

Think Theatre Felner

THINK Theatre Jacques Lecoq The World of Theatre The Routledge Companion to Performance Practitioners Teaching Writing Through Theatre Physical Theatres Improvisation in Drama, Theatre and Performance The Great European Stage Directors Volume 3 The Nineteenth Century in Odessa Women and Puppetry Immersive Storytelling and Spectatorship in Theatre, Museums, and Video Games Introduction to Production The Routledge Companion to Studio Performance Practice Encountering Ensemble The Cambridge Guide to Theatre Jacques Copeau Physical Theatres: A Critical Reader Embodied Learning in Educational Theatre Catalog of the Theatre and Drama Collections Performing Aotearoa Mira Felner Simon Murray Mira Felner Franc Chamberlain Kelly I. Aliano Simon Murray Anthony Frost Jonathan Pitches Anna Makolkin Alissa Mello Kelly I. Aliano Robert I. Sutherland-Cohen Franc Chamberlain John Britton Martin Banham Mark Evans John Keefe Nancy Smithner New York Public Library. Research Libraries Marc Maufort

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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 complicité and mummenschanz practical exercises demonstrating lecoq's distinctive approach to actor training

focus on diversity and globalism integrating coverage of multicultural international and experimental theatre throughout back cover

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

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

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 complicité 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

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

this volume examines the work of directors jacques copeau theodore komisarjevsky and tyrone guthrie it explores in detail many of the directors key productions including copeau s staging of molière s the tricks of scapin komisarjevsky s signature season of chekhov plays at the barnes theatre and guthrie s pioneering direction of shakespeare s plays in north america this study argues that their work exemplifies the complexity and novelty of the role of theatre directing in the first three quarters of the 20th century as komisarjevsky was in the middle of the genesis of directing in russia copeau launched his directorial career just as the role was gaining definition and guthrie was at the vanguard of directing in britain at last shaking off the traditions of the actor manager to formulate the new role of artistic director

this new study drawing its inspiration from a history of odessa the last italian black sea colony the edwin mellen press 2004 and based on new archival findings focuses on the cultural legacy of the italian founders of this port city shaped by nearly a century of italian presence this new contribution to european cultural history will be of interest to scholars of european italian russian and ukrainian history art historians and musicologists as well as students of migration and multiculturalism

women and puppetry is the first publication dedicated to the study of women in the field of puppetry arts it includes critical articles and personal accounts that interrogate specific historical moments cultural contexts and notions of woman on and off stage part i critical perspective includes historical and contemporary analyses of women's roles in society gender anxiety revealed through the unmarked puppet body and sexual expression within oppressive social contexts part ii local contexts challenges and transformations investigates work of female practitioners within specific cultural contexts to illuminate how women are intervening in traditionally male spaces each chapter in part ii offers brief accounts of specific social histories barriers and gender biases that women have faced and the opportunities afforded female creative leaders to appropriate revive and transform performance traditions and in part iii women practitioners speak contemporary artists reflect on their experiences as female practitioners within the art of puppet theatre representing female writers and practitioners from across the globe women and puppetry offers students and scholars a comprehensive interrogation of the challenges and opportunities that women face in this unique art form

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 alianio 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

introduction to production creating theatre onstage backstage offstage defines the collaborative art of making theatre and the various job positions that go into realizing a production beginning with an overview of the art and industry of theatre the book shows how theatre has evolved through history the book then breaks down the nuts and bolts of the industry by looking at each professional role within it from the topmost position of the producer down to the gopher or production assistant each of these

positions are defined along with their respective duties rules and resources that figure in obtaining these jobs each chapter offers exercises links to videos and websites review quizzes and suggested readings to learn more about the creation and production of theatre

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

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

provides information on the history and present practice of theater in the world

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 decentralize 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

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

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

this volume comprises a wide range of chapters focusing on key figures in the development of new zealand theatre and drama such as among others robert lord ken duncum gary henderson stephen sinclair hone kouka briar grace smith jacob rajan lynda chanwai earle nathaniel lees and victor rodger publisher description

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