting Reading Goals Moving Body Teaching Creative Theatre
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Moving Body Teaching Creative Theatre

- Fact-Checking eBook Content of Moving Body Teaching Creative Theatre
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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