

Class Objective: To learn more about French Art and Cinema by reading an article on theatre.

Concept A: Read the article

## LE RÈGNE DE L'ACTEUR

Chaque époque a ses grands acteurs, qui travaillent soit de façon indépendante, soit au sein de grandes troupes nationales, comme la Comédie-Française à Paris et la Royal Shakespeare Company à Londres et à Stratford-on-Avon. Les petites équipes ont parfois donné une nouvelle liberté de jeu au comédien : on peut citer, à titre d'exemple, la compagnie de Jérôme Deschamps, qui, autour de l'idée des Deschiens – personnages défavorisés et maladroits –, a su imaginer un nouveau style de jeu comique, fondé sur les différences sociales, physiques et mentales.

## LA THÉORIE DE L'ACTEUR

Au-delà des recherches sur la formation de l'acteur, la nature du jeu et la technique du comédien ont été considérablement redéfinies au cours de la seconde moitié du xxe siècle, souvent dans le prolongement des théories d'Antonin Artaud sur le « théâtre de la cruauté ». Aux États-Unis, à New York, puis dans d'autres pays grâce à ses disciples, Lee Strasberg a rendu populaire le style de l'Actors Studio, qui part des leçons psychologiques de Stanislavski (concentration, mémoire...) pour atteindre à une technique personnelle dont la nervosité doit beaucoup à sa recherche sur l'inconscient. En Pologne, à Wrocław à partir de 1965, Jerzy Grotowski dispense un enseignement de l'acteur orienté vers le « théâtre pauvre » et exigeant de l'interprète qu'il abandonne tout savoir-faire pour reconstruire sa personnalité dans la perspective d'un jeu dit « pauvre » et essentiel.

En France, le mime Marcel Marceau, lui-même disciple d'Étienne Decroux (1898-1991), grand rénovateur de la pantomime et de son enseignement, et Jacques Lecoq, théoricien du « corps poétique », ont réhabilité l'expression corporelle et renouvelé son enseignement. Avec Peter Brook, tous ces théoriciens ont formulé les préceptes et les conseils nécessaires à l'interprète de la fin du xxe siècle.

## DU MIME AU THÉÂTRE GESTUEL

Parallèlement au théâtre de texte, **le théâtre gestuel et visuel** s'est ainsi beaucoup développé dans la seconde moitié du xxe siècle et au début du xxie. Héritiers des auteurs de pantomimes de l'époque romantique, dont le souvenir a été ravivé en 1943 par le film de Marcel Carné, *les Enfants du paradis* (où Jean-Louis Barrault incarne la grande figure du théâtre muet, Jean Gaspard Debureau), deux mimes français ont beaucoup fait évoluer ce genre : Étienne Decroux, dont les théories et

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**ANSWER**

- 1. Selfish
- 2. Humble
- 3. Empathetic

**QUESTION 2**

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- 2. A leader should be someone who is always confident and never uncertain.
- 3. A leader should be someone who is always strong and never weak.

**QUESTION 3**

- 1. A leader should be someone who is always honest and never dishonest.

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Which of the following is NOT a characteristic of a good research question?

**ANSWER**

- 1. It is too broad
- 2. It is too narrow
- 3. It is too specific

**QUESTION 2**

- 1. The research question should be clear, concise, and focused on a specific aspect of the topic.
- 2. The research question should be broad enough to allow for a comprehensive review of the literature, but narrow enough to be manageable.
- 3. The research question should be based on a gap in the current knowledge of the field.

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