

**Chapter 1 : Sounding Out a Theatrical Text: Fool for Love by Sam Shepard – Critical Stages/Scenes**

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The notion popularized in the early twentieth century by the Cambridge School that drama springs directly from ritual has been largely discredited. However, religious practices and dramatic presentation often share many common elements: With that in mind, drama has had a long, sometimes intimate, sometimes adversarial relationship with religion. Scholars generally assign drama and religious ritual to a continuum with the following divisions: While this continuum cannot be used as a trajectory of theatrical development, it provides a useful tool with which to understand the many kinds of relationships theatrical performance has had with religious practice. Some societies developed rituals with advanced elements of performance but never developed anything approaching a secular drama. Conversely, some societies adopted a secular performance form independent of religious ritual. At the same time, many in Western society have assigned the secular theater a religious importance and power, particularly during the mid-twentieth century, when interest in so-called primitive cultures surged. Ritual Comprising Performative Elements To understand the relationships between these various forms and concepts it is useful to examine the ritual practice of Egungun. Egungun ritual influenced later performance forms in Yorubaland and what came to be known as Nigeria. Yoruba religion centers on deities related to nature the orisha and ancestor worship. The followers of Yoruba believe human spirits travel back and forth to a spiritual plane between lives, and followers look to the spirits of their ancestors for guidance. The ancestor may appear to someone in material form embodied by a dancer from the Egungun secret society. The ancestor can be summoned at particular times of need or may appear regularly during cyclical rituals, such as the Egungun Festival. The dancer wears elaborate costumes, which consist of a mask and long strips or panels of fabric. The dancer whirls around so that the long strips of fabric fan out and create a breeze. This breeze is said to be a blessing passed from the ancestors to the living. No one may touch the dancers, however, and men with whips or sticks keep the dancers and the spectators separated. The Egungun ritual contains other performative elements, including songs of praise for the orisha and satirical sketches. The ritual does not possess the elements of a ritual drama in that it does not contain a set narrative, characters, or specific dialogue, but according to Joel Adedeji , Egungun had a direct influence in the development of dramatic forms such as the Yoruba Alarinjo theater and on the postcolonial drama of such writers as Wole Soyinka b. Ritual Drama The earliest known record of ritual drama comes from an Egyptian stele erected around bce. It is the account by Ikhnofret of his participation in the Mysteries of Osiris at Abydos. The stele reads like a list of heroic accomplishments: I celebrated the Great-Going-Forth, following the god at his going. I sailed the divine boat of Thoth. It is difficult to get an accurate idea of how elaborate or developed the performance may have been or where one might place it on the continuum between ritual and drama. Scholars have long studied the accounts of ritual warfare among the Mayans, but in the s Nikolai Grube deciphered the glyph for the word dance. Several precolonial dances have survived, including the Dance of Giants, a solstice ritual of the lunar gods in conflict with the solar gods, and a pole dance in which dancers attached to ropes wound tightly around a pole slowly descend fly to the ground from the top as the ropes unwind. The French priest-explorer Charles Brasseur de Bourbourg, after seeing a performance, convinced Zis to recite it to him. Cawek leaves the room and returns sometime later angry at the idea that anyone might have assumed that he had fled. He then bravely faces his sacrificial death. The drama was accompanied by music, and Brasseur included musical notation in his description. His version includes two trumpets probably European-style and a drum, although scholars assume that other native instruments were used in the precolonial performances. The anthropologist Georges Reynaud made special note of the "parallelism" of the dialogue. The ritualistic dialogue consists of "parallel" responses in which the second speaker repeats what the first speaker says before adding more dialogue to the conversation. The dialogue also contains ritualistic salutations and closings. Dancers continued to perform the ritual drama into the twenty-first

century, although as Carlos Escobar points out, some question how much the text must have changed through the ages, especially after the Spanish priests outlawed such rituals in Zis inherited the oral text in secret, and subsequent translations present an even greater filter of the text. Richard Leinaweaver noted that in a twentieth-century production the masks, costumes, and musical instruments were placed on a sacred altar the night before the drama was staged, a syncretic practice that performers of the sacred autos, the Catholic liturgical dramas, also occasionally observe Leinaweaver, , p. The Difference between Ritual and Secular Drama Ritual drama developed in many societies in large part because drama and religious ritual share so many elements and structural qualities. As Richard Schechner notes in *Between Theater and Anthropology* , both employ the use of "restored behavior," or behavior that is repeated. The repetition sets dramatic performance and ritual behavior apart from the behavior of everyday life. The distance of the performers from the behavior makes the behavior "symbolic and reflexive" in a way that regular behavior is not. Religious ritual and dramatic performance both employ the use of a "frame" to set these behaviors apart from everyday life. These may be as complex as the concentric circles of ritual sacrifice that separate the world of the sacred from the world of the profane or as simple as the rectangle of the proscenium arch in the Western theater. But herein lies the key difference between ritual and the performance of secular drama. Arnold van Gennep explained that in the ritual, such as the rite of passage, the ritual subject moves through three phases: The subjects pass through the ritual frame into a marginal, or liminal, state where their status is ambiguous. Then the subjects are restored to everyday life in a new state, with a new status. Henri Hubert and Marcel Mauss also defined ritual as "a religious act which, through the consecration of a victim, modifies the condition of the moral person who accomplishes it or that of certain objects with which he is concerned" Gennep, , p. As Victor Turner noted, while ritual behavior can be defined as obligatory, collective, integrated, and transformingâ€”or liminal â€”secular drama is optional, individual, removed, and although it may question the status quo or experiment with form, it is ultimately void of the transforming quality of ritual. It is, therefore, merely liminoid. Drama of Religious Festivals Of the secular dramatic traditions, many coincide with religious festivals, and many of those can be traced back directly to a ritual drama or a ritual practice. Nigerian scholars have traced the Egungun ritual origin of Alarinjo theater, the court theater of the Oyo Yoruba kingdom that predated colonialism. While the drama may be tied to religious practice, dramatic traditions such as Alarinjo demonstrate an elaborate theatrical practice in which artisans train for specific tasks within the theatrical art, such as acting, dance, costuming, mask making, set design, or music. Often a system of guilds and schools control the selection and training of the artists and oversee the production of the theatrical event. Sanskrit Drama Scholars know very little about the origin of Sanskrit drama, a performance form that remained popular from approximately the second century ce to the ninth century. While some say that Sanskrit drama has its origins in the popular traditions, others argue that it shares many elements with certain religious rituals. Regardless of its origins, the Sanskrit theater of India has a close relationship with Hindu temple festivals. The gods gave the priests the charge of creating and maintaining the dramatic tradition Richmond et al. While Sanskrit drama, in its ancient form, did not last past the ninth century, other forms grew up in its place. Wealthy families offer kathakali performances at temple festivals and other important events. Although it may have sprung from devotional worship, kathakali is an institution unto itself. The kathakali actor undergoes extensive training from a young age. Kathakali students learn elaborate makeup art specific to their character types. In addition to the dance steps, the actor must learn a series of hand gestures and complex facial expressions. It is through the face that the actor evokes the appropriate rasa and reflects the psychic state of the character. The Origins of Greek Drama Also associated with a religious festival, Greek tragedy supposedly evolved from dithyrambs, or choral dance drama, to honor the demigod Dionysos. To some extent, high school and college textbooks have oversimplified the relationship of tragedy to Dionysian worship, influenced perhaps by the century-old theory of Gilbert Murray that rituals of vegetation deities, specifically the Dionysian sparagmos ritual rending , were evident in the tragedies of Euripides. However, as William Ridgeway suggests and Herodotus before him , dithyrambic performance was not limited to religious worship as the people of Sicyon used the dithyramb as a tribute to ancestors and dead heroes. Also while the dithyramb may have influenced the development of tragedy, the dithyramb continued to develop as an independent form.

Scholars have begun to look at Greek dramatic forms as having a multitude of influences instead of looking for one ritualistic ur-drama that must have predated Aeschylus. In the sixth century bce Peisistratus established the Greater Dionysia. The festival included many activities celebrating wine and fertility, such as the procession of the phallus. Like two of the other Dionysian festivals, the Greater Dionysia included dramatic contests. According to the Marmor Parium, the first tragic contest occurred in bce. Although the priest of Dionysos occupied the central seat at the dramatic performance, the dramas themselves do not reflect a particular religious belief. Rather, they reinforce Athenian class and political ideology. Athenian playwrights of the fifth century bce seem particularly interested in analyzing the benefits of Athenian institutions, such as democracy or the courts. The plays were performed at a religious festival but other than that have very little connection with religious thought.

**Religion and Drama at Odds** While many religions included drama as an important part of religious observance, some religions especially the Christian and Islamic forbade theater. Even before Rome became a Christian empire in the late fourth century ce, the early Christian Church looked with disfavor on dramatic performance. Tertullian wrote *De Spectaculis* at the end of the second century ce, sometime after his own conversion to Christianity. He devoted his entire treatise to explaining why Christians should not attend any of the entertainments such as races, gladiatorial combat, Atellan farce, and tragedies. Christians should not take pleasure in watching others being harmed, nor should they witness licentious behavior. His thinking also reflects some of the complexities of early Christian thought. He noted that watching such entertainment aroused passions that could lead to sinful feelings and actions. Tertullian condemns the practice of acting itself, stating: Tertullian found the very idea of performing a role sinful. In the first half of the treatise, Tertullian lays out what seem to be the most vehement of his reasons for avoiding the entertainments: The fact that the theater of Rome was a temple of Venus and that the Greek theater came from the Dionysian festivals, Tertullian states, are reason enough to avoid theatrical entertainment. The theater became the site of conflict between Roman pantheism and emerging Christianity. The Catholic Church, in its quest for a monopoly on spectacle during the medieval period, continued to campaign against the theater, decreeing excommunication for anyone who attended theater instead of church and declaring that no plays should be performed on Sundays.

**Medieval Ritual Drama** In the late medieval period the Catholic Church began to develop a theatrical practice of its own. Many scholars believe that the liturgical drama grew out of the Mass in the form of a trope, or a lengthened musical passage used to elaborate some moment in the liturgy. The most widely cited trope is the *Quem Queritis*, the trope that accompanies the Easter Mass in the form of a dialogue between the three Marys and the angel at the tomb. This simple passage was accompanied by stage directions written in the tenth century by Bishop Ethelwold in the *Regularis Concordia*, instructing the monks to position themselves around the tomb "in imitation of the angel seated in the tomb, and of the women coming with spices to anoint the body of Jesus" Gassner, , p. The tropes were performed on the platea a flat space in the front of the church in front of a mansion a small structure that signified a location such as the sepulcher, manger, or Hellmouth. The theory of the development of liturgical drama holds that these miniature dramatic presentations in the form of tropes became more elaborate and developed into the later outdoor vernacular religious drama, following the ritual-to-drama trajectory.

Chapter 2 : 'Sanford Meisner on Acting' (Phil Gyford: Writing)

*Malpede, K. Introduction. Chaikin, J. Notes on acting time and repetition. Terminal. Waldman, M. Terminal portfolio. The mutation show. Mark, M. E.*

His family traveled extensively before settling in Duarte, California, outside of Pasadena, where his childhood experiences informed themes that mark much of his later playwriting. In high school he began acting and writing poetry. He also worked as a stable hand at a horse ranch in Chino, California from 1957 to 1960. Shepard disavowed the narrative convention that required consistent character motivations, preferring instead to see his characters as capable of a wide variety of roles and actions. Shepard reconsidered this initial approach to his writing as a result of the influence of New York director and acting teacher Joseph Chaikin. In 1961, he received a grant from the University of Minnesota, the first of several he would receive in the coming years. In 1962, Shepard wrote *La Turista*, his first full-length play, which won an Obie the same year. More Obies for his early works followed, including *Melodrama Play* and *Cowboys 2* in 1963. Shepard also received grants from the Rockefeller Foundation in 1964 and the Guggenheim Foundation in 1965. Also in 1965, Shepard joined a rock band, the Holy Modal Rounders, playing drums and guitar. Although he played with the band for three years, he continued to write and received a second Guggenheim Foundation grant in 1966. Shepard and Dark divorced in 1967. In 1968, Shepard had a much-publicized relationship with rock singer Patti Smith. *Tooth of Crime* was later presented in the U.S. The next year, Shepard returned to the United States and served as the playwright in residence for The Magic Theater in San Francisco, a post he held for the next ten years. It was during this time that Shepard made his mark on mainstream American drama, winning the Pulitzer Prize for Drama in 1978 for his play *Buried Child* and producing his best-known plays, among them, *True West* in 1980. Shepard eventually published an account of the experience in 1981, titled *Rolling Thunder Logbook*. Also in 1981, Shepard began his collaboration with Joseph Chaikin, with the theater piece, *Tongues*. In the 1980s, his works continued to win awards. He won his eleventh Obie for *Fool for Love*. He wrote and directed *Far North*, which starred Jessica Lange. Shepard continued to write new plays in the 1990s, though his output has slowed from the dizzying pace of the 1980s. *Simpatico* opened in 1991, and his revision of *Buried Child* opened on Broadway in 1992 and received a Tony Award nomination. *Curse of the Starving Class* opened in 1993 and *Eyes for Consuela* based on an Octavio Paz short story was produced in 1994. Shepard wrote and directed the feature film *Silent Tongue*. Shepard was inducted into the American Academy of Arts and Letters in 1995. *The Imagination of Sam Shepard*. Edited by Bonnie Marranca. Performing Arts Journal Publications, The Theater of Sam Shepard. Boise State University, *Sam Shepard on the German Stage: Sam Shepard and the American Theater*. The Theater of Sam Shepard: Cambridge University Press,

Chapter 3 : Field of Bones (Joanna Brady, #18) by J.A. Jance

*My main mentor in theatre was Joseph Chaikin, a seminal figure in American Theatre, who in the sixties founded The Open Theater. In a brief essay of his titled, "Notes on Acting, Time and Repetition," Joe said.*

It came to power after the bloody confrontation with the Muslim population, known as the March Days in Baku. During its brief existence the Commune had to face several problems: Despite the difficult conditions, the Commune carried out several social reforms, such as the nationalization of the oil industry. Attempts at requisitioning were made by the small Red Army of Baku, a poorly disciplined, poorly managed body composed largely of Armenians who were alien to the revolutionary spirit of the proletariat. These drank in excess and plundered the Moslem peasants, causing disaffection among them. The Bolsheviks and their leftist allies opposed this scheme, but on 25 July the majority of the Soviet voted to call in the British, and the Bolsheviks resigned. The Baku Commune was imprisoned for participation in unlawful military formations and militarized robbery, particularly for the March Days atrocities and was replaced by the Central-Caspian Dictatorship. In contrast to what happened in many parts of Russia, where the Bolsheviks earned a reputation for ruthlessness executing those who did not support them, the Bolsheviks of Baku were not so strict. The Cheka in Baku executed only two persons, both members of the Soviet caught in embezzling public funds: Most of the Bolshevik militants were arrested and remained in prison until, after the fall of Baku to the Turks, a commando unit led by Anastas Mikoyan freed them from their prison. Shahumyan, Dzhaparidze, Azizbekov, and their comrades, along with Mikoyan, then boarded the ship Turkmen, intending to reach Astrakhan by sea. According to recent historians, the sailors chose instead to sail to Krasnovodsk for fear of being arrested in Astrakhan. According to historian Richard H. Ullman, Teague-Jones could have stopped the executions if he wanted since the Ashkabad Committee was dependent on British support and could not refuse a request from its powerful ally, but he decided not to do so. How Anastas Mikoyan, who was part of the group, managed to survive is still uncertain, as is the reason why his life was spared. Chaikin, a Socialist Revolutionary journalist, published a description of the moments before the execution. They were taken out in groups of eight or nine men. They were obviously shocked, and kept a tense silence. The second batch tried to run away but was mown down after several volleys. The third resigned itself to its fate Soviet officials later blamed the executions on British agents acting in the Baku area at the time. Funtikov put all blame for the executions onto Britain, and in particular Teague-Jones who, he claimed, had ordered him to have the commissars shot. Funtikov was tried and shot in Baku in Britain denied involvement in the incident, saying it was done by local officials without any knowledge of the British. This accusation caused a further souring of relations between Britain and the fledgling Soviet government and helped lead to the confrontational attitude of both sides in the coming years. The Soviets would later immortalize the death of the 26 commissars through, among other things, movies, [9] artwork, [10] stamps, [11] and public works including the 26 Commissars Memorial in Baku. Sennikov also brings up a quote of Chaikin in the article of Suren Gazaryan "That should not be repeated" in the Leningrad magazine " Zvezda ": They were not shot, but rather decapitated. And the executioner of the penalty was a single man - a Turkmen , a gigantic strength bogatyr. That Turkmen by himself with his own hands using shashka beheaded all of them. After serving time in the Oryol Prison Chaikin on 11 September he was executed by a firing squad along with other Oryol prison inmates during the Medvedev Forest massacre. The wall of the house of the Baku Commissariat

Chapter 4 : Experience sampling method - Wikipedia

*Repetition or the Repetition Exercise or Game was developed by Sandy Meisner in the USA to train actors to actively listen to each other and pay attention to their stage partners. Repetition is a foundation exercise in Practical Aesthetics, the approach to acting developed by David Mamet & WH Macy.*

Sounding Out a Theatrical Text: Epstein The role of sound is extremely prominent in all the plays of the late American playwright Sam Shepard. However, it was during his period as writer-in-residence at the Magic Theatre in San Francisco that he really began to explore in depth the expressive potential of all theatrical sonic elements, including voice, instruments, stage props and off-stage ambient sound. As we will argue, this experimentation culminates in the unique sound experience of the play Fool for Love He carefully sonified his stage environment with, for example, the use of a door wired to drums for increased volume and resonance. The unusual level of attention to sonic detail in the printed, published version of Fool for Love Shepard a is the result of his obsessive concern for sound during rehearsals. Shepard himself was a musician, and, for him, music played a prominent role in theatre: More generally, in his plays his treatment of sound could be considered to be linked to his understanding of the role of music in performance. As Shepard himself wrote in his program notes for the Double Bill of these two plays , the role of sound in these works was to create the right stage environment for the actor: In one way, both these collaborations are an attempt to find an equal expression between music and the actor. They are like environments where the words and gestures are given temporary atmospheres to breathe in, through sound and rhythm. His pieces remained works-in-progress long into the rehearsal process, as he adapted and re-wrote plays in collaboration with actors, stage directors and musicians. We have evidence in the numerous notebooks and workscripts from this period, now in the university libraries of Austin and San Marcos in Texas, that he rewrote his drafts with the actors as they underwent both exercises in improvisation and scripted rehearsals. As a result all aspects of performanceâ€™including scenography, sound effects and musicâ€™have become integrated into the texts themselves and generated a new type of theatrical text. With the interconnectedness of music, voice and text, in our opinion, Shepard let these experiments in sound change considerably his theatrical writing. Where is the exact frequency of each scene? Where are you in relationship to the other actorsâ€™where and when do you correspondâ€™where and when are you at oddsThink of it musicallyâ€™rhythm, tone, buildsâ€™rising, falling, attacks, retreats, harmonies, dissonanceâ€™punctuations door slams Listeningâ€™developing an ear that hears in 3 dimensions. In this play, he is a composer, in that he manipulates the soundscape in its entirety. However, in the published text, and unlike his earlier plays at the Magic, stage directions are kept to a minimum. How is then sound inscribed in the text of Fool for Love? We will try, through our study of three excerpts of the play, to draw out some elements of sound that we feel are important in the reading of the text. Through this analysis we are seeking to develop tools to assist the reading of the sounds of the text, to help readers better perceive a theatrical text in its sonic and visual space for study and preparation purposes. Our hope is that this will serve scholars, producers, directors and actors to engage with the sound elements in this text and theatrical texts more widely. We have chosen to focus on three sound-driven elements: Voice is what makes the character come to be: Character is an expression of voice, the emotional tone underneath. Rhythm is the central element of all composition for Shepard, even in the composition of the character for the actor: I studied a long time with a drummer from Ghana. He was totally amazing. And I found out that, particularly in African music, every rhythm is related. That was a big revelation to me, that rhythm on top of rhythm always has a meaning. So the same is true on stage. This opening speech uses dull, repetitive vocabulary that circles round in a fashion that perhaps mirrors the grating, recurring screech of leather that immediately precedes his speech as he waxes his bucking strap at the opening of the play. Text diagram relating to Shepard a: Limited vocabulary and repetition could be considered to show the unsettled character of Eddie: Another vocal element crucial to character building and stage presence is that of intonation; the pitch pattern of an utterance has essential semantic implications. Furthermore, as with repetition at the level of the word, patterning of intonation can serve to shape the pace and rhythm of a text. Diagram 2 renders this aspect more visual: The rising-intonation

questions are trying to directly incite some response from May, to provoke interaction, and thus somehow rescue Eddie from the uncertainty of the situation in which he finds himself. The incessant switching of statement versus question intonation also once more throws into relief the tension in the silence of May. As he states in an interview: You begin to learn an underlying rhythmic sense in which things are shifting all the time. These shifts create the possibility for the audience to attach their attention. It could be just the shifts of attitudes, the shifts of ideas, where one line is sent out and another one comes back. Shifts are something Joe Chaikin taught me. He had a knack for marking the spot where something shifted. An actor would be going along, full of focus and concern, and then Joe would say, No! Ryder Howe et al In order to captivate the audience, dialogue must contain shifts. These shifts could be changes in character development, such as attitudes as Shepard suggests, or changes in the subjects addressed by the characters, for example. But, changes in the dialogue also mean changes in the sound structure and pacing. In Fool for Love, shifts in the texture of dialogue are audible, significant and often driven by other sound elements, as we try to show in Diagram 3. By using fixed column widths to transcribe a stretch of dialogue, a shift in overall length of interjections can be observed as the dialogue progresses. Different colour tones are used to represent relative volume of interjections. Fool for Love, first dialogue Shepard a: The slamming of the door momentarily interrupts this rapid-fire exchange and leads to a shift. See what I wanted was that the doors themselves produced sound, like an instrument so that the actors are actually able to control the volume and intensity of these sounds that are coming. Sound Effects As Structuring Element. It would internalize it. Shepard and Dark In his stage script, Shepard added in pen a sentence at the top of the first page: This sentence remains in the published version Shepard a: In a single, intense musical episode, rhythmically punctuated by the slamming of doors, the characters of Fool for Love come and go in emotionally-charged counterpoint. A two-way confrontation builds to peaks of violent intensity before giving way to quieter, more reflective passages, which then in turn become confrontational. The musical structuring constitutes the intense emotional texture of the relationship that takes place between the two protagonists, bringing to life the violence of the scenes through both sound effects and the sonic harshness of the words uttered. To enhance this further, Shepard also thickened and wired the doors and walls to a sound system of bass drums and microphones when he staged this play, to emphasize the percussive quality of the stage violence through the impacts with the props Bottoms The process of defamiliarizing the objects established in stage space is further achieved by distorting the sounds they make. The door sound is amplified through a sonic system explicit in the stage directions: So that the whole impact of the noise on stage is felt directly. Shepard and Dark Shepard clearly intended the door slam to be an essential expressive and communicative device within the soundscape of the play. Diagram 4 is intended to represent how this and other sound elements interact to form the complete sound texture of the play. Fool for Love, a visual representation of sound structure As indicated in Diagram 4, the sources of off-stage sounds and speech vary: In addition, the two main characters are usually on separate areas of the stage, physically enforcing the to-and-fro effect of their conflictual exchanges. We can also see that the verbal repetitions find an echo in repetitions within the overall sound structure, with the door slams serving as rhythmic punctuation in a similar way to the recurring words and phrases. What is striking, from this over-view of such a complex soundscape, is the variety of sounds produced both on and off stage—where will the next sound come from? Voice and stage sounds unite in their communicative significance onstage. This onslaught of sonic effects unsettles the audience and makes it difficult rationally interpret what is going on: These methods and diagrams, although modest in scope and in need of further research on and off the stage, could help academics in the field of theatrical studies to read the various sonic effects implied in the text. For Shepard, this reading of implied sound seems a crucial element in comprehending his stage vision. Works Cited Antonelli, Sara. Sam Shepard at City Lights. Aston, Elaine and George Savona. Theatre as Sign System: A Semiotics of Text and Performance. The Theatre of Sam Shepard: Cambridge University Press, Joseph Chaikin and Sam Shepard: Letters and Texts, 1. Theatre Communications Group, University of Texas, An Interview with Sam Shepard. Harry Ransom Center, City Lights Books, a. University of Texas, b. Shepard, Sam and Johnny Dark. Conversations Typescripted by Johnny Dark. Exploring the Geography of Character. His Work at the Magic Theatre Fool for Love by Sam Shepard Share this:

Chapter 5 : 26 Baku Commissars - Wikipedia

*In lieu of an abstract, here is a brief excerpt of the content: Marc Kaminsky Rites of Passage for Joe Chaikin The main thing in growing older is how repetition affects us For some it deepens and for others it hollows out experience. —Joseph Chaikin, "Notes on Acting Time and .*

The Stance on the Back Biomechanics: The Leap to the Chest Biomechanics: The Stab with the Dagger Biomechanics in action: Shooting from the Bow Copeau: Four male and four female. Four stages of life — childhood, youth, maturity and old age 2 3 7 14 20 27 31 32 34 35 39 45 52 59 66 69 72 76 83 92 x illustrations 5. Le Mahabharata at the Bouffes du Nord, Paris Bamboo sticks are used to suggest weapons and to construct a dynamically layered space. Training at the Odin Teatret in the early s Barba: She is presently writing A National Drama: Jean Gascon and the Canadian Theatre. She has been an actress and director throughout her career. He directed productions, wrote plays and recorded documentaries for radio and television. From the mids he combined professional work with lecturing at the universities of Birmingham and Warwick. Clive Barker died in Her book, Stanislavsky in Focus, is now in its second edition. She has professional experience on stage and a Ph. He writes on intersections between dance and theatre, with a book on Pina Bausch published through the Routledge Performance Practitioner Series. He has created and directed several new theatre pieces and develops and produces new physical performance works as Co-Artistic Director of Human Company. Alison Hodge has worked as professional director since when she co-founded the storytelling company Theatre Alibi. Her website can be found at www. Her research, professional practice, and teaching focus on processes that facilitate innovative theatre making. With Echo Arts, Cyprus, she acted as dramaturg for an interdisciplinary performance of new work, which represented Cyprus at the New Plays from Europe Festival He is an actor and director and has been a teacher of acting for thirty years. He is currently at work on a book on acting, practice and theory, and another on the history of modern drama for Blackwell Press. He directed the Russian premiere of the formerly banned I Want a Baby by Sergei Tretyakov for the Teatr u Nikitskikh Vorot, Moscow, where it remained in the repertoire for over five years. She has worked in a range of styles including classical drama, circus, opera and physical theatre with companies such as the Royal Shakespeare Company, the National Theatre and Shared Experience. She has a long-standing collaboration with Yoshi Oida, co-writing three books with him, including The Invisible Actor, and assisting several productions. Her writing includes The Body Speaks second edition, Methuen, He was recently Director of Theatre at Dartington College of Art, and has been a professional performer and director, working particularly in the field of devised theatre. A Critical Introduction and Physical Theatres: A Critical Reader Routledge, He is editor of the journal Studies in Theatre and Performance. He is the author of Towards a Third Theatre: He has taught and made performance in Australia, Germany and England, in theatre, dance and spaces in between. He is the dramaturg for Lone Twin Theatre. Every effort has been made to contact copyright holders. Where this has not been possible, we would be pleased to hear from the parties concerned. I want to thank Talia Rodgers, my commissioning editor at Routledge and Ben Piggott and Hilary Faulkner for their patience and efficiency. I would also like to thank the following individuals: In addition, a number of the original chapters have been revised. You will also find updated bibliographies and many new photographs. From a twenty-first-century perspective, the original title, Twentieth Century Actor Training no longer seems appropriate since a significant number of the directors and trainers included continue to be regarded as leading practitioners worldwide. Moreover, many of the systems, methods and protocols that were developed throughout the twentieth century remain the basis of professional training in the twenty-first. I have, therefore, simply retitled the book, Actor Training. European and North American cultures have sustained a long history of actor apprenticeship, but not the systematic training traditions of Eastern performance cultures, such as those of Japanese Noh theatre, Balinese dance drama and Indian Kathakali. He subsequently developed a system of training through his work at the Moscow Art Theatre and related studios, and published his ideas in seminal texts translated into English as An Actor Prepares , Building a Character and Creating a Role The essays in this collection begin with an exploration of the work of five early pioneers of European actor

training: Three teachers, Jacques Lecoq, Phillippe Gaulier and Monika Pagneux, developed physically orientated pedagogies which are both distinct and interconnected, and are considered in a single chapter. Two prolific directors whose work has straddled both centuries, Peter Brook and Ariane Mnouchkine, are discussed as examples of directors whose ensemble training with actors underpins their innovative performances. Finally the work of the Brazilian director, Augusto Boal, is assessed through his radical approach to acting, in which actors and non-actors use theatre as a force for social and political change. This is followed by the main principles of training, tracing their exploration through specific exercises and, where relevant, to their manifestation in theatre production. His solution, propounded in *Le Paradoxe*, was that an actor should be capable of mechanically reproducing emotion in performance, achieving technical control and the avoidance of emotional engagement. As Carnicke points out in her chapter, Stanislavsky echoed Ribot with his assertion that: This dual approach to training is characteristic of many of the methods that followed, though these diversified greatly in their assumptions about the self, consciousness, notions of character and the nature of representation. Despite having trained with Stanislavsky at the Moscow Art Theatre, Vsevolod Meyerhold was one of the first practitioners to propose an alternative system of training. In turning to popular theatre traditions, which actively acknowledged the spectator, Meyerhold aimed to transform theatre into a revolutionary cultural force, by encouraging the audience to engage with the ideas of the performance over the emotional narrative of individual actors. Meyerhold defined the basic elements of an anti-illusionist theatre as gesture, mask and movement. As Erika Fischer-Lichte observed: However, as the essays on the two practitioners make clear, in practice, both Stanislavsky and Meyerhold evolved more complex and wide-ranging approaches to training actors. In , on a visit to Moscow, Brecht was impressed by the alienation effect employed by actors in Beijing opera, which would help him formulate the basic tenets of Epic Theatre. Later practitioners such as Littlewood, Brook and Mnouchkine also explored Asian performance techniques, not only in training but through their incorporation in non-naturalistic productions. However, later practitioners have undertaken intercultural activities with specific intentions. For Staniewski, traditional techniques are never to be copied. His seminal collection of essays, *The Theatre and its Double*, was first published in English in . Artaud rejected what he regarded as the rationalist and reductive tendencies of Western theatre. He called for a theatre which celebrated the non-verbal elements of consciousness that could ultimately arouse therapeutic emotions within his spectators. As Grotowski points out: However, these visions and metaphors have offered inspiration to many in practice, perhaps, most explicitly, Peter Brook and actors from the Royal Shakespeare Company in the Theatre of Cruelty season of . Secondly, and more fundamentally, the director has helped to mediate and negotiate the central issue of acting: Consequently, directors have utilised training as a means to incorporate the actor in a revitalised role as a theatre maker. Within another collaborative model, play and improvisation became key aspects of training for the physical theatres of Jacques Lecoq, Phillippe Gaulier and Monika Pagneux. Jane Goodall cites two distinctive definitions: The idea that presence can be galvanised through an active relationship with the audience is explored in the training methods of many practitioners. Barba identifies two main sources: When the full engagement of the actor with an immediate process allows a particular kind of shifting balance, or dialogue, between body and mind, in listening to and watching for the emerging form, the emerging image, and is able, moment to moment, to come into alignment with it. Both went on to develop their own very distinct working methods. His influence on Western theatre in the second half of the twentieth century has been hugely significant and his techniques have informed a wide range of practitioners, from Littlewood, Brook, Chaikin and Mnouchkine to Boal. The clearest example of this is the Method, both in terms of its connections to the Stanislavskian system through its concern with psychological revelation, and also through the contrasting interpretations of it by three of its foremost exponents: Strasberg, Adler and Meisner. Thus, rather than reinterpreting Stanislavsky, she found an interface with completely different systems of movement training. Other practitioners even rejected their own training: Chaikin worked as a Method actor before wholeheartedly abandoning its tenets to formulate his own "â€" partially out of exasperation with what he saw as its dogmatic assumptions. Given this extraordinary fluidity of influences, collaboration is, unsurprisingly, a prevalent characteristic among later avant-garde practitioners. Pagneux also worked as a movement director for Peter Brook, whilst her teaching draws on the

work of the influential Israeli movement teacher, Moshe Feldenkrais and the early contemporary dancer Mary Wigman. Mnouchkine also trained with Lecoq and acknowledged his significant influence on her mask, improvisation and body work. Firstly, could a single, universal system be achieved which would contain a complete method of actor training? Secondly, could the fundamental techniques of one acting system be applicable in the creation of any form of theatre? But some practitioners have found limitations within his system, particularly when attempting to move away from psychological realism and the interpretation of existing texts. Meyerhold reacted against the psychological assumptions of naturalistic theatre. Later practitioners resisted the notion of anything as absolute as a universally applied method. We can get clues from others, but our own culture and sensibility and aesthetic will lead us to a totally new kind of expression, unless we imitate both the process and findings of another. The aesthetic remakes the system. But while the contexts in which these training principles evolved remain an essential part of their identification, many have endured, and influenced the work of those who followed. This suggests that some principles are fundamental, capable of transcending their origins and therefore justifiably can be recognised as part of a matrix of key concepts in contemporary actor training. Collectively, the essays included here begin to uncover these key ideas. For example, Peter Brook has famously founded an international centre for theatre research in Paris, employing Asian training techniques in a wide range of projects. Selected bibliography Artaud, A. Reflections with Odin Teatret, trans.

**Chapter 6 : Eliade -- Chapter 1**

*All acting is improvisational, based on the truth of the moment and this type of immediate and unplanned approach requires the actor to work instinctively within the moment. It shares many commonalities with the best improvisation because the repetition game, encourages playing with the discomfort of making it all up on the spot - in the moment.*

Discovering and accounting for repetition opened up one of the most fertile areas of study for Freudian psychoanalysis. Whereas others emphasized hereditary, physiological, traumatic or circumstantial causes, Freud stressed that what was involved was the automatic repetition of memories and experiences that are no longer conscious, according to modalities that vary with the circumstances and individual case. The technique adopted from the time of *Studies on Hysteria* favored placing this process of repetition within the special framework of the psychoanalytic relation, wherein the idea or affect that was blocked from conscious manifestation could be expressed catharsis. Freud pointed out, all the same, that if the memory was blocked in the unconscious, this was because it was comprised of elements that had taken the turn of "deferred action. The notion of repetition was originally introduced by Karl Groos, for whom recognition was the basis of ludic and aesthetic pleasure, and also by Gustav Fechner, who defined pleasure as the result of an economy of psychic effort, leading to a lowering of tension. Repetition provokes the return of the already-known, "reunion with the object" and the tranquility of a satisfaction whose experience is deeply rooted in the psyche. This can take two possible directions: In the subsequent work of Freud, there were two distinct periods, separated in by *Beyond the Pleasure Principle*. Until this time, when repetition was mentioned, in various contexts, it was always in the same sense and often conjoined with other notions such as recall, abreaction, construction, and working through. After , it almost never came up again except in the form of a "repetition compulsion. In the first meaning of the term, repetition was equivalent to reiteration. In *The Interpretation of Dreams* it was a significant primary process: In *Jokes and Their Relation to the Unconscious* c , it was the source of the comic, by reason of the economy of concentrated effort and the effect of pleasure thus obtained. With a child this pleasurable effect of repetition is quite evident. But for an adult, when something is repeated, what was first pleasurable arouses anxiety and a feeling of abnormality, especially when the repetition emerges from an encounter or an experience where it was least expected. Freud was known to harbor quasi-superstitious feelings about certain times of the year, the repetition of numbers, or about coincidences. In his *Leonardo da Vinci and a Memory of His Childhood* c , he called a repetition that occurred in the context of the death of the father perseveration, adding that "It is an excellent means of indicating affective colour. Repetition matters only when the subject "does not remember anything of what he has forgotten and repressed, but acts it out" p. In which case, "We soon perceive that the transference is itself only a piece of repetition" p. This accounts for the rule that no serious decision should be made in the course of the analysis. Insofar as it is only purely and simply repetition, transference is a resistance, since it is marked by the anachronism of repeated contents and aims to disguise the effects of deferred action. In clinical practice, the most typical example of this is the fate neurosis, which produces ineluctably the translation of memories or repressed events into acts, a process discussed in "Remembering, Repeating and Working-Through" g. In transference neurosis, the repetition intervenes basically on the level of affects or representations, which constitute undeniably for Freud evidence of early repressed pleasures that the subject has not been able to renounce, to the point that his thoughts are invaded by the repetitions, or he becomes fixated and obsessed. The problem here then is to limit the fascination they exert, so as to make it possible to break free of them, which can only be done in the framework of a transference-neurosis type of repetitionâ€”but one made flexible by means of interpretation. With perversion, the repetition is focused essentially on the scenario, the practice or means utilized in the search for pleasure, which leads to stereotyping and systematizing. Daniel Lagache placed much emphasis on the role of repetition in the transference: Jean Laplanche criticized this conception of repetition, which he considered too adaptationist, opposing it to a repetition such as is manifested in "full transference," which is a positive repetition of infantile images or relationsâ€”or the kind of repetition such as is behind the "hollow transference," whereby the infantile repeated relation rediscovers its enigmatic quality, with meaningful

questions surging to the surface when this occurs. In childhood the role of repetition is decisive. Through the first articulation of meaningful phonemes, primitive gestures or initial mimicry, it results in the establishment and gradual reinforcement of signs, rhythms, and habits that will shape the being of the subject, his physiognomy and rapport with the world. However, in the form of tics, stereotypes, stammering, etc. These repetitions are evidence, in effect, of a progressive withdrawal of the child into a regressive internal world where his tendency is to lose himself. In this sense, childhood is a privileged period for observing the relation to others and situating oneself: However, when the partner is distant, unknown, mysterious, enigmatic, and silent, then sometimes obstructions and inhibitions occur that require external intervention. On the other hand, when real stereotyping ensues, it can only mean that the other has been confused with an internal object. Repetition plays an especially important role in all activities centered on sublimation, and consequently in literary or artistic creation. In analyzing the *Gradiva* of Jensen<sup>a</sup>, or meditating over Leonardo da Vinci and a *Memory of his Childhood*<sup>c</sup>, Freud isolated a form of repetition that not only becomes renewal, but also metamorphosis or creation: In *Pour une psychanalyse exploratrice de la culture* pp. Presses Universitaires de France. Cite this article Pick a style below, and copy the text for your bibliography.

Chapter 7 : Repetition (Kierkegaard book) - Wikipedia

*In the subsequent work of Freud, there were two distinct periods, separated in by Beyond the Pleasure blog.quintoapp.com this time, when repetition was mentioned, in various contexts, it was always in the same sense and often conjoined with other notions such as recall, abreaction, construction, and working through.*

He has an issue with introversion in actors. I want to be an intelligent actor. I think it is important for there to be intelligent actors. There are times when you need to be able to think on stage and not react with your gut or your instinct. For instance, a cell phone goes off or an audience member falls asleep or walks out. Your instinct would be to react to that, but instead you have to figure out an alternative, how to do the scene without the prop, how to get the dialogue back on track to keep the story cohesive. Meisner, there are introverted characters! I think his repetition exercises would drive me absolutely batty. I understand their purpose, to boil everything down to being in the moment and to really listen to your partner and respond, but is that theatrical? But do people go to the theatre to just see other people talking? I also have issues with his approach to creating a character. I do agree with some of his method, however. His emphasis on listening, the idea that everything in a scene comes from reacting to your scene partner, that is important. His preconceived circumstances preparation also resonates with me. I think it is mandatory to know where your character is coming from, what their expectations are, and what their emotional state is coming into a scene. But his description of a river of emotion and a small canoe on the river being the words that you say riding on top of that emotion seems to be lacking. I was taught never never to play emotion. Meisner is constantly having his students weep and weep and do the scene incoherently through tears and praising them when that happens and they think. I can cry uncontrollably! I, personally, can cry uncontrollably, but what is difficult, what is more human, is to be in that scene, have that emotion, but try NOT to cry. Oh, look at me. Other methods I have studied have relied on personal emotional recall to reach a truthful emotional state in a scene and that feels really gross and like a departure from the moment when I have implemented it. Meisner says that you are still able to achieve emotional truth without thinking of some personal awful emotional thing that has happened to you in order to get there. Clearly, I have strong opinions about this book. I have no doubt that Meisner was an incredibly gifted teacher, but the book is a log, a transcription of his class. I guess there are the Larry Silverberg books. Maybe they are better, but still. What an incredible teacher. To be in his 80s, been hit by a car, have had a laryngectomy and figured out how to talk again through burping out words, and still STILL have a need to teach people how to act? Hobbling around and burping? I have so much respect for him. After all this Meisner, I am curious about what Lee Strasburg has to say since they differed greatly on several major points. It was hilarious when Meisner would be having a glass of scotch and talking about actors and be incredibly crotchety and candid: Tell us how you really feel, Sandy. And I want to be smart. I hope that means that I can still be a decent actor.

Chapter 8 : Actor Training - PDF Free Download

*Stanislavski's System One of the greatest acting teachers of all time, Constantin Stanislavski's work signaled a shift in 20th-century acting and inspired a whole new generation of techniques.*

The Word Repetition Game is about learning to work spontaneously and with a sense of play and fun. It was invented by Sanford Sandy Meisner while he was recovering from illness in hospital. All acting is improvisational, based on the truth of the moment and this type of immediate and unplanned approach requires the actor to work instinctively within the moment. It shares many commonalities with the best improvisation because the repetition game, encourages playing with the discomfort of making it all up on the spot "in the moment. Without time to think about it, they name the behaviour that they see in the other actor. Without exceptions, actors always struggle. Skills are developed only through struggle against the resistance caused by learning something new. Each actor complains of this, as if they are alone in the world among those who find the moment an easy place to exist. If you were to have a few minutes to think of the behaviour, you can easily call it. The Repetition Game confronts you with self-consciousness in the moment. It helps you to deal early on with being watched, under the pressure of the moment, being truthful, not performing, but living truthfully. Under this stress, you learn to place your attention onto the Other and enjoy this crazy state of spontaneity. Although you should not concern yourself with being perfect perfection is a route out of the moment to a happy, controlled place called DEAD ACTING, in which everything is carefully planned, you do want to grow and develop your accuracy. There are rules too: Just what they say. With this game, you are learning to accept the total fallibility of working moment to moment. You could fail at any time. If you work this way, you will not be comfortable, but you will be very much alive. The more you can let go of trying, the more open and receptive you become, the more easily you will know what is happening. Stay in the present, the present is more available than either memories of the past or fantasies of the future. So attend to what is happening now. For every 10 moments of total BLAH, you will have a corking moment of pure instinctive joy, a moment that comes from nowhere, is entirely unrepeatable. If you want to live in that thrilling but terrifying place beyond control, then Repetition is your first step there. In this free advice guide, Acting Coach and Performance Psychology expert Mark Westbrook outlines the most common inner obstacles to success and offers you insightful and practical tools for overcoming them. Download Your Free Copy fancy a chat? We want to hear from you. If you have questions or queries, our Admin Team would love to answer them for you. Our office hours are typically Monday-Thursday, 3: Get in touch today. Check our Privacy Policy for how and how long we use your information. We guarantee that we will never sell your data to a third party.

*Repetition and Power Textual Power Producing Power Notes Index About the Author Steven Connor is Professor of Modern Literature and Theory at Birkbeck College and Academic Director of the London Consortium Masters and Doctoral Programme in Humanities and Cultural Studies.*

Meisner is all about being truthful – stop acting, stop being polite, and start doing what feels honest. Inspiring stuff, but I need to do it rather than just reading about it for it to sink in! 30 May Meisner agreed with Adler on this; Strasberg eventually resigned from the group. The Reality of Doing Meisner asks the class to do things – listen for cars, count lightbulbs, etc. Do you do it, or are you just a character doing it? Do you really do it? B repeats the words. You only have the time and energy to do it. The Pinch and the Ouch Next, in the Word Repetition Game, use your instinct to break from the repetition and say something else. Your partner looks bored? The opposite of this instinctful action is to only say what is acceptable socially. If your instinct says to say something different, then do. The reaction is spontaneous and truthful. It removes the intellectuality of improvisation – saying what you think will be effective – and relies solely on impulses. The Knock on the Door Find an activity to do that is difficult, maybe impossible. It should take up your attention and there should be something at stake. Until something happens to make you do something. The knock should have some kind of meaning. Beyond Repetition 57 Next, the person coming in must have a reason – simple and specific and not death-defying eg, to get a can of soup. Intellect has nothing to do with acting. How does this not just generate impulsive characters who never think of consequences? Or is this an extreme exercise that you would reign in if playing a more cautious character? It makes so much sense when actually doing it, rather than only reading about it. But the reaction should indeed be spontaneous. Stop to think and the audience will, I guess, see the actor thinking, rather than the character living. If the impulse comes early on in their line you must sustain it until you speak. But looking out the window is for the audience, not for you. But after thirty years he stopped using this, and nor does Meisner. So, you should use your imagination – this can be even stronger than recalling real emotions. But imagine situations and emotions that stimulate you, not necessarily related directly to your scene, as long as it generates the right emotion. It might not come up again. Improvisation Doing the same exercise – one person coming in. I seriously doubt that he will ever become a successful actor. The text is a canoe that floats on the river that is your emotions. Be a human being who works off what exists under imaginary circumstances. The task is the river. Then he gives each emotional circumstances instead of the task. Now the river is inner and may change during the scene. They go off to practice it. The Magic As If: Pick in response to your heart. Unless you need a job. The material should come from your gut. Prepare for a piece of text, find what it means to you. Say it in your own words, improvising. Use the emotion of what the piece means all the way through. But acting is living under imaginary circumstances. Prepare, reach for the right emotion for the start of the scene, then talk, and each moment feeds and changes the initial preparation. The river comes by working off and with your partner, moment by moment.