

Michael Chekhov

Franc Chamberlain

Routledge Performance Practitioners



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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 *The Routledge Companion to Performance Practitioners* Franc Chamberlain, Bernadette Sweeney, 2020-04-30 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 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 before the end of the First World War 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

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Langman,2014-04-07 This book will be invaluable to teachers acting students and practitioners alike Langman s inspired methods fed by some 45 years of teaching and practice ensure the highest outcomes for the integration of voice speech and language as a central ingredient of the actor s craft She is the most unique and brilliant master teacher in this area I have ever encountered Rosalba Clemente Head of Acting Drama Centre Flinders University A rite de passage working with Langman s book is an initiation into the practice of Future Theatre Dr Jane Gilmer Assistant Professor of Drama VPA National Institute of Education Singapore A remarkable achievement that communicates a lifetime of teaching artistry with grace and depth and most significantly reveals the profound spiritual impulses at the heart of Michael Chekhov s original impulse A gift for the generations Dr Diane Caracciolo Associate Professor of Educational Theatre Adelphi University Over the past decades there has been a resurgence of interest in Chekhov s acting technique The original publishers of his fundamental text *To the Actor* removed most of the author s references to Rudolf Steiner but recent studies acknowledge Chekhov s personal interest in anthroposophy as the source of his artistic inspiration Dawn Langman explores the fundamentals of Chekhov s psycho physical technique and the metaphysical principles on which it is based She examines this technique in relation to the specific challenges and gifts provided by the actor s constitution of body soul and spirit and in the context of the canon of great poetic and dramatic texts illuminated by Steiner s insights into humanity s evolving consciousness The *Art of Acting* lays the foundation for the second and third books in her series in which Langman explores Rudolf Steiner s art of speech and its integration with Michael Chekhov s methodology Together these books offer a contemporary spiritually enlivened path of development for the actor in which the combined insights of Steiner and Chekhov lead to new possibilities for the performing arts

Michael Chekhov Technique in the Twenty-First Century Cass Fleming,Tom Cornford,2020-10-15 A 2021 Choice Outstanding Academic Title 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

Augusto Boal Frances Babbage,2004 A biographical historical overview of Boal s career as theatre practitioner director this text includes an analysis of Boal s classic text *The Theatre of the Oppressed* looks in detail at Boal s workshop methods

The Routledge Companion to Studio Performance Practice Franc Chamberlain,Bernadette Sweeney,2021-11-29 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. **Konstantin**

Stanislavsky Bella Merlin, 2003. This compact, well-illustrated and clearly written book offers an essential guide to the complex and contradictory nature of this master of theatre. Routledge Performance Practitioners are a series of introductory guides to the key theatre makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth and twenty-first century performance. These compact, well-illustrated and clearly written books unravel the contribution of modern theatre's most charismatic innovators through personal biography, explanation of key writings, description of significant productions, reproduction of practical exercises. 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. Rethinking the Theatre of the Absurd Carl Lavery, Clare Finburgh

Delijani, 2015-11-05. Rethinking the Theatre of the Absurd is an innovative collection of essays written by leading scholars in the fields of theatre performance and eco-criticism, which reconfigures absurdist theatre through the optics of ecology and environment. As well as offering strikingly new interpretations of the work of canonical playwrights such as Beckett, Genet, Ionesco, Adamov, Albee, Kafka, Pinter, Shepard and Churchill, the book playfully mimics the structure of Martin Esslin's classic text The Theatre of the Absurd, which is commonly recognised as one of the most important scholarly publications of the 20th century. By reading absurdist drama for the first time as an emergent form of ecological theatre, Rethinking the Theatre of the Absurd interrogates afresh the very meaning of absurdism for 21st-century audiences while at the same time making a significant contribution to the development of theatre and performance studies as a whole. The collection's interdisciplinary approach, accessibility and ecological focus will appeal to students and academics in a number of different fields, including theatre performance, English, French, geography and philosophy. It will also have a major impact on the new cross-disciplinary paradigm of eco-criticism. Kristin Linklater Bernadette Cronin, Regina Crowley, 2023-07-06. Kristin Linklater is one of the most internationally recognised names in the field of voice training, and this volume explores her work and life while also putting her work into practice. Charting the development of Linklater's process, including her work at LAMDA, the Lincoln Centre, NYU, Columbia and the KLVC on Orkney, the book provides a comprehensive overview of one of the world's leading voice coaches. This book contains a detailed biography of Linklater's life, including her work with Iris Warren at LAMDA as well as the founding of her own companies and the KLVC on Orkney. Detailed analysis of her key text Freeing the Natural

Voice and her work with Carol Gilligan on *The Company of Women* an all female Shakespeare company they co conceived A comprehensive set of exercises several of these previously unpublished This book offers essential reading and an invaluable practice handbook to the contemporary performer voice teacher and actor trainer As a first step towards critical understanding and as an initial exploration before going on to further primary research Routledge Performance Practitioners offer unbeatable value for today s student

The Routledge Companion to Michael Chekhov Marie Christine Autant Mathieu,Yana Meerzon,2015-05-15 The Routledge Companion to Michael Chekhov brings together Chekhov specialists from around the world theatre practitioners theorists historians and archivists to provide an astonishingly comprehensive assessment of his life work and legacy This volume aims to connect East and West theatre theory and practice It reconsiders the history of Chekhov s acting method directing and pedagogy using the archival documents found across the globe in Russia England America Germany Lithuania and Switzerland It presents Chekhov s legacy and ideas in the framework of interdisciplinary theatre practices and theories as well as at the crossroads of cultures in the context of his forays into such areas as Western mime and Asian cosmology This remarkable Companion thoughtfully edited by two leading Chekhov scholars will prove invaluable to students and scholars of theatre theatre practitioners and theoreticians and specialists in Slavic and transcultural studies Marie Christine Autant Mathieu is Director of Research at the National Center For Scientific Research and Assistant Director of Sorbonne CNRS Institute EUR ORBEM She is an historian of theatre and specialist in Russian and Soviet theatre Yana Meerzon is Associate Professor in the Department of Theatre University of Ottawa Her book publications include *Adapting Chekhov The Text and Its Mutations* co edited with Professor J Douglas Clayton University of Ottawa Routledge 2012

Forthcoming Books Rose Arny,2003 **Shakespeare Survey** Allardyce Nicoll,2004 An annual survey of Shakespearian study and production **Migrations** ,2004 **Theatre Survey** ,2005 The American journal of theatre history **The British National Bibliography** Arthur James Wells,2006

Michael Chekhov's Acting Technique Sinéad Rushe,2019-01-24 Intended for actors directors teachers and researchers this book offers an exceptionally clear and thorough introduction to the renowned acting technique developed by Michael Chekhov Sin ad Rushe s book provides a complete overview of the whole method and includes illuminating explanations of its principles as well as a wide range of practical exercises that illustrate step by step how they can be applied to dramatic texts Part One provides an outline of the ideas that underpin the work which help to prepare practitioners to become responsive and receptive and to awaken their imagination Part Two charts a journey through the foundational psychophysical exercises that can both orient an actor s training routine and be applied directly to the development of a role Part Three focuses on more specific and elaborate methods of scene work characterisation and the art of transformation Drawing on the full range of Chekhov s writing in English and French this book also examines unpublished material from the Dartington Hall archives and features interviews with actors who have worked with the technique including Simon Callow and Joanna Merlin It illustrates Chekhov s approach

by referring to Rushe's own productions of Nikolai Gogol's short story *Diary of a Madman* and Shakespeare's *Othello* as well as characters and scenes in Sarah Kane's *Blasted* and the contemporary American television series *Breaking Bad*. Michael Chekhov's *Acting Technique* is an accessible comprehensive and contemporary point of reference for those already trained in the method as well as an initiation and toolkit for practitioners who are just beginning to discover it. *Marina Abramović* Mary Elizabeth Richards, 2010 Marina Abramovic is the creator of pioneering performance art which transcends the form's provocative origins. This resource combines a biography an examination of the artist through her writings interviews and influences a detailed analysis of her work and practical explorations of the performances and their origins.

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