

During the process of the Movement Practice module, I have developed my practical skills to put together and perform a group performance with our individual and chorus skills to portray the different techniques and practices learnt throughout this module.

Jacque LeCoq

One practitioner's works we investigated was Jacque LeCoq. Many of his practices are focused on the movement of the body and how we can use our bodies as a form of expression.

Neutral Mask is a technique created by LeCoq to bring performers to connect with their bodies and the movements that can be portrayed, to show the importance of the body. The neutral mask is used for training and not performances. It's for the performer to learn to be more connected to their body. "The Neutral mask allows those who wear it to get in touch with their core being, their most authentic, intuitive self. The mask encourages a sense of wholeness, of physical, emotional, and intellectual centeredness." (*Neutral Mask — Jan Henderson's Fool Moon Productions | FOOL MOON PRODUCTIONS, EDMONTON, AB*) Using the Neutral Mask technique, we performed a solo piece of work where we listened to a piece of writing. 'The Fundamental Journey', and performed with just our bodies what we felt was right to portray what was being said. "The image of the natural world is summoned up in this exercise is one of calm, neutrality, balance. It is not a 'Boy Scout' world with a practical handbook set in distance between man and nature. The neutral world speaks directly to the neural state. When I walk through the forest, I am the forest. At the summit of the mountain, I feel as though my feet are in the valley and I myself am the mountain. It enables us to take the first steps towards identification. This 'Fundamental Journey', which is a major theme in my work, prepares students for work of all kinds. (*Lecoq Fundamental Journey.PDF | Movement Practice ADPA4011 | Some Session Notes | Jacques Lecoq*). When doing this I acted as an unhuman creature, for the audience's imagination. This was to include another of Lecoq's techniques in his 'Law of Motion' being more animalistic. I listened to the story as I took my time to travel through the words being said and fully express myself through the body using motions and tension in the body.

For my final performance I believe the Neutral Mask task helped me feel more connected with my body to create the movement piece and feel confident with what I choreographed. It helped me understand my emotions from my poem and how it made me feel to show my expression of emotions physically through performing movements with my body only. When I performed the 'Fundamental Journey' listening to the words being said I felt the emotions and expressed them, I took what I learnt from that and in the duration of my movement piece I spoke my poem in my head whilst performing the physical movements to really perform with emotion.

Jacque Lecoq worked with Phillipe Gaulier to create a chorus movement called Complicite.

"Complicite amongst performers is the crux of ensemble practice, a shared belief which depends on upon intense awareness and mutual understanding and produces onstage rapport. Being fully open to other actors is not simply a matter of creating pleasant working relationships. You must be able to work as an ensemble to tell the story moment by moment." (*Through the body | A Practical Guide to Physical Theatre | Dymphna Gallery | Complicite P88*) As a class we practiced Complicite consistently incorporating different steps into it to create it to be more challenging and impressive. We started with the simple 'Stop and Go' technique, "this is a group awareness and concentration exercise which enhances the use of solving a problem peripheral vision and builds a satisfying sense of unity. Once again, the action takes place in silence" (*Through the body | A Practical Guide to Physical Theatre |*

Dymphna Gallery | Complicite P89), to be as an ensemble, then to develop it we added in physical movements with the body such as a simple wrist isolation, claps, and a freeze frame of lamentation.

In my final performance we based our first half of the movement piece surrounding complicite and what we could incorporate in it, to show our physical skills. Between each spoken poem we performed complicite with different physicality reflecting the previously spoken poem. For example, we walked in the space as excited, in wonder, depressed and proud showing how we can perform using our bodies and create the complicite section to be more engaging. We also incorporated the clap in unison but to make it more unique performed a click in ensemble and a powerful ending to our movement piece.

Pina Bausch

Pina Bausch likes to focus on what moves people, not how people move. This is interesting as he believes movement in the body comes from the sources around you such music, weather and other elements in day-to-day life.

One of his activities we practiced was a grid walk. This is where we performed a walk in a count of eight following the lines of the grid places on the floor. "Establishing this basic pattern gives the performers an incredibly useful structure to help build awareness and response in space ad time." *(Second Edition Pina Bausch by Royd Climenhaga | 106 Practical Exercises | Exersize1: Grid Work | ISBN 978-0-8153-8559-2)* We repeated this adding in different words to say, relating to different significances in today's life such as politics, and emotions to portray. "Giving performers a structure with limited variables opens them up to be able to respond to the subtlety of actual conditions in space and time. The goal is to create an open structure of awareness that allows for possibilities to develop as variables are added. Response comes from the conditions present in the active performance space and performers stay connected to that active potential even as they are outside of the arena." *(Second Edition Pina Bausch by Royd Climenhaga | 107 Practical Exercises | Exersize1A: Continued Grid Work | ISBN 978-0-8153-8559-2)* Whist walking in the grid when coming across paths with another we had to say our words in different emotions using our vocal skills like pitch, tone and the dynamics of the voice. For example, when showing I was excited, I used a high pitch voice with sharp dynamics.



Another activity from Pina Bausch we practiced was a season walk dance. We learnt the choreography in the count of eight. The movements include different movements portraying the four seasons we have Spring, Summer, Autumn and Winter. Whilst performing the Nelken Line I had to think about the specific movements taught as well as the pace of the movements and steps to be in unison with the class and the original performance timing with a slow pace in counts of eight. To increase difficulty, we travelled outside and round the building. This challenged my movement memory of the Nelken line as I must think about my spacing and where I'm walking, therefore all my attention couldn't be on the movements alone. Moving forward with this, we incorporated the grid work as well by following the same grid previously mentioned from Pina Bausch. When walking around my focus changed from the

movements to the eight steps on the grid and trying to not collide with other performers travelling in the opposite direction.

To try to include this in our final practical performance we took the walking in count of eight. Whilst one performer read his poem the rest in character of military soldiers, we marched in counts of eight across the space. We had to think of pace and the distance we stepped in to be able to stay in unison as a chorus.

Bibliography

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Neutral Mask — Jan Henderson's Fool Moon Productions | FOOL MOON PRODUCTIONS, EDMONTON, AB

Lecoq Fundamental Journey.PDF | Movement Practice ADPA4011 | Some Session Notes | Jacques Lecoq

Through the body | A Practical Guide to Physical Theatre | Dymphna Callery | Complicite P88

Through the body | A Practical Guide to Physical Theatre | Dymphna Callery | Complicite P89