Contents with text and when the play the Contents and when Standard Standar

Lis	et of figures	xii
	t of tables	XV
	knowledgements	xvi
	Class 50 50 50 50 50 50 50 50 50 50 50 50 50	
Int	troduction	23
	Before you start 1	
	Where the ideas and exercises in this book came from 2	
	How to use the book 3	
	At what level can I use this book? 7	
PA	ART 1 The Scream 105 20 Aguerta bear aldmasses aft	
K	ey practitioners	92 9
	The set 64	
1	Stanislavski	18 11
	Experiencing Stanislavski through practice 11	
	Work on the actor 12	
	Application of the day	
	1 Imagination 12 2 Creating pictures and impressions 15	
	2 Creating pictures and impressions 13	
	3 Free body relaxation 10	
	4 Concentration 20	
	5 Communication 21	
	Work on a role 24	
	6 The six W's 24	
	7 71 - 1: 26	
	8 The action 29	
	9 The super objective 31	
	10 The germ 33	
	11 Tempo-rhythm 34	

	Usiı	ng Stanislavski with text and when devising	36
	12 13 14 15 16 17 18 19	Reading the play 36 My character's past 37 Pinning down my character 38 Dividing up the play 39 Objectives and actions 40 Active analysis 41 Mise en scène 43 The final run 44	
2	Bre	echt	
	Expl	loring Brecht through practice 47	
	20	The narrator 47	
	21	Turbulent times 49	
	22	Class 50	
	23	The taxi driver 52	
	24	Folding linen 55	
	25	Characterisation of a fellow actor 57	
	26	V-effect 58	
	27	Gestus 59	
	Usin	g Brecht with text 61	
	28	The ensemble read through 62	
	29	First reactions 63	practition
	30	The set 64	
	31	Casting the play 64	
	32	Episodes 65	
	33	The message of the play 65	
	34	Epization 66	
	35	Feeding lines 69	
	36	Freeze and gestus 69	
	37	D	
	<i>38 39</i>	7:1.: 70	
	40	Lighting 72 Sound, song and music 72	
	41	Voicing the part 73	
	42		
		ac ac	
	Using	g Brecht when devising – scene work 75	
	43		The super object
	44	Boxing match 77	
	45	The musical scene 78	

46 Snap scenes 78

3	Art	Lecon's neutral mask and text YZV smit seeds who bust	81
	Expl	loring Artaud through practice 82	
	47 48	Harnessing nature 82 Lot and his Daughters 83	
	49	Projecting emotion 85	
	50	Mind stream 86	
	51	Kecak monkey dance 88	
	Usin	g Artaud with text 90	
	52	Gesture for the play 90	
	53	Gesture and signs 92	
	54	On breath 93	
	55	Immersive promenade theatre 95	
	56	Movement ensemble 96	
	57	The Spurt of Blood 96	
	58	Questioning the audience 99	
	Usin	Artaud when devising 100	
	59	Seven deadly sins 100	
	60	The modern myth 101	
	61	Soundscape 102	
	62	Distorting the drama 103	
	63	The Scream 105	
	64	Devising checklist 107	
=	Lec	oq to Complicite	109
		erstanding and exploring Lecoq 110	9.4
		ne smar and muste 2,4501: IMOD 23,7010 3,010016	
	Bego	re you start: warm-ups and technique exercises 110	
	65	Physical warm-up 1: the ball 111	
	66	Physical warm-up 2: ensemble awareness 111	
	607	Physical warm-up 3: ensemble energy 112	
	68	improvisation: individual 113	
	69	improvisation: group 114	
	700	The neutral mask 115	
	71	Expressive masks 118	
	72	Acting the mask: human comedy 120	
	73	Technique: action mime 121	
	74	Lecoq's creative questions 123	
	Usin	Lecoq to Complicite with text 125	
	75	Warm-up: the language of gesture 125	
	75	Complicite text starters 126	

	77 78 79	Lecoq's neutral mask and text Blending the narrative levels Character ID 129	127 128		
	Usi	ng Complicite when devising 13	0 88		
	80 81 82	Seven states of tension 131 Devising with objects 132 Using technology 133		ris Daught g emotion sum 86 onkey dani	
5	Be	rkoff			
	Exp	loring Berkoff through practice	137		
	83 84 85 86 87	The base pulse 138 The Greek chorus 139 Bouffon 142 The burden 143 The spoken word 144			
	Usir	ng Berkoff with text 145			
	88 89 90 91 92	The family as a chorus 148 Enacting the ceremony 149	146		
	Usin	ng Berkoff when devising 155			
	93 94 95	East End Sport 155 Fight 157 Slowing things down 159			
6	Geo	ako			1
	Prep				
	96 97 98 99	Preparing the space 164			Improvi Improvi The neu
	Devi	sing using Gecko 168			
	100 101 102 103 104 105	I move you – you move me 168 Duo to solo 170 Intention 172 The seed 173 Bringing objects to life 175 Storyboard 176	estions te with i guage of		

136

	106 107 108	Breath soundtrack 179 The first showing 180			
	109	The pillars of Cocko practice 191			
PA	ART 2				
S	kills	s vou will need		1	83
7	Rel	nearsing a monologue duologue		143	185
	110	Context of the play 186			
	111	The facts of the play 187			
	112	Research 188			
	113	Wy Character's past 189			
	114	My first main memory 191			
	115				
	116	My physical seg 195			
		My character's germ 194			
		with do I think of other people: 193			
	119				
	120				
	121				
	122				
	123				
	124	Relationships 201			
	125				
	126				
	127				
	128				
	129	The final run through 205			
8	Dev	ising theatre using The Paper Bird			
			Using silence		07
		made Dantales DAD			46
	Using	The Paper Birds 207			
	130	771111			
	131	C			
	132	D 011			
	133	Writing text and direct address 212			
	Work	ing on individual scenes 214			
	134	A letter 214			
	135	With sticks 215			
	136	Pass the ball 217			
	137	Walking your role 218			

Notes

Index

	Usin	g Edward Gordon Craig 219	
	138	The truth of movement 219	
	139	Screen scene 221	
	140	Exploring art 223	
	141	The colour is the thing 223	
	142	The Designer's model 224	
9	Imp	provising with a practitioner	2
	143	On the edge 226	
	144		
	145	Strike action 227	
	146	'Spoons' 228	
	147	Fall out 229	
	148	On the couch 230	
	149	Art 231	
	150	Student house 233	
0	Die		
U	DIF	ecting a play	2
	151	Questions and answers 237	
	152	Before and during 238	
	153	Social, cultural and historic influences 238	
	154	The director's copy 239	
	155	The read through 240	
	156	Auditions 240	
	157	Character biographies 241	
	158	The model showing 242	
	159	The essence of the play 243	
	160	Rehearsing 244	
	161	Directing actors 245	
	162	A pause 246	
	163	Impressive staging 247	
	164	Using silence 248	
	165	Using music 248	
	166	Using space, voice and movement 249	
	167	The teen 200	
	168	Transiting the play 201	
	169	THE PERSON TO THE TOTAL	
fte	erwor		2
1	60		2
lo:	ssarv	of terms	2.
	1	The second of th	4

259