

2012 | PERTH FESTIVAL

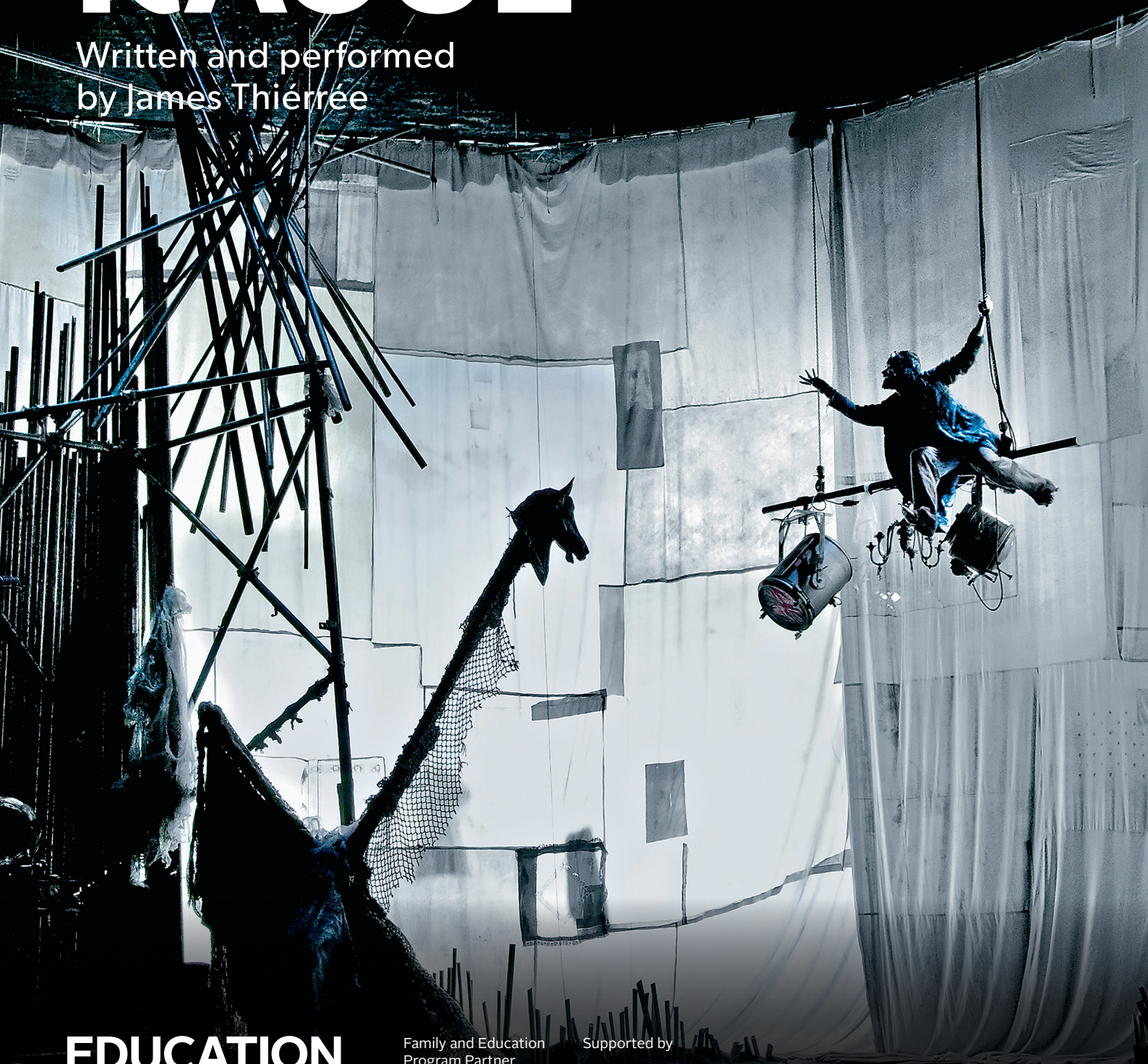
Rio Tinto Education Program

FRANCE

La Compagnie du Hanne-ton

RAOUL

Written and performed
by James Thiérée



**EDUCATION
RESOURCE**

Family and Education
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10 FEBRUARY-3 MARCH
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To Teachers

It's a privilege to offer such a captivating program of world-class arts events designed to thrill, excite and inspire the hearts and minds of your students. The impact of these experiences is enhanced by quality support resources such as this one. This resource has been designed to complement your class's visit to see James Thiérrée's production of *Raoul* for the 2012 Perth Festival.

Most of the pack is aimed at senior school students of Drama, but some of the sections and suggestions for classroom activities may be of use to those of you teaching middle school.

While there are some images, the pack has been deliberately kept simple from a graphic point of view so that most pages can easily be photocopied for use in the classroom.

Links to the Curriculum Framework

Arts Outcomes

Arts Ideas

Students generate art works that communicate ideas

Arts Skills and processes

Students use the skills, techniques, processes, conventions and technologies of the arts

Arts in Society

Students understand the role of the arts in society

Arts Responses

Students use their aesthetic understanding to respond to, reflect on and evaluate the arts

Perth International Arts Festival

Jonathan Holloway, Artistic Director 2012–15

10 FEBRUARY–3 MARCH 2012

Founded in 1953 by The University of Western Australia, the Perth International Arts Festival is the longest running international arts festival in Australia and Western Australia's premier cultural event. The Festival has developed a worldwide reputation for excellence in its international program, the presentation of new works and the highest quality artistic experiences for its audience. For 60 Festivals we have welcomed to Perth some of the world's greatest living artists and now connect with over 300,000 people each year.

Using only the freshest ingredients, the 2012 Perth Festival serves up a feast of culture for arts lovers of all ages and persuasions, spilling across the unique venues and spaces of one of the most beautiful cities in Australia.

On any given day from 10 February–3 March audiences can see expect to see up to 17 events, with more than 1000 Western Australian performers joining hundreds more from around the world in more than 1100 performances. Of his inaugural Perth program, Holloway said: "For many years I've admired the big Australian festivals which have inspired the world, and the chance to direct one is fantastic. Many of the artists I've admired for years have said 'yes' to the invitation to perform in Perth. This has made me aware of the sheer joy of directing a festival in one of the most beautiful places on Earth."

The 2012 Festival kicks off with *Lotterywest Festival Opening: Dawn:Dusk*, the most stirring and quintessentially West Australian opening ever. As light glimmers off the ocean at Cottesloe Beach, Indigenous Elders and performers greet audiences and artists from around the world with a Welcome to Country. Hundreds of local vocalists and musicians awaken the dawn with a joyous celebration of the people, natural wonder and artistic life of WA.

The Festival brings magic, illusion and whimsy to the streets of Perth with the Australian premiere of *Lotterywest Festival Celebration: Place des Anges* from Les Studios de Cirque (France), a once-in-a-lifetime event that sees angels glide, float and careen through the air, leaving a burst of feathers in their wake before landing on St Georges Terrace in a breathtaking display that must be seen to be believed.

The 2012 theatre program traverses the spectrum from the intimate to the spectacular with a diverse selection of performances from Australia and across the globe, pushing the boundaries of theatre in all directions. From France, James Thiérrée's La Compagnie du Hanne-ton combines humour, incredible physical feats and spectacular visuals in *Raoul*, a production of startling illusion that is operatic in scale; while in an Australian exclusive, legendary director Peter Brook turns his hand to Mozart's comedic and adventurous *A Magic Flute*, in a grand culmination of his four decades at the helm of the famed Théâtre des Bouffes du Nord (France). UK Company Propeller does Shakespeare with swagger and surprise, guts and gusto, in two exemplary productions, *Henry V* and *The Winter's Tale*; and The National Theatre of Scotland returns to Perth with a knock-out production from the explosive world of boxing, *Beautiful Burnout*. At the intimate end of the spectrum, the

Festival presents the Australian exclusive premiere of *Oráculos*, from legendary Barcelona company Teatro de los Sentidos, where one audience member at a time is led through a labyrinth of sound, smell, taste, touch and feel, a journey of perception from childhood to the present and onwards into the future, providing startling glimpses of possibility.

For children and families, Barking Gecko (Australia) bring to life Perth's very own Academy Award winning Shaun Tan's acclaimed book *The Red Tree*, drawing kids and adults alike into a vibrant world of bold imagery and live music. *Atishoo* (UK) uses amazing puppetry, live performance, music and loads of paper, in the elusive search for the cure to the common cold.

The dance program presents an Australian exclusive, as choreographer Lucinda Childs (USA) revisits her rarely seen signature piece from 1979, when three creative titans, Childs, composer Philip Glass, and visual artist Sol LeWitt, mixed movement, music and film in a way that would change the world of dance forever. Brazil's Grupo Corpo bring two strikingly visual and spirited performances *Onqotô and Parabelo*, combining the grace and technique of ballet with the raw vitality of swaying limbs, sexy swagger and pulsating rhythms.

Perth will rock throughout the Festival to an eclectic selection of sounds from some of the most idiosyncratic performers from around the globe. Bon Iver enjoyed Perth so much on his last visit he penned a song called 'Perth' which features on his latest, self-titled album. His tender, beautiful and moving music at one of the country's newest and most spectacular outdoor concert venues will provide a perfect end to this year's festival. Staff Benda Bilili's life-affirming music from the streets of Kinshasa combines Congolese rumba blended with 70s funk, Cuban son and mambo; Brooklyn musical maverick Jeremiah Lockwood's eclectic supergroup Sway Machinery (USA) create a sound you aren't going to hear anywhere else; and turntablist extraordinaire Cut Chemist brings his envelope-pushing live show to the Festival Gardens for a cut 'n' scratch audio-visual blowout.

The 2012 Visual Arts program welcomes two celebrated Korean artists: Choi Jeong Hwa will bring his exuberant and poignant vision to Perth with two temporary sculptures, one on the Perth foreshore and one in the grounds of UWA, along with an immersive exhibition in Gallery Central all commissioned especially for the Festival; while in his first solo exhibition in Australia U-Ram Choe presents his extraordinary kinetic sculptures, charting a path between art, science and cybernetics, inviting the audience to imagine the evolution of life forms into the future through his commanding art.

The Perth Writers Festival is the hub of Festival discussion and discourse. Save the third weekend in February (23–26 Feb) to join readers and writers in this much loved celebration of the written word. The Writers precinct at the University of WA includes extended café facilities, areas for picnicking, a Festival bookshop and exhibition spaces. Just a handful of this year's stars include: Chetan Bhagat (the biggest selling English language novelist in India's history and one of Time Magazine's '100 Most Influential People in the World'), Kate Grenville, Dave Graney, Tom Keneally, Barbara Trapido, Janette Turner Hospital, Frank Moorhouse, Alice Pung, and Kim Scott. Check the Perth Festival website for more authors and the full program of Perth Writers Festival events.

To get you in the festival mood, the Lotterywest Festival Films kick off from 28 November, with a handpicked selection of the best of World and Australian cinema. Highlights include the Australian premiere of *Beloved*, a very French musical following Madeleine and Vera,

played by real-life mother and daughter Catherine Deneuve and Chiara Mastroianni, which closed the 2011 Cannes Film Festival. In Retrospect: 60 Years of Festival Films will look back over the 6 decades of the Festival and screen a stand-out Festival film from each decade every night for a week, starting with a 1950's gem.

- 4 World premieres: *Elektra*, *Driving Into Walls*, *White Divers of Broome*, *How Like an Angel*
- 23 Australian premieres: *Raoul*, *A Magic Flute*, *Oráculos*, *Lotterywest Festival Celebration: Place des Anges*, *Home Sweet Home*, *Henry V* and *The Winter's Tale*, *Atishoo!*, *Dance*, *Onqotô* and *Parabelo*, Ennio Morricone, *Faustian Pact*, *Little Roy*, *Sway Machinery*, *Staff Benda Bilili*, *The 14th Tale*, *Beloved*, *The Source*, *Late Bloomers*, *Romantics Anonymous*, *Headhunters*
- 1 commission: Choi Jeong Hwa
- 1 co-commission: *Elektra*
- 1 First Exhibition in Australia: U-Ram Choe
- Fine Music events : 10
- Dance events : 3 – From USA, Brazil & Australia
- Theatre events : 10 – From Spain, UK, Germany, Scotland, France & Australia
- Writers : Over 100 authors presenting at Perth Writers Festival events.
- Visual Arts Exhibitions : 7
- 23 bands, over 22 nights at Festival Gardens
- 27 Lotterywest Festival Films screening at two open-air cinemas over 20 weeks

Theatre Etiquette

We respectfully ask that you discuss theatre etiquette with your students prior to coming to the performance. By following standard theatre etiquette you will ensure you and your guests have an enjoyable experience at the theatre.

Coming and Going

Make sure you arrive with enough time, 20 minutes prior to the show beginning is always a good idea. Be aware that for many shows if you arrive late you will not be admitted until a scene change or not admitted at all.

Lock Out

Please do not leave your seat and plan to re-enter the auditorium during the performance, you may not be allowed back in!

Mobile Phones and Electronic Devices

Please ensure these are turned off. If they do ring or beep in a performance it can be very embarrassing for you and distracting to cast and audience members. Please be aware that it is inappropriate to text message during any live performance.

Noises

Lolly wrappers and packets make a lot of noise. If you absolutely have to have lollies when attending a show, ensure that they are out of the packet and unwrapped.

Talking

Please show consideration for everyone else in the auditorium and do not talk during the performance. Save something to chat about during the intermission and after the show.

Photographs and Videos

Taking photographs and video during a performance is not permitted. Please be advised that it is also not permissible to take photographs of the set without the permission of the producer.

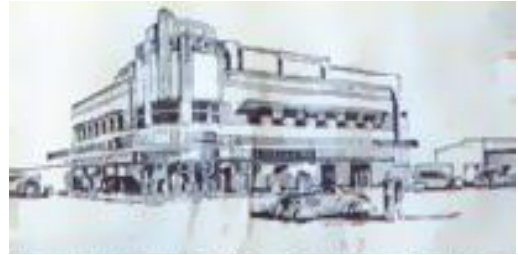
Running Late for a Matinee Performance?

Late comers may only be admitted at the discretion of venue management.

About the Venue – The Regal Theatre

The Regal Theatre was built as a "hardtop" cinema for Messrs. Coade and A.T. Hewitt on the site of a former entertainment known as the Coliseum Gardens.

The cinema opened on the evening of the 27 April 1938 with a topical film *Love Under Fire* set during the Spanish Civil War, which was raging at the time. The supporting film was *Shall We Dance* with Fred Astaire and Ginger Rogers.



*Perspective drawing **Regal Theatre** from the office of William G. Bennett*

The Regal was named for King George VI who, at the time of opening, had recently ascended the throne. King George was later acknowledged by the installation of the Crown and lettering spelling out the cinema's name in neon over the front entrance.

The exterior design of the Regal Theatre is unique in Western Australia. The circular tower, which is the building's most prominent feature, gives cognisance to the corner site and establishes a pleasing relationship with the building on the opposite side. Hence the Regal is the only cinema still standing in Western Australia which opens onto an intersection. Because of the concern with symmetry, the façade facing Rokeby Road has a large area of false walling, including false windows, simply to balance the volume of the box on the opposite side. The central axis of the façade and foyer is situated on a diagonal, whereas the auditorium runs parallel to Rokeby Road, with an unequal face to each street. The two-tiered half-cylindrical tower features aspects of horizontal and vertical detailing, which is accented with ribbed bands supporting the verticality of the stepped "banner" holding the flashing neon sign. This lettering has changed in the intervening years.

In 1946 the Regal was sold to Clarence ("Paddy") Baker, whose family have been associated with the site since the Coliseum days. No history of the building would be complete without a mention of the veteran picture showman who had been associated with the industry since childhood. Paddy ran the Regal until he died in 1986, leaving his beloved theatre to the people of Western Australia.

***Raoul* – Cast and Creatives**

Designed, directed and performed by	James Thiérrée
Costume and Animal Design/Making	Victoria Thiérrée
Sound Designer	Thomas Delot
Lighting Designer	Jerome Sabre
Scenography	James Thiérrée
Scenic Assistant	Mehdi Duman
Stage Managers	Guillaume Pissembon, Frabrice Henches
Lighting Manager	Bastien Courthieu
Dresser/Costumes/Set Maker	Liliane Hérin
Electric-Guitar Recording	Matthieu Chedid
Assistant Director	Laetitia Hélin, Sidonie Pigeon
Artistic Consultants	Kaori Ito, Magnus Jakobsson, Bruno Fontaine
Confections and Fabrications	Victoria Thiérrée Monika Schwartzl Matthieu Bony Marie Rossetti Pierre Jean Verbraeken Jean Malo Véronique Grand Pauline Köcher Brigitte Brassart Philippe Welsh
Company Manager	Emmanuelle Taccard

Production La Compagnie du Hanneton/Junebug

A co-production with La Coursive Scène nationale de La Rochelle, Théâtre Royal de Namur, La Comédie de Clermont-Ferrand, Théâtre de la Ville Paris, barbicanbite09 (Barbican Theatre, London) and Crying Out Loud, Abbey Theatre Dublin, Maison de la Danse Lyon, Théâtre National de Toulouse.

La Compagnie du Hanneton is supported by La Fondation BNP Paribas.

The Duality of Raoul

It has been said that in the late hours of an undeniably nameless day, the residency of an unbelievably lonely character, living under the most evidently usurped name of Raoul, was attacked quite shamelessly by a man claiming himself to be him, which is to say, Raoul. Arguably giving him (Raoul) the benefit of the doubt, the concerned authorities authorised the authorisation of a theatrical debate between the two undisputed, unique Raouls, which was viewed coincidentally by an audience of over four poorly qualified creatures: a large asthmatic fish, an armoured bug, a bird's fossil remains, a depressive jellyfish, and alas ... an elephant's volatile ghost.

Common decency should state that the previously mentioned contenders (Raoul) had trouble agreeing on the authenticity of their audience's animalistic identity (particularly the depressive jellyfish). But Raoul and his attacker did agree to keep their violent but nonetheless charming 'rendez-vous' regular until something would become clear. So the man (Raoul) stoically stayed home and tried to unite, as politely as possible. However, it was only just before his 'night-night-sleep-tight-don't-let-the-bed-bugs-bite' catatonic routine that he (Raoul, not the other one) understood the overwhelming implications of his duality: one calls for two, which calls for three, which usually calls for four, and so forth and so on ... The vision of this fascinating, imaginary crowd of Raouls emboldened the sovereign fractions of his will, as he set out to explore the complex data of his dreams and nightmares. The journey was interesting. Well, so it was said. But I didn't see it.



Sincerely

James Thiérrée

Raoul

There is no small treachery in trying to capture in tawdry prose the beautiful, elemental imagery that James Thiérrée presents to us in *Raoul*. The show wants no truck with words – although there are wonderful, incipient grunts and mutters from Thiérrée as the lone protagonist. The drama is mapped upon physical motion, sound and vision in a performance that sutures together aspects of dance, mime, circus and slapstick comedy.

The emphasis is on spectacle, but there is a ‘narrative’, beginning with a spectacular fight between Raoul and a strange doppelganger. The latter is hell-bent on enlightening the sedentary hero to embrace the world of possibility on his doorstep. The resistant Raoul lives in a secluded hovel of brilliant expressionistic design. This hovel is demolished bit by bit, making Raoul’s world more open and wondrous.

Raoul is intermittently visited by exotic puppet creatures, among them a large salt-devouring fish, a translucent jellyfish and an elephant. The triumph of the show is Thiérrée’s performance. When he is not battling his own, rogue body parts in wonderful anarchy, he is performing his disarming, lyrical spin on dance. His more daring, physical feats involve flying, joyously celebrating old-school smoke-and-mirrors theatre.

Padraic Killeen (Irish Examiner, 2011)



James Thiérrée

James Thiérrée was born in 1974, in Lausanne, Switzerland. He spent most of his childhood surrounded by the magic world of circus, first at the Cirque Bonjour established by his parents, Jean-Baptiste Thiérrée and Victoria Thiérrée Chaplin, and from 1978 to 1994 he toured the world with Le Cirque Imaginaire, Le Cirque Invisible.

During this time, he developed his circus skills and learnt acrobatics, dance, trapeze, violin and languages. At the same time, he also trained as an actor in several European schools. In 1989 he started his career as an actor both on stage and in films and has worked with Robert Wilson, Peter Greenaway, Carlos Santos, Bena Besson, Coline Serreau, Ainezka Holland, Raoul Ruiz, Philippe de Broca, Roland Joffé, Jaques Baratier, Jean-Pierre Limosin, Robinson Savary, Antoine de Caunes, Laurent de Bartillat, Tony Gatlif and Claude Miller. In 1998, he created his first show, *La Symphonie du Hanneton* (Junebug Symphony), which won four Moliere Awards, France's highest achievement in theatre award. In 2003 he created *La Veillée des Abysses* (Bright Abyss) and in 2007 *Au Revoir Parapluie*, which played to critical acclaim worldwide. In January 2009 he won the Theatre Pleasure Prize, awarded by France's Playwright Guild. *Raoul* was first performed in 2009.



An Interview with James Thiérrée

Humor, Poetry, Acrobatics...Welcome to the world of James Thiérrée

Humour and fantasy are central to James Thiérrée's artistic creations, which artfully and endlessly blend music, dance, mime, acrobatics and a wide array of objects. His shows leave us uplifted and moved. A strange and poetic universe, an unbridled imagination, a surreal light-heartedness... The following is interview with a truly extraordinary artist.



The scion of a prestigious dynasty of artists and the grandson of Charlie Chaplin, James Thiérrée created his artistic universe—at the tender age of 4!—under the auspices of his parents, Jean-Baptiste Thiérrée and Victoria Chaplin, the creators of the Cirque Bonjour. He completed his artistic training at the Piccolo Teatro of Milan, the Harvard Theater School, the National Conservatory of Dramatic Arts and the Acting International School. He met and worked with Peter Greenaway, Robert Wilson and Benno Besson, and has acted in films directed by Coline Serreau, Raoul Ruiz, Philippe de Broca, Roland Joffre, Antoine Dechaunes, Tony Gatlif and Claude Miller. In 1998, he founded his own company, La Compagnie du Hanne-ton (The Junebug Company). He acted in and directed his first show, *The Junebug Symphony*, an international success that earned him four Molière awards. His subsequent creations have achieved the same level of success: *La Veillée des Abysses* (Bright Abyss) in 2003, *Au Revoir Parapluie* (Farewell Umbrella) in 2007 and *Raoul* in 2009.

James Thiérrée, you've been immersed in the world of the circus since you were very young. Today, you're a world renowned and highly respected artist. A comedian, film actor, director, musician, mime, acrobat, dancer ... can you tell us a little more about this career path?

It's true that I come from a long line of artists...so my story begins long before my first post-adolescent musings! This heritage is rooted in the music hall tradition, beginning with my great-grandparents. My grandfather was born into this world—everyone knows what happened to him (smile). As for me, I grew up in the circus, working alongside my parents, who introduced me to all sorts of artistic practices from a very early age. Did I inherit a creative spirit? Of course not. But there's no doubt that this heritage has had a powerful influence on me. I never really knew my grandfather, so there was no direct influence there. You could say that I've inherited a diffuse legacy, and I just let it work through me. On the other hand, I've never rejected or broken away from my heritage. From music hall to film, from theatre to the circus, from dance to cabaret: all these roots make me what I am, inspire me and motivate me.

“Beautiful and unsettling”, “dreamlike”, “poetic” ... The media and your audiences are full of adjectives to describe your creations! Tell us a little about your artistic universe.

My artistic universe is made of multiple intersections, incessant comings and goings. Acrobatics, mime, music, theatre, illusion to some extent, and more recently dance...I've always mined the immense resources of the performing arts. I've always explored the full spectrum of physical expression. And while some say that not belonging exclusively to any of these disciplines is a weakness, I think that, on the contrary, this is my strength!

At the root of my creations, there is always a form of chaos. I let myself be inspired, I allow the ideas to collide and merge with each other ... Absolutely all of the elements of daily life can feed into the theatre. Then it's time to impose a structure on this disorder—the mechanical is added to the imaginary. Each can exist only through the other. The set design does not always match the original idea; the inspiration is seldom in sync with the design of the set. Ideas are constructed, deconstructed and evolving. If indeed magic exists in my universe, the mechanical aspect of my shows is of course an essential ingredient. During the brief creative period of about three months, I spend two months dealing exclusively with set design. But make no mistake, this is a pleasure! For me, what is hidden is as important as what is visible. Of course, I like to invent stories, but what I love above all is to share my love of theatrical expression with the spectator.

The BNP Paribas Foundation has helped to support your work since 2010. How did you first come into contact? How has this support helped you, and what relationships has this partnership helped you to establish?

For a long time, I worked independently. From the founding of the Junebug Company in 1998 up to the most recent production of *Raoul*, my approach has been the same: only a few people on stage, a very short creative period, a premiere, immediately followed by a tour...A high-pressure process, and a very lean one, but one that enabled us to be self-financing. It was a deliberate choice. But I think we're coming to the end of a cycle. I feel that this structure could become a prison. I need freedom and time. A new chapter needs to begin ... and that means that we need to find new sources of support. This is why we turned to BNP Paribas. I must admit that in the beginning, I didn't have a lot of faith in this. I imagined all sorts of codes unique to the world of business that would put my audiences' backs up ... a bit sketchy, seen from the outside (laughs). I told them about my new project, and I was surprised by their ability to listen, by their desire to support me in this new, still fragile adventure. The assistance provided by the BNP Paribas Foundation has helped us to launch ourselves into this new project. More specifically, this support has enabled us to make several jobs permanent, including the roles of assistant director and production manager.

What's next for you and the Junebug Company? Can you tell us more about your new project?

I'm at a turning point. Our “ship” has returned to port and is preparing for another expedition. There's always a strong temptation to build on what works. This is always an issue for artists whose work is beginning to be recognised. We have to raise the question of the authenticity of our creative process. As the years pass, we receive more and more recognition. But are

we still being authentic? Are we trying to kid ourselves? I think that the artist has to cultivate a danger zone...and there's nothing more difficult than that!

For this new adventure, I've decided to move towards a meeting of dance and orchestral conducting, areas which are still largely foreign to me. I'm thinking of calling this new project *The Tree of Vessels*. Behind this obscure name lies a desire to return to the different sources, the different "branches" that make me what I am. Dance, music, the circus, the theatre...to explore them, but above all to honour them.

Interview by Lorraine Goldenstein and Arnaud Morand

Physical Theatre

Physical theatre is a term used to describe a mode of performance which prioritises the physical, visual and multi-sensory aspects of a production over the text. This does not mean that there is no text, but that the text of the play must be immersed in or work alongside the physical representation or interpretation of the language. Physical theatre can draw upon dance, mask work, puppetry, acrobatics, clowning, mime, buffoon and music to add to the theatricality of a play. Multi role playing, chorus work and larger than life characters are also common in physical theatre.

The physical theatre of today has its roots in the work of European Theatre practitioners such as Jerzy Grotowski, Vsevolod Meyerhold and Antonin Artaud, however, more ancient styles of theatre including Greek theatre and commedia dell'arte, were already using many of the traditions common to modern physical theatre.



Jacques Lecoq and the Buffoon

Jacques Lecoq founded a school of Physical theatre and ensemble creation in Paris.

Lecoq is one of the biggest names in contemporary theatre. He expounded truly original methods of performing and in doing so changed the face of international theatre. He opened his theatre school in Paris in 1956 and taught his unique theatre methodology there until he died in 1999. In his book *The Moving Body* Lecoq shares his philosophy of performance, improvisation, masks, movement and gesture. Neutral mask, character masks, bouffons, acrobatics, commedia and clowns are all famous components of the Lecoq training. In the 2nd year students study the bouffon (buffoon). Lecoq describes the buffoon as a body mask:



“in these artificial, reinvented bodies, [the students] suddenly felt freer. They dared to do things which they would never have achieved with their own bodies. In this way their whole physique became a mask”.

Jacques Lecoq – *The Moving Body*

The roots of the mischievous, misshapen bouffons that Lecoq worked with are found in characters such as the court jester, and Shakespeare’s fools. Characters who have a liberty to say things that other people aren’t because they hide behind the mask of being insane or ignorant. They appear to come from a different world and a different reality to our own whilst still recognising and being knowledgeable about our world.

They could not derive from a realist space like the street or the metro. They must have their origin elsewhere: in mystery, the night heaven and earth ... They mimic humans and human silliness and delight in mocking things. As Lecoq says they are “people who believe in nothing and make fun of everything”. They mock politics, religion, power, greed, vanity, and human laws. They are at once childlike and all knowing. They love repeating things until the action takes on a new meaning. Their behaviour comes across as organised madness.

Jacques Lecoq – *The Moving Body*.



Lecoq thought that they worked in a world similar to that of tragedy, and there could be a relationship between the buffoons and tragic characters and this is what we’re exploring.

Classroom Activities

An introduction to the Clown

(Whole group)

Stuff pillows into some stretchy clothes until you have a misshapen buffoon body. This is your body mask. Put some music on and experiment with the buffoon waking up, discovering their bodies for the first time. How do they move? Do they roll, slide, fly, crawl, jump etc, which parts of their body are they most proud of? How do they talk? How do they interact with other buffoons? If they are put into groups of 5 what is the hierarchy that forms within the group. Let the buffoons arrive on stage one by one and then deliver a simple message to the audience (which they can decide beforehand, or can do in a spontaneous improvisation). Who is the mouthpiece of the group? How do they prepare the audience to receive the message?



Paint a Picture

(Groups of 3)

Decide on any scene, and imagining that you are a painter, decide on 5 pictures that you would paint of the scene. These should be moments of dramatic tension, which can tell the story of the scene. Create these physically thinking about spatial relationships between actors, relationship to the set, body language and facial expressions. You could try adding music and moving between these positions and turning it into a piece of choreography.

Collaborative Storytelling / Soundscapes

(Groups of 5+)

Two people are actors enacting the story, one is telling a story and the other two are creating the sound effects for the story. Pick a story on a theme or subject. The narrator begins to verbally tell the story whilst the actors act it out. Actions in the story are underscored by a “soundtrack” created by actors at the edge of the playing space who have a number of different objects to make sound effects eg. newspapers, pebbles, zips, things to bang etc. After a while the actors can propose the story with a movement, which the narrator and soundtracker must follow, or the soundtracker proposes a sound which the others must follow so that the process of creating the story is collaborative.



Adaptation

Taking one chapter/passage of a book, convert it into a scene for theatre, with a maximum of 5 actors. Things you will have to consider include: where the scene is set, time of day etc, which characters are important (we had to remove lots of non-essential characters). Keep stage directions short (you must allow room for an actor to interpret your script). Try to be creative with how you might include elements of narration. Can you avoid it altogether by giving it to the characters? Start by picking out dialogue that is already there, and then create more if you need it from description. A lot of the work will probably be in condensing the prose into concise dialogue.

Write a review of the performance

Use the following guideline to help structure your review. Each point represents a paragraph.

Write an Introduction. Include the name of the work you are reviewing, background on company, the name of the playwright or theatre company, the name of the theatre or venue where the performance was held and the date of the performance.

Summarise the plot or series of events in the performance. You should keep this brief. There is no need to retell the whole plot or describe the entire performance. It should be more of a 'snapshot' of the production. In this section of your review also see if you can identify the style of the performance and the use of any techniques like narration, acrobatics, mime, mask, slapstick comedy, transformation etc.

Identify any themes and issues. Consider the following questions:
What was the message of play? Was there a common concern for the characters? Did the play pose any problem or dilemma that needed to be solved?

Evaluate one or two performers. Answer the following questions to evaluate the performer/s you have seen:

How well did the performer/s use movement and body language? Did they show energy, control, and precision? Were the movements suitable for the role/characters?

How well did the performer/s use voice? Could they be heard and understood?

Did they use emphasis, accent, inflection, volume, pace etc. effectively?

How convincing or believable was the performer/s as their role/character?

Evaluate the Elements of Production. This will include a discussion of set, sound, lighting, costume and overall direction. Consider the following questions:

Did the elements of production look unified?

What sort of mood was established? Did the mood change? Was this done effectively?

Were the costumes appropriate for the characters? Why?

How did sound enhance the performance?

How did lighting enhance the performance?

Sum up the overall success of the performance. In your final paragraph draw a conclusion about the overall success of the play. What sort of audience impact did it make?

Schools Review Competition

FOR STUDENTS IN YEARS 10–12

Young critics seeking a wider audience for their personal observations are invited to put fingers to keyboard this Feb/March for the Perth International Arts Festival Schools Review Competition.

Attend a Festival show and then let us know what you think and why. Was it surprising? Did it change the way you think about something? Did it pull at heart strings you didn't even know were there? Or was it a complete and utter flop?

After attending any one of the shows in this years Festival, write a review of no more than 400 words, based on your experience. Give us your opinion, tell us about the show from your perspective and include an analysis of the performance – why is it you think or feel the way you do about the show? What did the cast, crew and directors do to make you respond in the way you did? You can use your understanding of dramatic techniques, conventions, technologies and elements as your guide. Above all, treat your reader with respect – entertain them, offer them new and novel ideas and write fluently

ENTER NOW!

To enter, get your teacher to email your review with your name, year level and school to schools@perthfestival.com.au. Your review will be posted on the Student Reviews webpage of our website.

WHAT CAN YOU WIN

A panel of Perth International Arts Festival judges will select the best review and the winning critic will receive \$500 voucher for Perth International Arts Festival 2013

Journal or Class Discussion Questions

Which character do you find yourself sympathising with? Why?

Which scene stood out to you as most powerful and why? What was it that affected you?

What are the themes that are explored in the work? Discuss examples which demonstrate and explore the themes?

After the Performance – discuss the style and form.

Links and Further resources

Reviews

<http://newyork.timeout.com/arts-culture/theater/529459/james-thierree>

<http://www.ayoungerttheatre.com/review-james-thierree-raoul/>

<http://www.theaustralian.com.au/news/arts/dance-of-the-poor-harassed-hero/story-e6frg8n6-1226272100409>

Modern physical theatre – Companies

- [Theo Adams Company](#), London, England
- [Chicago Fusion Theatre](#), Chicago, USA
- [Chotto Ookii Theatre Company](#), [Leeds](#), England
- [Complicite](#), London, England
- [Dell'Arte International](#), [Blue Lake, CA](#), USA
- [Double Edge Theatre](#), [Ashfield, Massachusetts](#), USA
- [DV8 Physical Theatre](#), London, England
- [Hoipolloj](#), [Cambridge](#), England
- [Horse and Bamboo Theatre](#), England
- [Kage Physical Theatre](#), [Melbourne](#), Australia
- [Kneehigh Theatre](#), [Cornwall](#), England
- [Studio 58](#), [Vancouver](#), Canada
- [Synetic Theater \(Arlington, Virginia\)](#)
- [Margolis Brown Adaptors Company](#), New York, USA
- [Theatre de l'Ange Fou](#), London, England
- [Motionhouse](#)
- [Chickenshed Theatre Company](#), London, England

Modern physical theatre – Practitioners

- [Theo Adams](#)
- [Antonin Artaud](#)
- [Steven Berkoff](#)
- [Anne Bogart](#)
- [Alan Clay](#)
- [Adam Darius](#)
- [Étienne Decroux](#)
- [Philippe Gaulier](#)
- [Thomas Leabhart](#)
- [Jacques Lecoq](#)
- [Petra Massey](#)
- [Matt Mitler](#)
- [Lloyd Newson](#)
- [Bill Robison](#)
- [James Thiérée](#)
- [Steven Wasson](#)