

# **The Articulate Body**

**The Physical  
Training of  
the Actor**

**Anne Dennis**

# The Articulate Body The Physical Training Of The Actor

**John Gillett**



## **The Articulate Body The Physical Training Of The Actor:**

*The Articulate Body* Anne Dennis, 2002 This manual shows how the actor can use his or her body to be as expressive and articulate as he or she is with words It analyses the actor's physical needs offering a series of graded exercises **Training the Actor's Body** Dick McCaw, 2018-02-22 A practical guide to the principles of teaching and learning movement this book instructs the actor on how to train the body to become a medium of expression Starting with a break down of the principles of actor training through exercises and theatre games Dick McCaw teaches the actor about their own body and its possibilities including the different ways it can move the space it occupies and finally its rhythm timing and pacing With 64 exercises supported by diagrams and online video Dick McCaw draws on his 20 years of teaching experience to coach the reader in the dynamics of movement education to achieve a responsive and articulate body **Bringing the Body to the Stage and Screen** Annette Lust, 2012 As stage and screen artists explore new means to enhance their craft a new wave of interest in expressive movement and physical improvisation has developed And in order to bring authenticity and believability to a character it has become increasingly vital for actors to be aware of movement and physical acting Stage and screen artists must now call upon physical presence movement on stage non verbal interactions and gestures to fully convey themselves 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 With 15 interviews and essays by prominent stage and screen actors mimes clowns dancers and puppeteers who describe the importance of movement in their art and illustrated with dozens of photos of renowned world companies and artists *Bringing the Body to the Stage and Screen* will be a valuable resource for theater teachers and students as well as anyone engaged in the performing arts *So You Want to be a Theatre Director?* Stephen Unwin, 2004 A hands on step by step guide to directing plays by one of Britain's leading theatre directors *Movement Training for Actors* Jackie Snow, 2013-01-17 This book vividly captures vital and imaginative lessons from one of the most influential and joyous traditions of contemporary actor training Any actor or teacher who is devoted to the transformational power of the theatre will want to return to these pages again and again finding in them not only the work to be done but also the inspiration to do it James Bundy Dean Yale School of Drama Artistic Director Yale Repertory Theatre Movement training techniques allow actors to acquire the physical body language and non verbal skills to clearly express the ideas and emotions of their

characters The techniques contained in this book help actors to develop awareness of their own natural posture walk and rhythm release the physical imagination and transform into the characters they are portraying on stage in film or on television Movement Training for Actors provides a practical workbook approach to the core fundamentals of movement fusing together the work of the key practitioners Sigurd Leeder Kurt Jooss Rudolf Laban Trish Arnold Litz Pisk F M Alexander Mosh Feldenkrais Jerzy Grotowski Jacques Lecoq and Belinda Quirey Chapters include Games Pure Movement Historical Dance Acrobatics and Animal Study The book is illustrated with photographs throughout and contains a DVD featuring over an hour of movement exercises further demonstrating the techniques Movement Training for Actors is a masterclass on movement written by experienced coach Jackie Snow and a culmination of her many years of teaching and coaching professionals The highly practical approach will suit actors of all abilities as well as serving as an inspirational teaching guide

*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 practices 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

**Bodies in Commotion** Carrie Sandahl, Philip Auslander, 2009-12-23 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

*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

Voice into Acting Christina Gutekunst, John Gillett, 2014-01-16 How can actors bridge the gap between themselves and the text and action of a script integrating fully their learned vocal skills How do we make an imaginary world real create the life of a role and fully embody it vocally and physically so that voice and acting

become one Christina Gutekunst and John Gillett unite their depth of experience in voice training and acting to create an integrated and comprehensive approach informed by Stanislavski and his successors the acting approach widely taught to actors in drama schools throughout the world The authors create a step by step guide to explore how voice can respond to our thoughts senses feelings imagination and will fully express language in content and form communicate imaginary circumstances and human experience transform to adapt to different roles connect to a variety of audiences and spaces Featuring over fifty illustrations by German artist Dany Heck Voice into Acting is an essential manual for the actor seeking full vocal identity in characterization and for the voice teacher open to new techniques or an alternative approach to harmonize with the actor's process

Acting Stanislavski John Gillett, 2014-02-13 Stanislavski was the first to outline a systematic approach for using our experience imagination and observation to create truthful acting 150 years after his birth his approach is more widely embraced and taught throughout the world but is still often rejected misunderstood and misapplied In Acting Stanislavski John Gillett offers a clear accessible and comprehensive account of the Stanislavski approach from the actor's training to final performance exploring ease and focus the nature of action interaction and objectives the imaginary reality senses and feeling active analysis of text physical and vocal expression of character the actor in the context of training and the industry Drawing on Stanislavski's major books in both English translations and on records of his directing process and final studio classes Acting Stanislavski demystifies terms and concepts It is for actors from an actor's point of view and offers many practical exercises and examples as an integrated part of each subject Acting Stanislavski also creates an up to date overview of the Stanislavski approach connecting his legacy with the work of his successors from Michael Chekhov to Meisner Adler and Strasberg A new extended and fully updated edition of Acting on Impulse Reclaiming the Stanislavski Approach Methuen Drama 2007 Acting Stanislavski now includes new exercises and biographies a further chapter on The Character and an expanded glossary along with many other additions to the previous chapters It is an essential practical and educational resource for any acting student professional or teacher

**From the Greek Mimes to Marcel Marceau and Beyond** Annette Lust, 2000 Annette Bercut Lust has spent a lifetime developing the knowledge to produce this definitive work on mime One of the few studies covering the historical flow of mime from its beginnings to postmodern movement theatre this book explores the evolution of mime and pantomime from the Greeks to the twentieth century depicting the role of mime in dance clowning the cinema and verbal theatre throughout the centuries It is also an in depth study of twentieth century mime masters including Jacques Lecoq Etienne Decroux Jean Louis Barrault and Marcel Marceau In addition to defining and tracing the history of mime Lust documents present day training programs in North America and Europe providing contact addresses and information on mime festivals and centers A filmography listing mime and mime related films and an extensive bibliography contribute to the usefulness of the book There is also a chart tracing the origins of mime to the present and a chart demonstrating exponents of the various styles and schools of mime

With over 60 illustrations this worldwide study is indispensable for the student teacher or fan of mime      *Nick Hern Books* Nick Hern Books (London)., Nick Hern Books, Limited, 2006      Michael Chekhov Technique in the Twenty-First Century Cass Fleming, Tom Cornford, 2020-10-15 The culmination of an innovative practice research project Michael Chekhov in the Twenty First Century New Pathways draws on historical writings and archival materials to investigate how Chekhov's technique can be used across the disciplines of contemporary performance and applied practice In contrast to the narrow actor training only analysis that dominated 20th century explorations of the technique authors Cass Fleming and Tom Cornford along with contributors Caoimhe McAvinchey Roanna Mitchell Daron Oram and Sin ad Rushe focus on devising directing and collective creation dramaturgy and collaborative playwriting scenography voice movement and dance as well as socially engaged and therapeutic practices all of which are at the forefront of international theatre making The book collectively offers a thorough and fascinating investigation into new uses of Michael Chekhov's technique providing practical strategies and principles alongside theoretical discussion      *Towards Embodied Performance* Rachel Dickstein, 2024-06-07 *Towards Embodied Performance* invites directors and other generative performance makers to experiment with making their own original visually stunning sonically immersive and physically rigorous embodied performance Through historical context the author's 30 plus years of experience and original interviews with leading theatre artists this book sets the stage for a new generation of artists building boundary breaking work Directors are often categorized into one of only two frameworks the Stanislavskian director whose method is based on text analysis and character wants and needs and the auteur director whose work might focus on visual spectacle at the expense of text or character objectives This book argues that the director of embodied performance fuses these two approaches acting as the author of the event In Part I readers will explore the core elements of embodied performance space time body language and action through a lens that bridges traditional directing methodology with experimental devised collaborative theatre making Part II provides examples of this embodied practice by multi disciplinary artists in visual and sound installation video and film dance theatre and new music opera including such artists as Shirin Neshat James Turrell Bill T Jones Janet Cardiff Okwui Okpokwasili William Kentridge and Heather Christian Part III suggests creative prompts and exercises for performance makers to engage the visual physical textual and sonic in compositional storytelling on stage *Towards Embodied Performance* is an invaluable resource for theatre directors devisers and generative artists at all levels from students to teachers from early career to mid career artists Directors actors choreographers designers composers writers scholars and engaged audience members can all use this text to explore collaboratively created performance that invites its audience into the ripest version of the present moment      Theatre, Body and Pleasure Simon Shepherd, 2013-10-11 Breaking new ground in the study of performance theory this maverick and powerful project from renowned Renaissance scholar and queer theorist Simon Shepherd presents a unique take on theory and the physical reality of theatre Examining a range of material *Theatre Body Pleasure* addresses a significant gap in the

literary and drama studies arenas and explores the interplay of bodily value the art of bodies and the physical responses to that art It explains first how the body makes meaning and carries value Then it describes the relationships between time and space and body The book s features include large historical range from medieval to postmodern case studies offering close readings of written texts examples of how to read for the body exploring written text as a discipline of the body breadth of cultural reference from stage plays through to dance culture a range of theoretical approaches including dance analysis and phenomenology Writing in accessible prose Shepherd introduces new ways of analyzing dramatic text and has produced a book which is part theatre history part dramatic criticism and part theatrical tour de force Students of drama theatre and performance studies and cultural studies will find this an absolute must read

**Twentieth Century Actor Training** Alison Hodge,2000 THE SECOND EDITION OF THIS TITLE ENTITLED ACTOR TRAINING IS NOW AVAILABLE Actor training is arguably the central phenomenon of twentieth century theatre making Here for the first time the theories training exercises and productions of fourteen directors are analysed in a single volume each one written by a leading expert The practitioners included are Stella Adler Bertolt Brecht Joseph Chaikin Jacques Copeau Joan Littlewood Vsevolod Meyerhold Konstantin Stanislavsky Eugenio Barba Peter Brook Michael Chekhov Jerzy Grotowski Sanford Meisner Wlodimierz Staniewski Lee Strasbourg Each chapter provides a unique account of specific training exercises and an analysis of their relationship to the practitioners theoretical and aesthetic concerns The collection examines the relationship between actor training and production and considers how directly the actor training relates to performance With detailed accounts of the principles exercises and their application to many of the landmark productions of the past hundred years this book will be invaluable to students teachers practitioners and academics alike

**Movement for Actors (Second Edition)** Nicole Potter,Barbara Adrian,Mary Fleischer,2017-01-03 In this updated rich resource for actors renowned movement teachers and directors reveal the physical skills needed for the stage and the screen Readers will gain remarkable insights into the physical skills and techniques used in a wide variety of performance styles through ready to use exercises and approaches Included in this new edition are chapters covering Stage combat Yoga for actors Martial arts Body mind centering Authentic movement Bartenieff fundamentals Grotowski based movement Those who want to pursue serious training will be able to consult the appendix for listings of the best teachers and schools in the country This inspiring collection is a must read for all actors directors and teachers of theater looking for stimulation and new approaches Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don t aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers

*Actor Training*

Alison Hodge, 2010-01-29 *Actor Training* expands on Alison Hodge's highly acclaimed and best-selling *Twentieth Century Actor Training*. This exciting second edition radically updates the original book, making it even more valuable for any student of the history and practice of actor training. The bibliography is brought right up to date, and many chapters are revised. In addition, eight more practitioners are included, and forty more photographs are added to create a stunningly comprehensive study. The practitioners included are Stella Adler, Eugenio Barba, Augusto Boal, Anne Bogart, Bertolt Brecht, Peter Brook, Michael Chekhov, Joseph Chaikin, Jacques Copeau, Philippe Gaulier, Jerzy Grotowski, Maria Knebel, Jacques Lecoq, Joan Littlewood, Sanford Meisner, Vsevolod Meyerhold, Ariane Mnouchkine, Monika Pagneux, Michel Saint Denis, Włodzimierz Staniewski, Konstantin Stanislavsky, Lee Strasberg. The historical, cultural, and political context of each practitioner's work is clearly set out by leading experts, and accompanied by an incisive and enlightening analysis of the main principles of their training, practical exercises, and key productions. This book is an invaluable introduction to the principles and practice of actor training and its role in shaping modern theatre.

**Acting** Bella Merlin, 2023-12-19 *Acting: The Basics* 3rd Edition is a dynamic response to recent societal and entertainment industry changes, focusing on inclusion, diversity, and equity, and the actor's trajectory from training to rehearsal to performance on stage and screen, with hands-on tools and global perspectives. The book offers vital ways of building a practical acting toolkit through breath, body, voice, emotions, imagination, and spirit. We begin with a socio-cultural look at actor as magician, storyteller, healer, and social changer. Throughout, there are insights from Black, Indigenous, First Nations, South East Asian, intercultural, and feminist practitioners, together with methods focusing on disability and accessibility, intimacy, directives, mindfulness, and intersectionality. Key canonical figures still feature, e.g., Stanislavsky, Meisner, Brecht, and Suzuki, with re-visioned perspectives. Scattered throughout are post-COVID insights, plus expanded sections on screen acting, including self-tapes, and Shakespeare. This book is useful for beginner or expert, as it's always helpful getting back to basics. Because the author is both an actor and an actor trainer, the tools are steeped in user-friendly application. At the same time, transferable skills, e.g., dynamic listening and empathy, are shown as relevant to everyone. With a glossary of terms and useful online suggestions, including blogs, videos, and podcasts, this is ideal for anyone learning anew about the practice and history of acting, or to take their acting and teaching into new terrain.



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