

A2
Drama and Theatre
Studies

Course Handbook



Welcome to AS/A2 Drama and Theatre Studies.

The purpose of this handbook is to outline the course units, structure, reading material and commitments for students on the A2 Drama and Theatre Studies Course.

This handbook will help you understand the course requirements, reading, research and rehearsal commitments.

Keep this handbook for the duration of the course and refer to it continually.

If you need to contact me or need help in any of your studies you can contact me on rozjones@qkschool.org.uk

I will also be available to see any of you individually on THURSDAYS period 6 in the Drama office should you have any queries or concerns.

All coursework should be sent to the address above also.

What is an A, B, C, D or E grade Drama Student?

The following grade descriptions (from Edexcel) indicate the level of attainment characteristic of grade A, C, and E at Advanced GCE. They give a general indication of the required learning outcomes at the specified grades. The grade awarded will depend in practice on the extent to which you have met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

The Grade A Candidate

This student has an excellent grasp of a variety of drama forms and has the necessary skills to realise them in performance. The cultural and historical significance of drama is clearly identified and connections are made across a range of work. There is a full understanding of drama and theatre and a well-developed ability to analyse, identify key themes, exploring them in the student's own work and relating individual exploration to traditional and modern movements in drama and theatre. It is expected that the student's oral and written expression will be fluent, accurate and clear. Students will demonstrate a confident grasp of drama and theatre terms and concepts when discussing plays, ideas and performances.

A grade students are always well prepared and does extensive outside preparation. They actively pursue improvement in their subject knowledge and are highly self motivated. This student makes significant growth in skills and knowledge during the term. They are an active, positive contributor to class discussions, debates, exercises, text exploration, rehearsals and performance evaluations. They are punctual and always present.

The Grade C Candidate

This student has a grasp of a variety of drama forms and a range of skills. The context of drama and theatre is understood and the student is able to relate each aspect of the course to the subject as a whole. Analytical skills are used in relation to the student's own work and in the exploration of the cultural and historical context of drama and theatre. Written and

oral communication will be effective. Students will demonstrate a sound use of drama and theatre terms and concepts when discussing plays, ideas and performances.

C grade students are generally prepared and they conduct acceptable outside preparation. They are interested in improving their subject knowledge and are often self motivated. They show some growth in skills and knowledge during the term. They often contribute to class discussions, debates, exercises, text exploration, rehearsals and performance evaluations. They are often punctual and always present.

The Grade E Candidate

This student has some grasp of a narrow range of drama forms and skills sufficient to realise them in a performance. There will be some knowledge and understanding shown of drama and theatre but few conceptual links are made across the subject. Analysis and evaluation will occur in an otherwise descriptive account of the work. There will be a tendency to refer to work in isolation rather than placing it within a broader context. Written and oral communication will occasionally inhibit the clear expression of thoughts and ideas. Students will show appropriate use of some drama and theatre terms when discussing plays, ideas and performances.

Suggested Reading Lists:

Unit 3- Exploration of Dramatic Performance

- ☐ Boal, A. Games for Actors and Non-Actors (Routledge)
- ☐ Johnston, K. Impro (Methuen)
- ☐ Johnston, K. Impro for Storytellers (Faber and Faber)
- ☐ Spolin, V. Improvisation for the Theatre (North Western University Press)
- ☐ Griffiths, T.R. Stagecrafts (Quarto Publishing)
- Fraser, N. Lighting and Sound (Phaidon)
- Callow, S. Being an Actor (Penguin)
- Goodwin, J. (ed) British Theatre Design: The Modern Age (Weidenfield and Nicholson)
- Morrison, H. Directing in the Theatre (Pitman)
- Pilbrow, R. Stage Lighting Design (Nick Hern Books)
- Reid, F. Stage Lighting (Focal Press)
- Walne, G. Sound for the Theatre (A & C Black)

Unit 4 – Theatre Text in Context

- ☐ Artaud, A. The Theatre and its Double (Calder)
- ☐ Benedetti, J. Stanislavski: A Biography (Methuen)
- ☐ Benedetti, J. Stanislavski: An Introduction (Methuen)
- ☐ Innes, C. Edward Gordon Craig (Cambridge University Press)
- ☐ Wallis, J. (trans) Brecht on Theatre (Methuen)
- ☐ Hayman, R. How to Read a Play (Methuen)
- ☐ McGrath, J. A Good Night Out (Nick Hern Books)
- ☐ Hayman, R. How to Read a Play (Methuen)

A2 Unit 3 Exploration of Dramatic Theatre

40% of A2 mark (20% of overall A-level mark)

- From **September** to **February**.
- Consistent attendance is a compulsory entry requirement of this examination.

What students need to learn:

- This unit requires students to:
 - engage and work as a member of a group
 - respond to the initial stimulus material, theme, issue or a published play
 - develop clear aims and intentions
 - as a member of a group develop ideas for the intended audience
 - research, develop, shape and refine ideas
 - make creative and artistic decisions in relation to their aims and intentions
 - demonstrate their knowledge and understanding of drama and theatre gained through other units of the course.
 - document, reflect and evaluate the process of creating drama through a *Supporting Written Evidence* document
 - evaluate the final performance through a *Supporting Written Evidence* document
 - allocate both performing and support roles within a group
 - undertake relevant research activity
 - organise and engage in a rehearsal process
 - identify the intended audience
 - prepare a suitable performance space.
- For this unit, you will work in a group of between four and six students to devise an original piece of drama for presentation to an audience.
- This will be based on criteria set by your Teacher: your stimulus such as a research pack on Ignorance and perceptions. For a specific audience such as primary school children
- You will be assessed on your **personal contribution** to the devising process and the performance.
- You will be encouraged to devise a different kind of drama from the plays you looked at in Units 1 and 2.
- Punctuality, consistent attendance, preparation, commitment and respect for the group dynamic of the Rehearsal Process are a basic requirement of this unit. Students are expected to arrange their own teacher-supervised rehearsal schedule.
- There are two deadlines for the teacher to assess the written element of the coursework (Structured Record) before final submission. Candidates are required to adhere to all deadlines. Failure to adhere to all deadlines will

seriously hindered the candidates ability to continue successfully with the course.

- You must market and promote your performance to your examination audience. You must produce a programme and posters.

The Structured Record

- Each week you will submit a Structured record of your developing work.
- Your structured record notebooks will be taken in **EVERY MONDAY** and you will spend every Friday period 2 and weekend time to updating them.
- This Structured record will enable you to reflect upon and analyse the process. The Structured Record is the examination coursework submission for this unit. You will sign an authentication document to verify that all the work in your Structured Record is your own. No copying of classnotes, internet information or other pupils work is permitted.

- **These are the questions for your Structured Record-**

- How is the initial material being researched and developed at significant stages during the process of creating drama?
- How effectively are you personally exploring and developing your role(s)?
- How did you and your group explore the possibilities of form, structure and performance style?
- How did the work of established and recognised theatre practitioners, and/or the work of live theatre, influence the way in which your devised response developed?
- How successfully did your final performance communicate your aims and intentions for the piece to your audience?
- How effectively did the social, cultural, historical/political context of the piece communicate to your audience?

Assessment: Your Teacher will be marking you in lessons on both the creative process and the performance. Consistent attendance is a compulsory entry requirement of this examination.

You will be assessed on

The devising process- this assessment is partly from work conducted in class and evidence from your Structured Record. Your ability to select the appropriate drama forms and genres in devising your performance. Your ability to demonstrate an understanding of the social, cultural and historical contexts of your performance. How imaginative you are in developing your ideas from the stimulus. Your ability to demonstrate your knowledge and understanding of drama in negotiating with your group in devising your performance piece, solving problems. This is marked out of 60.

Your performance-You will be assessed as a performer or designer on your performance or design skills. Performers are assessed on how well you focus, interact with others and communicate your dramatic intentions in performance. Designers are assessed on your understanding of the function of your design contribution within the performance and its effects on the audience. Your ability to work effectively as part of a group. How well your design enhances and complements the performers presentation of the play in performance. Your creativity in organizing your design resources. This is

Assessment criteria

Unit 3

AO1

Research and exploration

Students demonstrate outstanding depth of research that is far-reaching and comprehensive. It is clear how the research has directly influenced performance outcomes and practice for both self and others.

13-15

Students demonstrate an excellent depth of research that has produced a significant range of influence on performance outcomes and practice for self and others.

10-12

Students demonstrate a good depth of research that has produced a small range of influence on performance outcomes and practice for self and others.

7-9

Students demonstrate an adequate depth of research that has had some impact on performance outcomes and practice for self.

4-6

Students demonstrate a limited range of research that shows superficial understanding of the material and purpose of their enquiry. Research activity has had no impact on performance outcomes or practice.

0-3

AO1

Development and Structure

Students demonstrate an outstanding involvement in the developmental process with a creative and imaginative input that has a far reaching benefit to both their own work and the work of others.

13-15

Students demonstrate an excellent involvement in the developmental process with a creative and imaginative input that fully benefits both their own work and the work of others.

10-12

Students demonstrate a good involvement in the developmental process with a creative and imaginative input that benefits their own work and some of the work of others.

7-9

Students demonstrate an adequate involvement in the developmental process with a creative and imaginative input that impacts on their own work but has little impact on the work of others.

4-6

Students demonstrate a limited involvement in the developmental process. They incline towards accepting creative ideas made by others with little understanding or appreciation of its relevance to the intended performance.

0-

AO1
Performance

Students demonstrate outstanding skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance comprehensively communicates their intentions to the audience.

13-15

Students demonstrate excellent skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance fully communicates their intentions to the audience.

10-12

Students demonstrate good skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance communicates a range of intentions to the audience.

7-9

Students demonstrate adequate skills within the compass of their chosen role or roles within the assessed performance. Their contribution to the performance communicates some intentions to the audience but these lack consistency.

4-6

Students demonstrate a limited range of skills within their chosen role that communicates its worth to the audience in a fragmentary and haphazard way.

0-3

AO4
Evaluation

Students produce an outstanding evaluation of the process and performance. Perceptive links are made between the influence of research, developmental activity and the performance taking significant note of the involvement of self and appreciative contribution of others.

13-15

Students produce an excellent evaluation of the process and performance. Clear links are made between the influence of research, developmental activity and the performance taking significant note of both the involvement of self and others.

10-12

Students produce a good evaluation of the process and performance. They make a range of links between the influence of research, developmental activity and the performance taking full note of both the involvement of self and others.

7-9

Students produce an adequate evaluation of the process and performance. Some links are made between the influence of research, developmental activity and the performance taking note of the involvement of self but only superficial reference to others.

4-6

Students produce limited evaluation of the process and performance. Few links are made between the influence of research, developmental activity and the performance taking some note of the involvement of self but no account of the contribution of others

0-3

A2 Unit 4 Theatre Text in Performance (2 ½ Hour Written Exam)

60% of A2 mark (30% of overall A-Level mark)

- From **September** to **June**
- **MONDAY PERIOD 5** in U1A
- **YOU MUST BRING YOUR LYSISTRATA SCRIPT TO THIS LESSON!!!**

Sections A and B

Students will need to explore the chosen play from the viewpoint of a director working with a company preparing the script for performance.

Students' understanding of the role of a director is essential to the response to both questions in this section.

- Preparation for this section could include: exploring the social, cultural and historical context surrounding the writing and performing of the play and its relevance to students themselves and a contemporary audience
- practical exploration of the ways in which the playwright has structured the play and uses plot, language, forms, characterisation and stagecraft to communicate ideas to an audience
- demonstration of an understanding of production methods used to communicate the directorial concept and interpretation to an audience
- exploration of rehearsal methods/techniques used in practical workshop activities on and around the text
- students' understanding of the contribution made to rehearsal and performance by actors and designers
- opportunities to explore the ideas that will shape an original production interpretation of the play as a whole
- planning and structuring rehearsals based on characterisation
- planning and structuring rehearsals based on exploration of meaning
- planning and structuring of rehearsals based on recognised design elements
- preparing a director's copy of the chosen text to support students' written responses in this section.

Section C

For this section, students will need to see a live production of the chosen play and evaluate the performance elements that contributed to their understanding of the director's interpretation in this performance.

- Students may consider and make notes on the following performance elements:
Acting techniques including verbal and non-verbal communication
- design elements including set and staging, costume and makeup, lighting and sound in the interpretation of the play in the performance they see.
- Students will need to research the original performance conditions of the play that they see live and be able to make connections between the two time periods. They should consider and understand the social, cultural and historical context of the play in relation to its performance history as witnessed in the live performance in relation to what it might have been like in its original performance.

Students' notes on the play in performance and its historical context will be compiled into a Research Notes document that will inform their thinking in relation to the question they will answer in this section of Unit 4.

The Research Notes document may include drawings, sketches and diagrams but no pre-published material and should be no more than 1000 words in length.

- You will have **two and a half hours** to complete all the examination questions.

Key Terms for A Level Drama and Theatre Studies

You must be familiar with these terms throughout the course. They are essential in Unit 1 when you are discussing your response to the text. In the Unit 3, 4 and 6 exams you must use them in all your writing and discussions.

Dramatic Conventions: Ways of presenting your ideas in performance

Abstract Drama: A sequence of words and /or movements that creates atmosphere rather than realistic true to life improvisation.

Naturalistic Drama: True to life improvisation.

Rehearsed Improvisation: Improvisation that has been planned and rehearsed.

Spontaneous Improvisation: Immediate, on the spot improvisation.

Stimulus: a poem, picture, issue, song, word that is used as a starting point for drama.

Mindmap: An immediate response in groups or as a whole class, to share initial ideas on a topic to be explored.

Freeze Frame: A series of frozen pictures, each distinct from the other

Tableaux: A dramatic photograph of events, a frozen picture.

Hot Seating: Questioning someone in role

Mime: Movement and action without words

Monologue: A dramatic piece consisting of a recital or performance by one person.

Dialogue: Two or more characters speaking in a play.

Soliloquy: A long speech by one character i.e. thoughts spoken out loud

Half-duologue: One Character speaking to an unseen character.

Interior Monologue: A device used, which reveals what, passes at random in a character's mind, this differs from the more organised speaking, which is found in a soliloquy, monologue or aside.

Narrator: The person who relates a story alongside the drama.

Vocal Tone: The quality of your voice i.e. nervous tone of voice.

Sound Collage: Creating different sounds with voices or instruments that overlap to make a dramatic effect.

Chorus. A role which allows the actor to comment on and explain the action (eg. Alfieri in Arthur Miller's "A View From The Bridge") Maybe a group of actors (common in Greek theatre and the work of William Shakespeare).

Pace. The speed at which the lines are delivered and the action takes place. See Tempo.

Articulation. As a character speaks s/he reflects aspects of their character.

Sarcasm: Harsh or bitter irony used to express contempt or scorn of a person or idea.

Sub-text. A hidden level of meaning which is revealed through language and physical gesture.

Symbolism. The use of language, character or objects to represent something else.

Aside. A comment by a character intended to be heard by the audience but not the other characters. This device is often found in the works of William Shakespeare among others.

Satire: The use of irony sarcasm or ridicule to poke fun at a certain type of behavior or attitude.

Tempo. The pace at which a speech, scene or play moves and reaches the audience. The tempo will affect meaning, for example, many jokes depend on the appropriate use of tempo.

Tone. The tone shows the attitude of the character as s/he speaks. There are many possible tones, serious, lighthearted, formal, teasing, ironic etc.

Stylised Drama: Like abstract drama, creating a theatrical, effective and original presentation of an ordinary idea.

Teacher In Role: the teacher takes on a role to set up a situation, or give information, or control the drama usually to the class in role.

Whole Class Role Play: all pupils contribute, in role, to discussion, problem solving or decision making to move the drama on.

Role: A character or an attitude played

Character: A type of personality portrayed on stage.

Characterisation: to develop a particular type of character.

Developing Character/Character Building: a body of information that is researched and is used build up a character. This includes his physical, emotional and intellectual characteristics.

Stay in character: To continue in role without becoming your normal personality.

Role-play: An exercise where a person imitates a character's particular attitude in an imagined situation.

Stereotyping: role-playing an image that is a misconception of a people or a type of person.

Dramatic Structure: Refers to the way an improvisation is arranged including exposition, conflict, crisis, complication and resolution.

Plot: The interrelationships of the main events in the play.

Exposition: An explanation, usually in dialogue, of the background to the characters and the plot of the improvisation that happened before the beginning of the improvisation. This is information that the audience needs to know. The revealing of events through the characters of the play.

Conflict: A struggle between two opposing forces. The struggle between characters which prevents the central problem of the play being resolved. Conflict builds tension which leads to climax the of the piece. Conflict can also be internal within a single character.

Tension: Heightened emotional intensity. A strained relationship.

Crisis: A crucial turning point in the drama

Complication: A twist in the plot

Resolution: When the complication is solved. The improvisation is ended

Corpsing: To forget your lines, come out of character, spoil another actor's lines or drama.

Theatre: this term refers to the building where plays or productions are performed : Theatre. It also refers to type of drama that is performed in Theatres.

Play: A dramatic piece of writing composed for stage productions. To produce a dramatic composition on stage.

Script: a written play for the use of performance on stage.

Blocking: The position the actors take up on stage

Text: a written printed work used as a stimulus for drama. A text could be a lyric, quotation, letter, passage, short story, script, poem.

Setting: The designing and staging of the location and background of the drama

Scene: A division of a play smaller than an act. It also can mean a unit of action usually happening in one place at one time.

Act: One of the main divisions of a play. There are usually five acts in a play.

Lighting: The illumination of the stage by artificial lights.

Props: A moveable physical object. Anything other than clothing.

Staging: The setting of a play.

Irony: A statement that implies the opposite to its apparent meaning

Dramatic Irony: This occurs when a character's expectation of what will happen is the opposite of what does happen. It is the irony which arises when a situation or speech is understood by the

audience but not the characters involved. This convention is common in the works of Brecht and Shakespeare.

Antagonist. A Major character who opposes the protagonist (the principal character) in the piece. Eg. Iago in William Shakespeare's "Othello".

Anti-hero. A protagonist who displays faults and is unsympathetically portrayed. E.g. Eddie Carbone in Arthur Miller's "A View From The Bridge", William Shakespeare's Othello and Macbeth.

Backdrop. Curtains, panels or screens located upstage to provide a setting.

Black Comedy. A genre which uses comedy in unexpected situations to subvert the scene and possibly encourage the audience to reassess the situation.

Black Theatre. Theatre which address predominantly but not exclusively issues affecting Black and Asian issues. This theatre has grown out of a need to represent the cultural diversity of contemporary Britain. The work of companies such as Black Theatre Co-op, Talawa, Tara Arts are particularly notable.

Blocking. The characters' movements on stage, determined by the writer and/or director.

Business. Incidental action introduced by the director to enhance the Dramatic effect. Business can be used between scenes to mask scene changes.

Cadence. The rise and fall of sound, usually a measured movement.

Catharsis. The release of emotions experienced when watching or performing in a play.

Climax. The highest point of tension in the piece created by previous events.

Convention. An unrealistic stage device or style of presentation. The audience suspends their disbelief in order to accept the meaning created by the convention as real.

Didacticism. An emphasis on teaching and learning through the medium of theatre rather than using theatre to simply entertain. Eg. The Lehrstucke (or Learning Plays) by Bertolt Brecht.

Expressionism. A theatrical style in which the artist depicts her/his own interpretation of the world, rather than letting the outside world impose its reality on her/him. This type of theatre often uses distorted physical gestures and uncivilised language.

Farce. A style of comedy characterised by visual gags and sexual innuendo. Eg. "Run For Your Wife", "No Sex Please We're British" and the Carry on films.

Fourth Wall. The imaginary wall through which the audience can see into the lives of the characters.

Improvisation (There are several definitions which we will use depending on the context of our work)

- Improvisation is an unscripted performance.
- Improvisation is performance using your available resources and material.

- Improvisation is a performance made up as you go along using your own words.
- An improvisation takes place when a character is confronted with a situation to see how he or she will respond.
- Improvisation is to invent lines or business not in a script.
- Improvisation is to ad-lib.
- Improvisation is the skill of using bodies, space, all human resources, to generate a coherent physical expression of an idea, a situation, a character, a text; to do this spontaneously, in response to the immediate stimuli of one's environment, and to do it as though you had no preconceptions.
- Improvisation doesn't have to be brilliant everytime. What happens is what happens. It is what it is. What is important is to listen, watch, to add to what is happening not take away from it. Let it be what is being.
- Improvisation is an art and an artform.

Kabuki The popular theatre of Japan -- as opposed to the more formal and aristocratic noh play. The name derives from ka -- singing; bu -- dancing; and ki -- acting.

Kitchen-Sink Drama Term coined in 1950's British theatre to refer to plays in which the characters were less affluent than those of conventional drama -- spending their time going about domestic tasks such as washing and ironing.

Komos See, also, Comos. Ancient Greek term meaning "revel". A komos ode, or "revel song", was the term applied to early Greek comedy, from which we derive the word itself.

Kothornoi In addition to the masks worn by the actors in Greek tragedy, high-soled boots called kothornoi were employed to give them added height. An alternate spelling is cothurnus. The equivalent soft heelless shoe worn in Greek comedy was known as the soccus -- or sock in the Elizabethan theatre. The high-soled boot was referred to as a buskin in Elizabethan theatre -- from which derives the term "busker" for an itinerant street-actor.

Motivation. The force which drives a character throughout the play.

Naturalism. Grew from Realism. The employment of apparently natural behaviour amongst the characters which is designed to illustrate universally significant truths. Uses the convention of the fourth wall.

Plot. The playwright's arrangements of events. The term used for the sequential development of the story.

Realism. Appeared at the end of the 1800s. Sought to illustrate the social and domestic problems of everyday life. Actors spoke and moved naturally within scenery that represented their usual surroundings.

Protagonist. A character or characters without whom the events of the play could not happen. Eg. Macbeth, Othello. See Antagonist.

Staging. The variety of options open to a designer; includes in the round, end on, thrust, promenade etc.

Sub-plot. A minor story line contained in the play.

Tension. The result of effective use of suspense and/or conflict. It drives the drama on and keeps the audience interested.

Theatre of the Absurd. Reflects the belief that life is essentially without meaning or purpose. Writers abandoned logical dialogue and broke up conventions to emphasise the point. Eg. Samuel Beckett's "Waiting for Godot."

Theatre of Cruelty. Aims to shock the spectator into an awareness of the primitive ruthlessness and reality of life stripped of the artificial restrictions of civilised behaviour.

Tragedy. A play which shows mankind as the victim of destiny beyond our control. True tragedy uses heightened verse to reinforce a sense of detachment. Eg. Oedipus in Sophocles "Oedipus Rex."

Theatre Practitioners

During the course you will study the work of other Theatre Practitioners playwrights and directors who influence the way theatre is presented and interpreted.

Konstantin Stanislavsky, (1863-1938), Russian theatrical director, teacher, and actor. Co-founded the Moscow Art Theater in 1898. Developed training technique now known as "The System " that has had an tremendous effect on contemporary acting.

Bertolt Brecht (1898-1956) German poet, playwright, and theatrical reformer, one of the most prominent figures in the 20th-century theatre. In his works Brecht have been concerned with encouraging audiences to think rather than becoming too involved in the story and to identify with the characters. In this process he used alienation effects (A Effekts). Brecht developed a form of drama called epic theatre in which ideas or didactic lessons are important

Antonin Artaud (1896-1948) was one of the 20th century's most important theoreticians of the drama. He developed the theory of the Theater of Cruelty, which has influenced playwrights from Beckett to Genet, from Albee to Gelber.

Vsevolod Emilievich Meyerhold (1874-ca. 1942) A Russian director mostly noted for his stylistic experiments with nonrealistic performances in constructivist settings.

Jersy Grotowski (1933–99) Polish stage director. Grotowski was founder and director of the small but influential Polish Laboratory Theatre (1959). He authored "Towards a Poor Theatre" in which he proposed working with little theatrical decors other than that of the actor's personal physical technique, the nucleus of the art of theatre.

Peter Brook (1925-), English theatrical and motion picture director. His modern, experimental, innovative, and controversial Shakespearian productions have made him one of the most influential directors of the 20th century.

Commedia dell'arte: Italian form of popular theatre that emphasized ensemble acting. It flourished throughout Europe from the 16th through the 18th century. Its improvisations were set in a firm framework of masks and stock situations.

Joseph Chaikin (1935-), Actor, and director. In 1963 he founded the New York city based Open Theatre, one of the premiere experimental ensemble theatre groups in the U.S.

Jacques Copeau (1879-1949), French actor, director, teacher and critic. Founded the Théâtre du Vieux-Colombier in 1913. His school emphasized physical training including mime, pantomime, gymnastics, acrobatics, dance, improvisation and mask performance.

teacher and researcher to distinguish it from other forms of mime and pantomime, this form of mime emphasizes the range of articulation and sustained awareness in the central parts of the body as well as the extremities. It is a precise study of how the body adjusts and articulates to lift, push and pull weight and the resultant effects on the actor's ability to recreate thought and emotion.

Etienne Decroux (1898 - 1991), mime, teacher and founder of corporeal mime.

Jacques Lecoq (1921 - 1999), mime, director & teacher. Opened the Ecole Jacques Lecoq in Paris in 1956 where his students were trained with strenuous physical and emotional exercises ranging from acrobatics to clowning. He believed that it was important to move "toward open mime and not toward the mime which is enclosed in its own silence."

Marcel Marceau (1923-), French mime. In 1947, Marceau created what has become his alter ego "Bip", the clown. This character in his striped pullover and battered, deflowered opera hat has become recognized around the world.

Method acting: also known as "Stanislavsky method", encourages actors to feel physically and psychologically the emotions of the characters that they portray at any given moment thereby becoming totally involved in the inner life of the character.

Pantomime: art of dramatic representation by means of facial expressions and body movements rather than words. -

Physical theatre: " is the craft of building theatre through physical actions, characterization and stage composition. Physical Theatre uses as its primary means of expression movement, dynamic immobility, gesture and a variety of acting techniques. Text, music, costumes, and scenery are included in layers selectively. The context in which all of these elements are blended is determined by the message the performers wish to communicate." - Marc Bauman - It implies that there has been a long body training process on which the improvisation and choreography have been built. Out of this creative process, most often, comes original movement scores, sound and musical scores, and texts, developed and performed by the actors.

Corporeal Mime: or full - body mime is an art form for the theatre dedicated to developing the full artistic expression of the body in motion. Termed corporeal by its originator, French mime.

