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THINK Theatre Mira Felner, 2013 *Theatre Symposium, Vol. 23* David S. Thompson, 2015-10-15 The essays in volume 23 of Theatre Symposium offer a rich exploration of depictions of youth in works of theatre as well as the role youth play in the creation and performance of drama Teaching Writing Through Theatre Kelly I. Aliano, Dongshin Chang, 2024-11-09 This volume presents an introspective study of writing pedagogy explored through the lens of theatre and performance The chapters explore assessment and issues related to student engagement in both in person and online learning spaces and consider aspects such as class design environment activities and curriculum The authors draw on educational theory and inquiry based pedagogy as well as their own experiences to lay out a comprehensive blueprint for teaching in a student centered classroom **Immersive Storytelling and Spectatorship in Theatre, Museums, and Video Games** Kelly I. Aliano, 2025-02-07 Immersive Storytelling and Spectatorship in Theatre Museums and Video Games is the first volume to explore immersion as it is experienced in all three of these storytelling forms the theatre museums and historic sites and video games It theorizes what it means for a work to be called immersive and how immersion impacts audience experience in each of these modes The presentation of story is deepened when it involves the spectator in an immersive way Author Kelly I Aliano concentrates on the central idea that the use of immersion in each medium allows the story being told to feel present for the spectator It puts them at the center of the experience making its events for and about them Throughout the book discusses how immersion is employed to make narrative feel more resonant and relevant for the audience Analyzing the impact of offering a first hand experience of story events this book looks at how immersive storytelling can highlight the ways in which we can interact with and shape our understandings of ourselves and our society as well as our histories and identities Ideal for students scholars and researchers of immersive theatre spectatorship museum studies and video game studies this is an innovative study into the power of immersive storytelling across three interactive mediums **Mime into Physical Theatre: A UK Cultural History 1970-2000** Mark Evans, Simon Murray, 2023-04-03 This is the first book to investigate the social political cultural artistic and economic forces which created conditions for the rise success and decline of mime and physical theatre in the United Kingdom from the 1970s to 2000 Unpicking the various routes through which mime and physical theatre emerged into wider prominence this book outlines key thematic strands within this history of practice The book blends historical description and reflective analysis It aims to juxtapose the various histories at play within this field giving critical attention to the voices of the artists funders and venue managers who were there at the time particularly recognising the diversity of practitioners and the network of relationships that supported their work Drawing upon over 40 original interviews including amongst others Joseph Seelig Helen Lannaghan Steven Berkoff Julian Chagrin Annabel Arden Nola Rae Denise Wong David Glass Justin Case and Toby Sedgwick the book offers unique testimonies and memories from key figures active during these three decades This wide ranging account of the history social context key

moments and practical methods gives an unparalleled chronicle of one of the UK's most vital and pioneering forms of theatre. From undergraduate students to established scholars this is a comprehensive account for anyone studying contemporary theatre, theatre history, mime, physical theatre and the structures that support the performing arts in the United Kingdom.

The Routledge Companion to Performance Practitioners Franc Chamberlain, Bernadette Sweeney, 2020-08-16 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.

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. *Korea Journal*, 2016

The World of Theatre Mira Felner, Claudia Orenstein, 2006 Focus on diversity and globalism integrating coverage of multicultural, international and experimental theatre throughout. Back cover

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.

Embodied Learning in Educational Theatre Nancy Smithner, 2025-04-29 This book explores embodied teaching practices through applied and physical theatre, drawing extensively on the author's rich experience teaching in diverse urban

environments including schools colleges and prison settings It presents a groundbreaking conceptualization of embodied practice aimed at fostering personal and social growth through educational theatre Each chapter delves into theories of social transformation supported by qualitative data from student reflections to provide both theoretical and practical insights These insights illustrate how physicalized pedagogy can be effectively used to engage students with socially transformative ideas and identities It also emphasizes the significant role of the facilitator in this process highlighting how they can create an environment that fosters ethical and multicultural awareness in both formal educational settings such as classrooms and informal settings like community workshops By promoting an ethos of inclusivity and ethical consideration it argues that facilitators can help students navigate and engage with complex social issues through the medium of theatre An accessible and compelling text it aims to inspire educators to adopt innovative methods that promote deeper engagement and understanding among students

Improvisation in Drama, Theatre and Performance Anthony Frost, Ralph Yarrow, 2015-10-26 Improvisation is a tool for many things performance training rehearsal practice playwriting therapeutic interaction and somatic discovery This book opens up the significance of improvisation across cultures histories and ways of performing our life offering key insights into the what the how and the why of performance It traces the origins of improvisation and its influences both as a social and political phenomenon and its position in performance training Including history theory and practice this new edition encompasses Theatre and performance studies as well as drama acknowledging the rapid reconfiguration of these fields in recent years Its coverage also now extends to improvisation in the USA cinema LARPing street events and the improvising audience while also looking at improv s relationship to stand up comedy jazz poetry and free movement practices With an index of exercises and an extensive bibliography this book is indispensable to students of improvisation

Enacting Lecoq Maiya Murphy, 2018-12-30 This book examines the theatrical movement based pedagogy of Jacques Lecoq 1921 1999 through the lens of the cognitive scientific paradigm of enaction The conversation between these two both uncovers more of the possible cognitive processes at work in Lecoq pedagogy and proposes how Lecoq s own practical and philosophical approach could have something to offer the development of the enactive paradigm Understanding Lecoq pedagogy through enaction can shed new light on the ways that movement key to Lecoq s own articulation of his pedagogy might cognitively constitute the development of Lecoq s ultimate creative figure the actor creator Through an enactive lens the actor creator can be understood as not only a creative figure but also the manifestation of a fundamentally new mode of cognitive selfhood This book engages with Lecoq pedagogy s significant practices and principles including the relationship between the instructor and student identifications mime play mask work language improvisation and movement analysis

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 Jérôme Bel examines the contemporary practice of companies such as Théâtre 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 Reading the Puppet Stage Claudia Orenstein,2023-08-21

Drawing on the author's two decades of seeing writing on and teaching about puppetry from a critical perspective this book offers a collection of insights into how we watch understand and appreciate puppetry *Reading the Puppet Stage* uses examples from a broad range of puppetry genres from Broadway shows and the Muppets to the rich field of international contemporary performing object experimentation to the wealth of Asian puppet traditions as it illustrates the ways performing objects can create and structure meaning and the dramaturgical interplay between puppets performers and language onstage An introductory approach for students critics and artists this book underlines where significant artistic concerns lie in puppetry and outlines the supportive networks and resources that shape the community of those who make watch and love this ever developing art *Through the Body* Dymphna Callery,2015-12-22 In *Through the Body* Dymphna Callery introduces the reader to the principles behind the work of key practitioners of 20th century theater including Artaud Grotowski Brook and Lecoq She offers exercises that turn their theories into practice and explore their principles in action

An International Annotated Bibliography of Strindberg Studies 1870-2005: General studies Michael Robinson,2008 This copiously annotated bibliography documents and examines the whole range of commentary on Strindberg's works and activity in many fields besides the plays for which he is internationally best known These include his prose fiction and poetry his work as an historian and natural historian and his relationship to the other arts most notably his painting It is concerned with both lasting works of literary and dramatic criticism as well as reviews of his books and plays in the theatre and some more ephemeral material all of this in several languages Organised generically and by subject and individual work the bibliography enables the reader to trace the changing impact of Strindberg and his works in various countries and during different periods It is thus very much a study in reception as well as a bibliographical record of published material It traces

the developing image of Strindberg and his writing both during his lifetime and in subsequent years and with frequent cross reference offers a comprehensive overview of a literary and existential project that has rarely been matched for its multifaceted diversity The bibliography is published in three parts Volume 2 The Plays 978 0 947623 82 1 and Volume 3 Prose Poetry Miscellaneous 978 0 947623 83 8 are also now available Michael Robinson is Emeritus Professor of Drama and Scandinavian Studies at the University of East Anglia Norwich

European Theatre Performance Practice, 1900 to the Present Geoff Willcocks, 2016-12-05 This volume captures the rich diversity of European performance practice evident in the twentieth and early part of the twenty first century Written by leading directors actors dancers scenographers and academics from across Europe the collection spans a broad range of subject areas including dance theatre live art multimedia performance and street protest The essays are divided into three sections on performers and performing staging performance representation and reception and document innovations in acting performance and stagecraft by key practitioners Articles also explore the ways that performance has been used to stage debates around major preoccupations of the age such as war the human condition globalization the impact of new technologies and identity politics This volume which features previously published performance manifestoes articles and book chapters on the most frequently discussed and debated topics in the field is an indispensable reference work for both academics and students

The Argonaut, 1918

Movement Training for the Modern Actor Mark Evans, 2009-01-13 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

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