MOVING IDEAS ABOUT MOVING BODIES: TEACHING PHYSICAL THEATRE AS A RESPONSE TO VIOLENCE AND THE VIOLATED BODY

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature:_____Date: 12 December 2011

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ABSTRACT

In this thesis I explore my obsession with teaching the physical theatre body over the past twenty-five years. Two sets of questions are proposed: How does the teaching of physical theatre respond to violence and the violated body; and how does pedagogy change when it moves from one context to another? Firstly, I argue that the pedagogy developed by Jacques Lecoq in Paris responded like a pendulum to the extreme violence perpetrated on bodies during the Second World War. I argue that my own practice, influenced by my two years of study at École Jacques Lecoq (1984-1986), continued this tradition by responding to what, I propose, existed as a 'culture of violence' in South Africa from the period of colonialism through the apartheid era and into the present. I analyse the impact of violence on the body by focusing on three consequences – stillness, erasure and rupture - and come to an understanding of how the teaching of physical theatre, as per Lecoq and myself, counters all three with a focus on the moving, articulate, individuated body capable of transformation. Secondly, I propose that pedagogy responds to geographic, philosophical and historical contexts and is subject to modification when context changes. The methodology has included conventional research, a comparative analysis of the two contexts, and an analysis of my own experiences – from notebooks that I have kept - as a student and teacher. In Part One, I examine this responsiveness to context in relation to the physical theatre pedagogy of Jacques Lecoq in Paris. In Part Two, I locate the movement of this pedagogy within certain theories about the migration of ideas from one context to another. In Part Three, I examine the importation of Lecoq's practice to South Africa and how my pedagogy developed, and transformed, in response to my own context. My research, in this section, led me to the conclusion that South Africa had sufficient elements of commonality to make the import plausible, but that there were also significant differences. The extent of the diversity in the South African social landscape and the ongoing levels of violence, when compared to Lecoq's context, put pressure on the pedagogy to change and reform.

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I would like to remember my parents; the presence of their absence continuously accompanied this exploration - a tangible example of the oppositions of life and death that operate in all our lives and with which this thesis engages. Thank you for their love and for the drive and determination that they passed on.

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INTRODUCTION

The broad territory of my thesis is the training of the physical theatre body, a body that is identified simultaneously as performer and creator. This thesis examines how my own teaching from 1986 to the present has been engaged in a pedagogical conversation with the training I received as a physical theatre performer at École Jacques Lecoq in Paris from 1984 -1986, and with the context within which I teach in South Africa. The study marks a shift in my relationship to my practice as a teacher in that it sharpens a theoretical analysis around a practice that was at the outset predominantly instinctual and where the connection to philosophical discourses was mostly invisible.

As the title suggests, this thesis considers two central arguments:

- That the teaching of physical theatre can be seen as one of the responses to violence and the violated body;
- That pedagogy changes and is responsive to context and subject to the pressures created by the differences in historical, philosophical, geographical, linguistic, temporal and cultural environments.

1. THE VIOLATED BODY

I have approached this creator/performer body with a particular subjectivity. I am concerned with teaching the body that faces erasure in the face of mortality, the body that is embattled through being immersed in social and political environments that are systemically violent, and the body that is subject to classical dualisms that leave it somehow subordinate to the animating intentions of the mind (Grosz 1994: vii). Thus the particular subjectivity with which I approach the body that I teach is that of the violated body, the body threatened and the body that is (or has been) subject to oppression.

I propose that both Lecoq's context and my own were suffused with violence. Jacques Lecoq was twenty-one when the Second World War broke out – he lived through the German occupation of France and his pedagogy was established very early on in his teaching. My own context, during the late eighties in South Africa, was a period marked by the intensification of the struggle against apartheid, the violence of which, I argue, has continued in different forms and varying levels of intensity into the present.

I argue that the physical theatre pedagogies respond pendulum-like and oppositionally to overwhelming evidence of death and violence by focusing on the living, moving, differentiated body. The thesis examines those aspects of Lecoq's and my own pedagogy that have responded to violence and how a resistance and opposition to oppression is engaged with. What are the pathways in both pedagogies that allow for this potential for empowerment and liberation?

If the body is the place where apartheid and other forms of violence make their mark, then the body also becomes the site for the damage to be responded to through training and for the possibility of the reclamation of identity and creative power. Assuming that the body is at risk, the teaching develops strategies that attempt to affirm the value of the difference of the individual body, of counteracting the perceived threat with an invitation to agency, of offsetting 'unmaking' (destruction) with 'making' (creation) (Scarry: 1985A). My primary concern, however, is not with healing but with creativity and empowerment in relation to performance.

2. METHODOLOGY

The thesis argues that pedagogy, like theory, is responsive to the social, political and cultural practices of its time and place and changes as the geographical and temporal contexts change. It examines, therefore, the two contexts that are relevant to this study: France (during and after the Second World War) and South Africa (from 1986 to the present). The thesis describes certain political, philosophical, geographic and temporal similarities and differences and then analyses how they might impact on pedagogy.

Other methodologies have involved:

- Conventional research into academic writings that have bearing on the historical and philosophical moment of both contexts;
- Engagement with the writings and intellectual output of Lecoq himself (books, interviews, DVD's, school curricula etc.) and those of his commentators, and original interviews with teachers and students;
- An analysis of my own detailed notebooks based on my experience of two years of study at École Jacques Lecoq from 1984 -1986;
- A comparative analysis of my own teaching practice and methodology over the past twenty-five years with Lecoq's pedagogy, referring to my own personal notes, workshops and lesson plans at various stages;
- An analysis of the impact and relationship to the respective contexts of the teaching practice of both Lecoq and myself;
- Original research into the practitioners that have been responsible for major shifts in my own pedagogy in the forms of interviews.

3. LITERATURE REVIEW

Jacques Lecoq is considered to be one of the world's most 'imaginative, influential and pioneering thinkers and teachers' (Murray 2003:1). As such his influence and his work has been explored by many academics, notably and extensively in the writings of Simon Murray (2003, 2007), Thomas Leabhart (1989), John Keefe (2007), Ralph Yarrow (2007), Anthony Frost (2007), Franc Chamberlain (2002), David Bradby (2006) and Mira Felner (1985) amongst others. Lecoq himself published two books: *The Moving Body: Teaching Creative Theatre* (2000) and *Theatre of Movement and Gesture* (2006); made a DVD: *Les Deux Voyages* (1999), and explained his work in numerous interviews. His two books have been pivotal to this study as they are the core writings of the practitioner and the pedagogy with which this study is concerned. They also act as a source to affirm the memory of the teaching that was experienced first-hand. They unveil the breadth of his own philosophies, plot the journey of the pedagogy at the school, and acknowledge certain links specifically to his theatrical context and influences. The writing in both of the books locates him firmly within a liberal humanist tradition with poetic tendencies that lean towards a modernist paradigm of universal truths.

As a study that seeks to understand how Lecoq was 'translated' across the 'channel' (Chamberlain and Yarrow 2002:12), Chamberlain and Yarrow's (2002) book, *Jacques Lecoq and the British Theatre,* was useful to this study that was trying to unpack Lecoq's 'translation' to South Africa. The book places Lecoq's emphasis on the body within the context of British text-based theatre and the emergence of British dance companies, notably DV8. It begins a conversation around how context results in certain changes of direction in practice, which my study in relation to South Africa interrogates more fully. The many interviews with previous Lecoq students provide evidence to support and cross-reference my own experience of the school.

Simon Murray's (2003), *Jacques Lecoq,* unpacks his work in relation to current philosophical frameworks of postmodernism, feminism, and the rise of the importance of the body in the broader arena of contemporary thought. Where my study develops Murray's introductory guide is in its emphasis on the historical context of the Second World War and its proposal that the war focused the territory of the body in a way that was difficult for cultural practitioners like Lecoq to ignore, even if the impact was subliminal and unconscious. My thesis also proceeds from where Murray's analytical framework ends to include postcolonial perspectives on a European practice, and engages with the body in the context of the central concerns of postcolonial theory relating to domination, identity, and hybridity (Fanon 2004 and Bharucha 2000).

There have been several texts that have been important in locating the study in a broader landscape of thinking about the body and physical theatre. They have included Keefe and Murray's (2007), *Physical Theatres: A Critical Introduction*, and its companion volume (2007), *Physical Theatres: A Critical Reader*; an article by Sanchez-Colberg (1996), *Altered States and Subliminal Spaces: Charting the Road towards a Physical Theatre,* and Fleishman's (1991) thesis, *Workshop Theatre in South Africa in the 1980's: A Critical*

Examination with Specific Reference to Power, Orality and the Carnivalesque. The latter text has been effective in my understanding of the relationship of the body to South African performance practices.

Scarry (1985a & 1985b) and Arendt (1970) have been the cornerstones of my understanding of the body's relationship to violence and pain. Arendt's (1970) essay, *On Violence*, coming from an existentialist prespective, is centrally concerned with separating out the differences between violence (usually as a result of loss of power) and power (based on consent, and legitimate public structures) in social actions. Arendt's analysis of the nature of violence – its unpredictability, for example - is of use to this study in terms of investigating the apartheid and post-apartheid context within which I was teaching. The discussion around power has bearing on the power struggles, both political (apartheid) and personal (to regain a sense of identity and subjectivity in the face of extreme racism), that my study reflects on. In *The Body In Pain: The Making and Unmaking of the World,* Elaine Scarry (1985a) examines how pain results in an effective deconstruction of the world and how imagination can creatively reconstruct it. This work is central to my study as it looks at the relationship of violence to the body and how torture and war inscribe their actions on the flesh of the body itself. While my own study attempts to understand the body as a site for resistance to the power of violence and death, Scarry argues that imagination is something that can entirely reorder the world and that the work of the imagination is a work that is devoted to the relief of pain. I connect these ideas to Lecoq's (2000) location of creative play in the body and to Sartre's (2004) work on the imagination, specifically the relationship of the imagination to annihilation and nothingness.

In terms of the body and contemporary theory, I have referenced Bourdieu (1990), Merleau-Ponty (1962), and the feminists Butler (1993, 1988) and Grosz (1994). Merleau-Ponty focuses on the phenomenal body as the centre of experience and knowledge. It is impossible to talk philosophically about the primacy of the body in performance and teaching the performing body without referencing phenomenology. Butler (1988) locates her theory of performativity – that gender is constructed as a result of a collection of actions and activities over time – within the phenomenological discourse of the lived body. This is seminal to my understanding of the body as a created identity through action – 'one does one's body' (Butler 1988: 521) – and philosophically supports Lecoq's notion of the moving body that plays, and through play distinguishes its subjectivity.

Grosz (1994), in *Volatile Bodies Towards a Corporeal Feminism,* sets out to do in her book what I am attempting to do in my teaching: displace the centrality of the mind and reconfigure the body so that it moves into the centre of the discussion about subjectivity. She sees the body as a system that is constantly inscribed upon by cultural practice. She provides a historical perspective on the impact of Cartesian dualisms and the extensive inclusion of the theorists who are occupied with the body – the feminists, the psychoanalysts, the phenomenologists and the theorists of corporeal inscription.

For reference on the body and race I have consulted Fanon's *The Wretched of the Earth* (2004), which encompasses an in-depth, widely influential analysis of the impact of the colonial world on the colonized people with particular emphasis on the psycho-affective realm. He focuses on how the economic inequalities in the colonial context go hand in hand with racial divisions. This has reference to my study in

that it focuses the object that man/woman is made into through the colonial project and points to the possible ways in which s/he might make remake him/herself as a subject. By locating violence within a colonial framework, and understanding the variables in that regard, Fanon's chapter, 'On Violence', provides a conceptual framework for the understanding of my own context in South Africa in relation to its specific brand of colonialism, unpacking identity and the relationship to physical performance. Deborah Posel's, *Race as Common Sense: Racial Classification in Twentieth- Century South Africa* (2001), grounded my own experience of apartheid in empirical research. She focuses on the paradoxes inherent in the history and implementation of racial classification and how the racial categories were constructed along notions of 'common sense' by the state and 'wielded as instruments of surveillance and control' (Posel 2001:109).

In attempting to explore notions of physical transformation and the relationship of this transformation to the notions of the void, I have consulted Paul Ashton's, *Evocations Of Absence: Multidisciplinary Perspectives On Void States* (2007). A Jungian psychologist, Ashton has collected a selection of essayists from different disciplines - artists, musicians, dance therapists, poets and philosophers - who reflect on void states and in particular on the paradox of emptiness and presence. This validates the instincts that I have had in my teaching with regard to the complexity of the power (at the same time 'something' and 'nothing') of the empty space and the conversation that the body initiates in it. My study relates this engagement of emptiness to the physical theatre performer, the body's relationship to creativity in relation to the void, and the affirmation of the body as subject in the face of that void.

Buber's much criticized essay, *I and Thou* (1970), reduces the primal relationships to a dialogic principle of 'I-thou' and 'I–it' and describes the two very different kinds of relationships that human beings have with the world. The 'I-it' is where the world is viewed as an object that serves the determining interest of the subject; and 'I-thou' is where the relationship to the world is entered into at a profound and intimate level and describes a relationship that expands on Lecoq's principles of transformation.

Edward Said's chapters on 'Traveling Theory' (1983) and 'Traveling Theory Reconsidered' (2002) have both been seminal to my own study as I searched for a structural framework to understand the process of importing Lecoq's pedagogy to South Africa. He begins to specify and detail the kinds of movements possible as theory travels from place to place, but by his own admission it is not an exhaustive study. In my study I have used Said's analysis to examine in greater depth the internal dynamics and the variables possible in different stages as the pedagogical theory of training the physical theatre body moves from France to South Africa. Chambers (1994) has helped me locate my understanding of the movement of pedagogy within a global landscape of migration and Bharucha (2000), from a non-western perspective, has offered insight into the complexities of global cultural exchanges. Bharucha, in attempting to untangle the essential untidiness of the hybridity of the inter- and intra-cultural conversations, has provided a context and an injunction to unpack the complexity of Lecoq's import to South Africa.

My understanding of liberatory pedagogies comes from the reading of Moshe Feldenkrais (1972, 1985), Paolo Freire (1972, 1978), bell hooks (1994, 2000) and Jacques Rancière (2007). Feldenkrais's (1972) book has been instrumental in influencing changes in my own pedagogy. It focuses on self-education

of the body and suggests a mindful approach to scanning the body, an active process of initiating an awareness of the self in the body that I have adopted into my own practice. Although some of the writing points to a future perfection of what the body could be – the notions of which I find unhelpful – Feldenkrais's practical approach stresses independence and offered me concrete strategies with which I have continued on my own to develop independence and release tension. Freire's (1972, 1978) work has had a powerful impact on education, particularly in understanding education as a tool that can respond to oppression. Ignoring his humanism and his blinds spots when it comes to feminism, his work is crucial in understanding how pedagogies can be oppressive (banking education) and how they can be liberatory (truly dialogical). Located firmly within the liberatory pedagogical theory of Freire, hooks (1994, 2000) threads her own narrative of teaching experience, encountering racism, class and sexism in a multicultural society. This multiculturalism has bearing on the notions of diversity of culture, language, race and class that I was confronted with in my teaching in South Africa. Her feminist, Marxist perspective and her own struggle to move from the object to subject speaks to issues of resistance and struggle that echoed aspects of my own teaching. Rancière (2007) has allowed me to locate instinctual strategies I have had in place in the teaching space within the context of an analysis of the relationship between knowledge and ignorance in the pedagogical relationship and 'intellectual emancipation' (Rancière 2007:274).

Finally, a late discovery in the thesis is the writing of Robert Antelme as per Robert Crowley (2002). Antelme (2002) reconstitutes humanism and offers a way of understanding that that which bonds human beings together is an 'irreducible vulnerability from which none may be excluded' (Crowley 2002:477) - a residual humanism that stresses that which is common without a false universalism that assimilates difference.

4. THE VALUE OF THE STUDY

The importance of this work is both personal and public. Personally, it has provided the opportunity to develop a critical distance in relation to my own practice. It has allowed me to develop a better understanding of my connection to global discourses around the body that have fed back into my teaching. In allowing me to establish and appreciate the coherence and logic of my own practice as a comprehensive system in its own right, validating the instincts that I have had as a teacher responding to the South African context and my commitment to a democratic South Africa, it has been empowering.

Beyond this, in the public arena, the study is important in several respects. For my students, in affirming and deepening my own practice, it has enabled me to teach them with greater consciousness and clarity. For teachers, it provides an analysis of how teaching in relation to performance might be context specific, and invites a challenge to the applicability of an established canon without reference to context. In terms of legacy it also makes available to others a body of work that I have been occupied with over the past twenty-five years.

The study also allows for the initiation of a possible dialogue with the source of the import, École Jacques Lecoq, with whom the conversation has previously only been unidirectional. It has been my observation that with Lecoq's death a group of his most successful students has taken over the directorship of the school and that they continuously go back to the source of Lecoq's teachings as a guide. A reflective relationship is made possible by examining in detail the impact and modifications of his teaching in another place and by placing that study in the public domain. In this way, the experience of Lecoq in the 'diaspora' might initiate the opportunity of an interchange with the source.

5. STRUCTURE

Part One is an examination of the developing pedagogy of Jacques Lecoq and his Paris based school, 'École Jacques Lecoq', and the manner in which it referenced his time, in particular the Second World War. Part Two is a bridge between Part One and Part Three. It explores theoretical frameworks for understanding how performance pedagogies can be seen as context specific and are therefore modified in various ways as a consequence of the changes and pressures of context. Part Three examines the context of South Africa from the 1980s to the present and how my teaching, influenced by two years of study with Lecoq, took root and transformed as a consequence of the transplant.

There are two appendices: one of which details some of the facts needed to refer to the specifics of my own context and the other which contains descriptions of some of my core exercises and the practical strategies towards the development of the differentiated, articulate, liberated body referred to in the thesis.

PART ONE

CHAPTER ONE: THE SECOND WORLD WAR - VIOLENCE AND ITS IMPACT ON THE BODY AND THE THEATRE

This chapter examines the particular context of the period just prior to and including the Second World War in France, specifically in relation to how the events of the war referenced the human body. It continues with a discussion of the nature of violence in general and argues that it impacts on perceptions of the human body. It also looks at aspects of French theatre and explores how that too developed in response to aspects of the Second World War and to other theatrical practices.

1. THE CONTEXT OF THE WAR

In France, the period between the First and Second World Wars was marked by significant social, political and economic upheaval. Even though France was victorious at the end of the First World War (1918), the nation had suffered immense losses both in terms of life and resources: it had lost over a million men in a population of forty million people. 'The four years of slaughter had permanently scarred France' (Adamthwaite 1977:8); almost every family had lost at least one of its members. The stabilization resulting from the devaluation of the French franc to one fifth of its value in 1928 was short-lived and the position of the franc declined rapidly from 1931 onwards (Adamthwaite 1977:27). By 1930 Europe saw the beginning of the great depression that had devastating effects on the physical and mental health of French society. Adamthwaite (1977:5) argues that the world depression did more damage to France than the material destruction of the war. The depression resulted in widespread unemployment and decline in productivity.

The European community was fractured on economic, political and social levels. In Germany there was the rise of National Socialism and in Italy, Fascism. France was pulled apart by political divisions. Schisms in the socialist left and the communist party allowed right-wing coalitions to dominate political life until 1936 when the popular Front – an anti-fascist alliance of socialists, communists and radicals (Sauvy 1969:26) - won the elections and remained in government until 1938. This sense of upheaval and economic decline accelerated and contributed to the outbreak of the Second World War with the German invasion of Poland in 1939 (Sauvy 1969:34). A year later, France lost the battle and it too succumbed to the German invasion.

France was occupied from 1940 to 1944 by the Germans who divided the country up into two zones: an occupied and a 'free zone', resulting in massive exoduses from the north and an influx of refugees in the south. Both zones were under the jurisdiction of the right-wing Vichy government set up by Prime Minister Petain in the southern part of France in the spa town of Vichy. In 1942 the free zone was invaded by

German troops, diminishing their independence, but the Vichy regime continued to collaborate with the Germans until the end of the war. The French resistance, a complex entity consisting of the various anti-German organizations (communists, Gaullists, regional independent movements) in France, maintained a low level civil war throughout the occupation (Kedward 1984). At the end of the war two million prisoners had been interned and later sent to Germany (Added cited in Berghaus 1996:255). France mourned the death of three hundred and fifty thousand soldiers and half a million civilians.

In the short time frame of fifty years Europe experienced two world wars, the second of which was considered to be the most devastating and destructive in human history, unprecedented in terms of lives lost and material destruction. I want to highlight four significant aspects of the Second World War that relate to the ways in which the human body became a central image of the war. Firstly, World War Two was responsible for approximately thirty-seven million military deaths worldwide (Taylor 1974:278). This was a devastatingly high number of deaths but the psycho-social impact, as a result of familial and social relationships with the deceased, far exceeded that number. The extent of the alterations to the structure of human life was echoed in the physical environments that were also radically altered through extensive material damage to property.

Secondly, the war brought the number of civilian deaths to close to twenty million (Trueman 2000:Online), a figure that exceeds the total number of civilian and military deaths in the First World War. The victims of the war were not designated by the uniforms that they wore, because mass slaughter of civilians brought the war into the centre of ordinary people's lives. The bodily absences that were created by the war could and did happen to anyone. No–one was exempt from the possibility of losing their life. Sartre (2005:148) describes the shock of an airplane attack on a civilian train, which left three dead and twelve wounded, where everyone felt the human loss. In the same article, Sartre, powerfully expressing the complex dynamics of the occupation and its impact on French pride, writes about losses and the emptiness created by 'absent souls' (Sartre 2005:151). The absences, created not only by the death toll but the dispersal of families, prisoners of war and migrant labourers, left gaps that became 'empty gaping sites' (Sartre 2005:151).

Thirdly, still photography and newsreels - used both as part of the propaganda machines on both sides and as a method of bearing witness to the atrocities - allowed the rest of the world to become spectators of something that was happening elsewhere (Sontag 2003:16-17). This ability to witness the images of the atrocities of the war that flooded the entire world, from the comfort of a breakfast table or cinema, rendered everyone aware of the bodily suffering of others. Alfred Kazin, the American writer and literary critic, remembers seeing the first newsreels that came out of Germany at the end of the war showing the Liberation of the concentration camp at Belsen:

> Sticks in black and white prison garb, an enormous pile of bodies, piled like cordwood, from which protruded legs, arms and heads. It was unbearable…. It was *total,* the inescapable crime lying across the most documented century in history. The abyss was at our feet… (Kazin cited in Zucker

2001:388).

The technology of photography allowed the survivors of Belsen to lay their traumatised bodies 'at the feet' of the rest of the world. Elsewhere became, through the powerful gateway of the image and the ability of human beings to empathize, unbearably proximate.

Fourthly, and tangentially related to the nature of the Second World War, was the gymnastics trend that was sweeping Europe from the end of the nineteenth century. There was a 'resurgence of physical exercise, through the arrival of sport' (Lecoq 2006:35) that found a home in military training. Wars necessitated the development of strong athletic bodies that could fight and defend. The Berlin Olympics saw what Lecoq calls an uneasy alliance between 'sport and German Nazism' (Lecoq 2006:38). Gymnastics and sports were used by fascist ideologies in their aim to create a charismatic national community. An essential part of the large-scale Nuremburg rallies from 1923 to1938 were lavish 'shows of sporting prowess and mass exercise' (Berghaus 1996:181), massive spectacles demonstrating a united German community behind its leader. This popular involvement in shows of physical strength, marches and military manoeuvres was part of a sophisticated orchestration of events serving to inspire the masses and instil in them the values of the fascist leadership – obedience, heroic death and the willingness to make sacrifices for the good of the nation.

These four aspects of the Second World War, the high death toll, the civilian casualties, the ability through the advent of photography to beam the impact across the world, and the interest in gymnastics meant that a spotlight was turned on the human body in very extreme and unavoidable ways. This focus introduced and in some cases reinforced the possibility of the body becoming a site of expressivity for practitioners in the theatre during and following that period. The effects of the war made it impossible, I think, not to 'see' the body. Foregrounding of the body in the theatre, and the training of the physical theatre body was one response to this context - to the ambient presence of the violated traumatized bodies of the war.

2. THE BODY: WHERE THE WAR AND VIOLENCE WRITES ITS TEXT

The extent of the horror and brutality of the Second World War, that culminated in the dropping of the bombs on Hiroshima, confronted Europeans and later the global community with images of violated and wounded bodies, of corpses and of body parts. There were images of bodies that had changed shape through injury and dismembering. There were images of women, who, targeted as collaborators at the end of the war, were forced to shave their heads in ritual displays of public humiliation that were written all too clearly on their bodies (Moore 2005:657). The body became the focus of the war because it was where the protagonists of the war wrote their text. George Buchner writing in 1835 prefigures the enormity of violations of the body that were to occur almost 100 years later: 'These days everything is worked in human flesh. That is the curse of our times' (cited in Garner 2003:147). War as an event is intended 'to alter (to burn, to blast, to shell, to cut) human tissue' (Scarry 1985b:1). 'The main purpose is… injuring' (Scarry

1985b:1); the alteration of human bodies in order to inhibit their effective action in the world. Scarry, in her discussion of the body as the uncontested site where regimes exercise their power through acts of war and torture, implies that to live in close proximity to war and torture is to become aware of the human body and its inherent vulnerabilities in a very particular way. She makes the point though that the massive injury to the body that occurs during war has of necessity been consistently disowned in order to perpetuate and justify the continuation and repetition of such activities (Scarry 1985a:64). Scarry describes the many ways in which the language of war also attempts to hide the fact of the wounded body and the 'unmaking' (Scarry 1985a:122) that is the consequence of war. As an example of the obfuscation she reveals how the boy that proclaims his intention saying that he is going off to 'defend his country', 'to die for it' or 'kill for it' is actually saying that he is 'going off "to alter human tissue"' (Scarry 1985a:81) or to be altered himself. Regardless of whether it is humanly possible to remain intimate with the physical immediacy of damaged human bodies, or whether or not it serves a purpose to do so, the intention to injure the human body as the central act of war (Scarry 1985a:80) cannot be omitted, redescribed, or metaphorised. The body is at the centre of war and violence.

2.1 Erasure and Stillness

What is the nature of the narrative that violence inscribes on the body? What does it do? Bourdieu distinguishes between two kinds of violence: physical violence and symbolic violence (Bourdieu 1991:165). Arendt distinguishes between power and violence (Arendt 1970). Smith (2008) refers to overt and covert forms of violence. What is clear is that all these forms of violence - be they physical or symbolic, violence as power, overt or covert - impact on the body, either on its flesh or on the actions it may make (Smith 2008; Scarry 1985 a&b). Violence erases the life of the human body, it erases the certainty of the body's connection with being identified as human, it erases the separation of one body from another, and it erases individuality. It erases speech. It stops and inhibits action (Smith 2008:190).

In response to the images coming out of Spain during the fascist insurrection Virginia Woolf writes:

> This morning's collection contains the photograph of what might be a man's body, or a woman's; it is so mutilated that it might, on the other hand, be the body of a pig. But those certainly are dead children, and that undoubtedly is the section of a house. A bomb has torn open the side. (Woolf in Sontag 2003:1)

War and violence involve progressive layers of erasures. Primarily and simply, war and violence that lead to death involve the erasure of human life. Then there is the suggestion that Woolf makes that in violent death the body has been erased of the certainty of its connection to a human aspect and been reduced to the status of a beast. War has mangled their bodies to such an extent that they have been rendered indistinct from the landscape and indistinguishable from other forms of life. The coherence of their human form as a separate

entity has also then been erased. 'War rips open, eviscerates… War dismembers. War ruins' (Sontag 2003:7).

Then there is the erasure that occurs to individual identity. Human life has been abstracted as the 'cost of war', the '"by product"' (Scarry 1985a:72), the 'toll', allowing war and violence to systematically separate identity out from its casualties. In the image described above it is their individual roles as husbands, lovers, children and siblings that are erased, left uncertain and, like the material body of a house transformed into unrecognizable piles, become lumps of flesh that have very little in common with the notion of the human being as an individual. The bodies that are also the instruments with which the war itself is fought, in dying for it, become included in a faceless body count that is measured as the cost of the war: '… the scale of war's murderousness destroys what identifies people as individuals, even as human beings' (Sontag 2003:55). War erases in the body an essential part – the central stuff that turns the materiality of flesh and blood into individual selves. Dying on the battlefield or as a civilian casualty like those described in the photograph above, plays havoc with the possible processes of reinstatement of individuality through burial and the naming of gravestones. The number of unknown soldiers' graves in most countries around the world bear testament to the inability to reconnect identity through the reconnection of names with bodies in the aftermath of war.

But it is not only violent death that is responsible for this erasure of individuality. Death itself, as Eagleton suggests, involves the same erasures. Death returns us to our 'species–body' (Eagleton cited in Keefe and Murray 2007:43). It emphasizes the commonality that we share with others of our kind, douses our individuality and our personality, which is expressed through the living state of the body in motion. Death robs bodies of meaning: 'the moment of death is the moment when meaning haemorrhages from us' (Eagleton cited in Keefe and Murray 2007:42). The meaning that Eagleton refers to is the meaning that is associated with individual choices that determine the kinds of actions we are capable of and therefore our individuality - our living presence in the world. Erasure then is also caused by the stillness that is imposed in death, as stillness prevents any further action.

Mazrui suggests that nakedness reduces the body in a similar way to its 'basic commonality' (Mazrui 1969:290). He describes how the revelation of the naked body can, at the same time, conceal behaviour that contains the marking of identity (Mazrui 1969:290). Referring to the policy statement in Tanzania in 1968 that prevented the Masai from wearing loose cloth or skins he notes that the way people clothe themselves directly relates to the establishment of the distinctiveness of their personality and their nationality. Nakedness, like death, robs the body of the potential for action. The action of dressing is 'directly related to this issue of the distinctive person' (Mazrui 1969:286).

If, as a result of the chaos and mess of war and the stillness imposed by death, individual subjectivity is erased, then it is in the living moving body, capable of action, that the sense of the individual is located. Contemporary cultural theory proposes the body as the champion of individuality. Chris Shilling argues 'that, in the conditions of high modernity, there is a tendency for the body to become increasingly central to the modern person's sense of self-identity' (Shilling 1993:1). The body is the major site for the establishment

and recognition of an individual's history. 'When we look at bodies…we see personal biography, the marks of suffering or happiness, and the imprint of class, gender, race and all those other characteristics and dispositions that make us who we are' (Murray 2003:39). These levels of narrative are available to various kinds of professionals. The gynaecologist could identify whether a woman has borne children and how many, and to the forensic scientist the dead body contains a complexity of narrative that is astounding in its detail.

These marks are equally visible on the living and the dead. And they do not in themselves and alone bear witness to identity. I have borrowed from Judith Butler's (1993) feminist theory that gender is, simply put, 'performative', and have gone on to suggest that identity as a complete construct is performative. Identity is performed by the living body through gestures and actions that involve movement in physical relationship to others, to the space and the world. Individual identity is located specifically in all its 'bodily depths of meaning' (Johnson 2008:162) in the living, moving body. It is action that completes the information that is written in form and colour on the inert body. It is in the livingness of the moving body, through its gestures, gaze, facial expressions, gait, actions and transforming relationships in space that truly contain the full extent of the specificity of our individual narratives. The identities of the bodies in the image that Woolf describes above are inextricably linked to the roles they take on in relation to each other (father, lover, husband, daughter, sister, mother), their environment and the world, and the consequent actions determined by those roles (Bourdieu 1990).

> My body is never merely a thing; it is a *lived* body – what Merleau-Ponty calls "the phenomenal body" – the situation from which our world and experience flows. (Johnson 2008:164)

Physical violence has stopped those actions. Through death or wounding the flow of the active subject in the world has been stopped. Bourdieu's symbolic or invisible violence, as Smith (2008:189) points out, also restricts movement and speech, association and action, often through the fear and threat of physical violence.

The erasures imposed on the body through violence occur also in relation to speech, and the ability to remain linguistically coherent in the face of violence. In her book, *The Body in Pain: The Making and Unmaking of the World* (1985a), Scarry establishes this speechlessness in the very nature of pain itself. She locates physical pain, whether as a result of violence or not, as something that happens hidden away on the inside of a person's body. The boundaries of the body delimit the borders of that experience: ' a deep subterranean fact, belonging to an invisible geography that… has no reality because it has not yet manifested itself on the visible surface of the earth' (Scarry 1985a:3). The invisible location of pain within the borders of an individual body is what causes language to break down. Pain is unsharable. Pain not only resists being expressed through language but 'actively destroys it, bringing about an immediate reversion to a state anterior to language, to the sounds and cries a human being makes before language is learned' (Scarry 1985a:4).

The pain that was inflicted by the Second World War, the extent of the horror, and the dimensions of the damage to human life also rendered the European community inarticulate. The shock and the emotional impact left people in uncomprehending silence without the right words to do justice to the extent of the human tragedy and the horror. Certainly the words that they previously had at their disposal were no longer effective. Only silence or inarticulate sounds can meet the questions: How is this possible? Is this what it means to be human? Is this what human beings are? Could this happen to me? How is it possible that I, or someone like me, might be capable of such things? (Dale and Ryan 1998:21). There can be no articulate verbal answers to these questions. In the face of extreme violence, language as an articulate structure disintegrates.

The discourse amongst artists, historians, art historians, and philosophers around events of the Second World War evidences this sense of speechlessness in the face of the violence (cf. Elaine Scarry, Steven Zucker, Susan Brison, Susan Sontag, Theodore Adorno, Lisa Veinbaum, Elaine Martin, and Jean-Francois Lyotard, amongst others). Theodore Adorno seems to be at the centre of this conversation about creative and historical responses to the Second World War, that continues to this day (Vinebaum 2001:1), with his provocative statement and what has now become known as his dictum (Martin 2006:2): 'After Auschwitz, to write a poem is barbaric' (Adorno cited in Hofmann 2005:182). Several issues are at the heart of the discussion: the problem of the moral legitimacy of artistically appropriating the subject matter of the war; the problem of how creative artists and writers of history respond to the unparalleled levels of violence; the problem of negotiating the 'speechlessness … which this event of unimaginable magnitude imposed upon conventional language' (Martin 2006); and the problem of the moral responsibility of visual artists, journalists, writers, actors, dancers, historians to bear witness to the horrors of the Second World War.

This 'sublime unrepresentability' (Vinebaum 2001:4) of the Holocaust and the dangers of remaining silent in the face of such brutalities is a complex issue. Often silence is the only appropriate response and as such is articulate, and sometimes it colludes or ignores. The challenge to creative artists was to find the right language and the appropriate form to respect and express the trauma to human life. To remain silent could also suggest a level of complicity with the totalitarianism of the Nazi regime which sought in fact to wipe out - amongst certainly the Jews, homosexuals and Marxists - any form of self representation (Vinebaum 2001:4). Adorno suggests (cited in Martin 2006:3) that the events of the Second World War and the Holocaust in particular obliterated the concept of an autonomous individual. 'It was precisely individual consciousness that was denied in the death camps' (Martin 2006:4).

In her chapter 'Complicit Bystanders', Beryl Langer (cited in Dale and Ryan 1998:21) refers to the completely non- verbal 'involuntary shudder' that is a purely physical emotional response to other people's pain. This shudder points to how expressivity in response to extreme violence can, in the light of the failure of language, be located in the body. This is appropriate as, it has been suggested, it is the body that carries the brunt of the injury of war. The body, then, both because it is a visible statement of the individual and because it provides a different mode of expressivity - a way of 'talking' - is able to insert itself as an

expressive entity and physical theatre (the training of and as a form of bodily expression) can be seen to respond to the supremely 'unrepresentable'.

2.2 Violence as Rupture

Violence tears at the material of the body. It ruptures the skin, altering the conventional presentation of the public body by twisting the insides onto the outside and exposes what in peacetime would remain private: the blood, bone and sinew of our hidden selves. It also ruptures the psycho- physical relationship. Aside from the very obvious impact that war has on the body, in terms of injury and death, it would seem that violence and trauma have aftershocks that reorganize the body in fundamental ways even after the event has passed. It is not only the dead that are rearranged but survivors and witnesses too. Even family members of victims of war, torture, and trauma, also suffer in varying degrees from physical alterations and ruptures. Ben Shepard in *War of Nerves* (2001:1) details the kinds of physical symptoms in the case-studies of men who had been shell shocked in the first world war: 'The experience of being shelled seemed to leave men blinded, deaf dumb, semi paralyzed…these patients also showed physical symptoms such as extraordinary, unnatural ways of walking.' What is particularly noteworthy is the way in which the body suffering from extreme shock is semi-paralyzed, unable to move, locked in a partial imitation of death.

Witnessing and surviving violence also seems to break down the body's ability to remember one of the first motor patterns that we learn as children. After learning how to crawl we learn one of the defining characteristics that identify us as a human being: how to walk upright. Shock tampers with this knowledge, as can be discerned from Shepard's (2001:2) description of a shell-shocked soldier from the trenches in the First World War: The man walked with 'the feet far apart, the arms out, … balancing himself and making several attempts with his hind foot before taking a step'. A photograph in the same book shows a man in Netley hospital in Southampton in 1917 with a strangely protruding torso, neck pulled back with the muscles extended in tension, both knees bent with the feet protruding at unusual angles. The photograph is titled 'You never saw such gaits' (Shepard 2001:232).

The issues concerning the impact of the shock of the war on the psyche were no less apparent in the Second World War, although the impact wasn't taken up by doctors and psychiatrists till later. The interest in the aftershocks of the Second World War coincided with the West German Government deliberating on the issue of compensation for concentration camp survivors (Shepard 2001:359) more than ten years after the end of the war. Psychiatrists were challenged to prove that there was a relationship between the camp survivors' 'current ill health and the traumatic experiences they had undergone' (Shepard 2001:359). Much has been written about the impact on survivors of the Holocaust but it is interesting to note that the trauma of the war seems to have also tampered with the body's relationship to time. In America in the sixties many of the Holocaust survivors that were interviewed seemed to have, amongst other things, prematurely aged (Shepard 2001:360). But it was only in 1980, in response to the psychological problems suffered by Vietnam veterans (Shepard 2001:xxi), that American psychiatry collected a group of symptoms and organized them

under the title "post traumatic stress disorder" (PTSD). PTSD in the Diagnostic and Statistical Manual of Mental Disorders (American Psychiatric Association 1980) is a disorder that can occur following a single event trauma: natural disaster, single event of abuse and accident, or repetitive trauma – war, genocide, domestic violence (Gingrich 2009:269). These are occurrences that are fundamentally life-threatening and impact on the person's sense of future security. What was originally associated with battle-scarred soldiers has now become associated with any abnormal event that is overwhelming, unpredictable and uncontrollable. The symptoms are various but the physical symptoms include being easily startled; muscle tension; excessive alertness to danger; pounding heart; rapid breathing; and increased levels of anxiety and fear, especially as a result of re-experiencing (Gingrich 2009: 270). Both the descriptions of the shell shocked victims and the people suffering from PTSD document a kind of physical locking and increase in physical tension that restricts and restrains the freedom of movement of the body.

Violence and pain seem also to rupture and radically alter the way we experience the world. From personal accounts from victims of violence there is an extreme divide that opens up between life 'before' and life 'after' the event. 'I had my world demolished for me' (Brisson cited in Wesson 2002:8). Susan Brisson, philosopher and academic, describes her own experience of violence and the seismic impact of the event in her life: One moment she was caressing a goat and picking flowers, the next lying face down in a ditch fighting for her life. The entire structure of her existence was destroyed in the act of physical violence and caused a massive rupture between her life before and her life after (Wesson 2002:7-8).

All violence is unstable and unpredictable. One could argue that in war, as opposed to the above attack on an individual, violence is an anticipated outcome. There exists a certain agreement entered into on the part of the uniformed soldier that they are going off to kill and/or to die for their country. This understanding however does not contain any protection against the world shattering nature of violence. Even without the shock of a surprise attack, violence poses a radical rupture within every day life. As it is inherently arbitrary (Arendt 1970:4) its outcomes are uncertain and unpredictable, its unfolding narrative surprising and shocking- regardless of the contract entered into by the soldiers and their leaders.

Lyotard and Adorno, and other literary theorists and filmmakers described as the 'antirealists', saw the Holocaust as a rupture of an everyday continuum (Rothberg 2000:4-5). For them the problem of language was particularly challenging as a result of this rupture, and they saw 'the need for new forms of representation capable of registering the traumatic shock of modern genocide and new forms of publicity that will translate knowledge of extremity to a mass audience' (Rothberg 2000:58). Hannah Arendt on the other hand took the realist position that the Holocaust was 'an extension of the everyday, that is of modernity and German socio-economic forces' (Vinebaum 2001:5) and therefore the need to find a new language to describe the rupture was less urgent.

So from the microcosm of personal narrative to the macrocosm of the war, extreme devastation challenges people's existing perceptions about their world, about what they know - not only as acceptable human behaviour, but entire knowledge and religious systems. During, and in the aftermath of the Second World War, there was no understanding, no philosophical frame within which to fit the extent of human pain

arising from the current events. Zucker (2001:387) makes it clear that visual artists, originally relying on myth and mythological structures to provide a system to understand the violence and evil of war, had to abandon them. They were partly rejected because of the inability of coherent narrative structures to express the chaos of the war but, also, in light of recent events, the very nature of evil needed to be re-understood. 'The unprecedented horror of totalitarianism that came to light during and after World War Two required a cultural redefinition of evil. The extremity of the violence necessitated a new interweaving of evil into the fabric of contemporary thought' (Zucker 2001:380). It was not only evil that needed to be redefined but entire philosophical systems (Zucker 2001:387).

The theatre in France, which I will discuss in detail later, also reflected this need to find new forms 'to break away from the conventions of the past' (Schnitzler 2003:17). There was a marked shift away from text and realism both in the style of acting and in the considerations of the stage spaces in the theatre in post-war France (Schnitzler 2003:22). This discourse around the failure of existent philosophical frames to adequately respond to the war is where a similar gap opens up - like it did in the case of the failure of language - for alternative expressive possibilities, and where the body inserts itself as a site of response.

3. THE PENDULUM SWING

Because of the numbers of the dead and particularly the numbers of civilian dead, the war necessitated not only a focus on the body but on death. The war forced people to face death. This proximity to the dead, to the mounting piles of unrecognizable dead bodies rendered eternally still, compelled a focus on its opposite. Lecoq sees this pendulum swing to the opposite pole as 'inevitable' (2006:35). Referring to the resurgence of the focus on the moving body he states, 'The return to nature and spontaneity of gesture is an inevitable result of the overwhelming limitations that suppress life' (Lecoq 2006:35). The overwhelming evidence of death, as a result of the war, forced a focus on the living body and the way it invests in the future and its individuality through movement and action.

Lecoq puts it another way:

> War forces nations to examine their own strengths and weaknesses. The defeated and the victorious rebuild their homes on the shattered foundations. They discipline their children to be stronger so that they can defend their country, and also unfortunately, in preparation for attack. (Lecoq 2006:36)

The actions of the living body propel people into the future by physically reconstructing their lives, making preparations for spaces to contain future action, relationship, gesture and labour (Marx cited in Arendt 1970:13).

Mary Ann Santos Newhall in her article, '*Uniform Bodies: Mass Movement and Modern Totalitarianism',* makes this same point that even after the devastation of the First World War, Europe and the United States saw an explosion of what she calls 'life affirming body culture' (Newhall 2002:31). Both

these statements recognize that located in the living body is a sense of continuation that resists and opposes the stillness of the dead body.

But to focus on the body is to focus simultaneously on death *and* on survival. This paradoxical location of the knowledge of life and death in the body is commented on by Scarry: 'the body, this intensely – and sometimes as in pain, obscenely – alive tissue is also the thing that allows…. anyone, to be one day dead' (1985a: 31).

3.1 The Pendulum Swing and Teaching Physical Theatre

This notion of the inevitability of the pendulum swing in consciousness that focuses alternatively on death and then on life is the nexus of my understanding of how teaching physical theatre can be seen as directly responsive to the overwhelming evidence of death and violation. Physical theatre is a form that prioritizes the creative vitality of the individual living body in the act of performance. To teach it in the way proposed by Jacques Lecoq and later by myself is to be concerned with certain oppositions. Both pedagogies – Lecoq's and my own - oppose in every way the erasure of the individual in time through death, and the individual in action through stillness. Both strain to present a particularized physical identity to the audience - an identity that is in motion and articulates itself through action – and to develop the body's subjectivity and its agency or performativity. This training is towards a physical theatre that opposes the ruptures in physical action and speech through the sustained presence of the eloquent, coherent body in space for the duration of performance. The breakdown of physical control and function and the inversions of exposing the insides on the outside evidenced by the marking of the body by violence, torture, shell shock and post-traumatic stress disorder, are answered by the physical control, discipline and skill of the trained physical theatre performer's body (differentiated from the mechanised body of the gymnasiums).

This notion of the pendulum swing in regard to the teaching of the physical theatre body needs to be separated from the discussion of how the body is capable of talking *about* violence and war. Dans Butoh is a performance form that developed in response to the dropping of the atomic bombs on Nagasaki and Hiroshima at the end of the Second World War. It insists on the audience's mindfulness of both the fragility and enduring strength of the human body through its choreographic minimalism and the stripping away of almost all costume. The bodies are almost and sometimes completely naked, covered in white powder and the choreography involves extreme, painfully slow, articulated phrases. Dans Butoh performs the living body that responds simultaneously to the total destruction of that body. This is related to my earlier argument explaining the shift in focus onto the body as a site of expressivity; that the speechlessness in the face of extreme violence actually calls on the body to be articulate.

This thesis however is not concerned with how physical theatre performance itself responds to violence – which is another study altogether – but with how the teaching of the form sometimes responds, pendulum-like, to the violations, the trauma, the erasures, stillness and the ruptures of violence through the

development of the physical theatre performer and the need to present in space a coherent, expressive, individual moving body.

4. FRENCH THEATRE

> *Le théâtre est toujours le sécrétion d'une civilzation; la société, dans sa forme actuelle, a la théâtre qu'elle mérite , car l'art et la fleur et le fruit de la politique.*[1] (Jouvet cited in Schintzler 2003:17)

4.1 A Theatrical Revolution

This section does not attempt an overview of French theatre at the time but rather isolates those aspects that had bearing on the developing focus on the body and theatrical trends that influenced Lecoq's practice.

It was not only the social structures that were changing during and after the Second World War but the French theatre too was on the brink of transformation. Before the First World War and long before the Germans had invaded France, at the end of the nineteenth century, all three body art forms -Theatre, Mime and Dance - suffered from what Leabhart labels as a kind of 'academic rigidity' (Leabhart 1989:6). In pantomime, the passion and innovations of Jean-Gaspard Debureau's Pierrot in the early 1800s, in the hands or rather bodies of his successors, were becoming stale, mannered and infected with a 'romantic sentimentalism' (Felner 1985:34). Dance in the Paris opera was ' reduced to musical statue posing' (Leabhart 1989:6) and late nineteenth century ballet was beginning to be considered by some as an empty spectacle subject to a rigid formalism, artifice and superficiality (Van Rensburg nd:Online).

The theatre was dominated by text-based productions. There was an emphasis on elaborate sets and costumes. It was centralized in the larger cities with the provinces significantly neglected in terms of theatrical activities. The majority of the audiences in Paris were middle class - the bourgeoisie – whose theatrical tastes were imposed on the provinces through expensive touring companies (Bradby and McCormick 1978:122). Because of prohibitive ticket prices the mainstream theatres were struggling to attract a new, more popular audience. Music hall, vaudeville and, later, the cinema with sound were drawing them away from the theatre in general.

In their book, *People's Theatre*, Bradby and McCormick (1978:15) date the changes in theatre to the beginning of the twentieth century and site the unusual occurrence of a congruence of ideas between the social reformers and the aesthetic reformers to explain the extent of the impact of the revolutionary changes in theatrical practice. Both were united in their reaction to the actual spaces where theatre took place which were dominated in Europe by traditional Italianate architecture (Bradby and McCormick 1978:15). The

[1] 'The theatre is always a by-product of a civilization. In its present form society has the theatre that it deserves because art is the flower and the fruit of political life' (Jouvet cited in Schintzler 2003;17).

aesthetic reformers wanted to reclaim the space, to clear out all the elaborate painted sets. The social reformers reacted against the space precisely because it was structurally divisive, separating the 'audience into layers corresponding to social class' (Bradby and McCormick 1978:15), and reinforcing in the theatre the hierarchy of social and economic class structures that operated outside of the theatre.

In the early 1920s Jacques Copeau and his associates Charles Dullin, Louis Jouvet, Gaston Baty (who were known as The Cartel) (Mc Cready 2003:230), challenged the hegemony of the Comédie-Française (McCready 2003:229). It was an aesthetic revolution: they wanted to strip down the theatre to the essentials. They threw out the elaborate costumes and scenery; they moved away from realism into abstraction and, in that way, mirrored what was happening in the visual art of that period (McCready 2003:227). They explored a range of changing physical relationships between the audience and actor, moved away from the intense psychological focus of the past and embraced the more communal aspects of dramatic art. They gave more attention to the theatre in the provinces, decentralizing and democratizing the theatre: high quality work at low cost for the whole nation (Schnitzler 2003:22). And, most importantly, they challenged the predominantly text-based tradition and resurrected the body as the primary element of the theatre.

Copeau was the central figure in this renovation of the French theatre. Copeau's practice, his writings, and his school at École du Vieux Colombier are legendry for their transformative impact on French theatre and on subsequent generations of theatre-makers. Albert Camus, himself part of the French theatre scene at that time, writes about Jacques Copeau: 'In the history of French theatre, there are two periods: before Copeau and after Copeau' (Camus 1962:1698).

Copeau's work affected two different branches of French theatre: those actors (some of whom had also formed part of the Cartel) whose work was text-based, popular, and politically committed and another branch that was committed to the development and rejuvenation of mime. These two groups were overlapping and Jacques Lecoq was one of the practitioners who straddled both (Murray 2003:29).

4.2 Theatre and the Occupation

The Occupation impacted on the theatre profession as a whole, both ideologically and practically. Louis Jouvet was a celebrated French actor, director and stage designer, and part of the Copeau Cartel whose life changed radically during the years of the occupation. In 1940, rather than collaborate in any way with the Vichy government and the Gestapo, Jouvet left France with his company and toured Latin America for four years (Schnitzler 1949:17). Vichy France witnessed Jewish and left-wing actors being excluded from their profession by the German Cultural Office (Boothroyd 2009:31).

The theatre spread from the centres away from areas where there was greater political control to the 'unoccupied zone' where on the peripheries it was able, it seems, to begin a process of invigoration and experimentation that broke the bounds of the established theatre practice and renewed what was Copeau's commitment to popular theatre (Schnitzler 2003:17). The occupation itself forced this decentralization by

dividing France up into two zones. This shook Paris's position as the centre of cultural power (Bradby and McCormick 1978:122). The political restrictions that were imposed because of the war ironically supported an ideological shift that was happening simultaneously in the theatre.

Copeau, while intent on making changes, was paradoxically also caught up in tradition. Added (cited in Berghaus 1996:250) suggests that Copeau was responding, like Petain (the leader of Vichy France who collaborated with the Germans), to the need to affirm tradition and French Nationalism. The concept of community – of familial, social, national networks - was highlighted as there were so many forces during the war that were disrupting the fabric of peoples' lives (Berghaus 1996:256). The economy had been disrupted by the two wars. The migration of people to the unoccupied zones meant that families were separated from each other. The creation of the impenetrable zones, during the occupation, left people cut off from each other and aching for connection.

There were similarities between Copeau's writing at the time and Marshal Petain's notions of National Revolution. Petain stressed the trilogy of '*travail, famille, patrie'* (work, family, fatherland), insisting that these basic communities would be the salvation of France (Berghaus 1996:255). In the theatre, Copeau and the avant-garde were aggressively seeking out new audiences, making choices to reinforce national pride and cohesion. The desire to affirm the bonds of historical and national community is reflected in the inability to really turn their back on the French traditions. Gripped by a nostalgia for a time when 'theatre had a universally acknowledged function in the life of people', when it was more deeply embedded in the religious and social life of the community (Berghaus 1996:251), they returned to more popular forms and Copeau's 'revolution' contained much that was a renovation of old forms rather than the creation of a completely new canon.

4.3 The Actor's Body is Primary

Copeau resurrected the body in his school at Le Vieux Colombier 'as the actor's primary tool' (Felner 1985:40). The consequent emphasis on physical training at the school reflected the resurgence in France, at the end of the nineteenth century, of physical exercise in the form of sport and gymnastics (Lecoq 2006:34). This trend was partly in response to a need to prepare the body for war and partly to counteract, retrospectively, the debilitating effects on the body of the industrial revolution (Leabhart 1989:9).

Jacques Lecoq describes in detail the kind of work that Les Copieux produced, which allows us to see how the focus of the body led the work to be embedded in popular performance forms, as well as understand the extent of the influence on Lecoq's own practice:

> The Copieux were the pioneers of a style of performance that revived the tradition of improvisation and gesture, all with a rural audience who had never before had the opportunity of going to the theatre. Wearing masks, they managed to integrate mime with story telling, creating scenarios and characters. (Lecoq 2006:40)

Felner (1985:49) understands Commedia del Arte, clown, and acrobatics to be at the centre of Copeau's training and his work while Murray sees Copeau as being instrumental in connecting movement training to play, spontaneity and creativity (Murray 2003:29).

To conclude, this chapter has argued that the extent of the brutalities of the war foregrounded the body in ways that must have been impossible for Jacques Lecoq, as a young man growing up in occupied France, to ignore. It notes the inevitability of the pendulum swing that Lecoq himself must have been caught up in towards a focus on the living body, movement, play and the possibility of action. The war impacted also on the theatre, which impacted on Lecoq. He witnessed a theatrical impulse that predated his own to place the body at the centre of the theatrical innovation. His theatrical environment contained a high degree of stagnation in mainstream theatre, which was contrasted by the innovations of Copeau. Copeau's changes to the theatre were in themselves often linked to social reforms, a concern with moving theatre practice away from the geographic centres to the margins and a resurgence of popular theatre traditions. The continuity from Lecoq's theatrical context to the development of his own practice is clearly evidenced.

CHAPTER 2: LECOQ'S PHYSICAL THEATRE RESPONDS – LOCATING A VISIONARY HUMANIST IN TIME AND PLACE

Il s'intéresse pas du tout au politique. It était humaniste. Humaniste visionaire.[2] (Gautré 2009)

In this chapter those aspects of Jacques Lecoq's teaching and ideas that reveal him to be a respondent to his time and place, a man both inspired by and limited by the particularity of his context, are explored. The chapter examines, specifically, the ways in which his physical theatre teaching responds to the oppressions of the violence and trauma of the Second World War and which can be seen, I argue, as a response to the three consequences of violence raised in Chapter One: stillness (of death); erasure of the individual subject and the denial of his/her perform-ability in action; and rupture. The chapter also investigates Lecoq's response to his theatrical context, which placed the body centre stage. Ultimately, in this chapter, I introduce the reader to the basic structure of the teaching at the school and highlight in particular those elements of Lecoq's pedagogy that have impacted on my own teaching and practice.[3]

1. STRUCTURE OF THE TEACHING AT 57 RUE DU FAUBOURG ST DENIS

It is useful to outline the basic structure of the school as it provides a practical frame for the understanding of the philosophical concepts that underpin the tenets and design of pedagogy in the school.

Interestingly, considering Lecoq's early connection to sport, the school is located in an old gymnasium that had also been used as a boxing stadium. The training takes place over two years. Between one hundred and one hundred and twenty students from all over the world are accepted for first year. For the most part the students he accepts are mature in that they have had some undergraduate experience and do not come straight from school (Lecoq 2000:27). They are divided into three classes – two classes that attend morning sessions and one group that attends in the afternoon. There are four hours of hands-on teaching per day. The classes are divided into three types: Dramatic Acrobatics, Analysis of Movement, and Improvisation. The rest of the day is free for extra rehearsals and preparation for the weekly '*auto-cours*'[4] presentation every Friday. The entry into the second year is rigorous and only thirty students are selected.

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[2] 'He was not interested in politics. He was a humanist. A visionary humanist.' [own translation].

[3] The validity of this account is established through the cross referencing of various sources: Lecoq's own writing, interviews with him, a DVD about his school, other academic writing about his work, published interviews and testimonies of past students, theatre practitioners and teachers at the school, interviews that I have conducted as well as input from my own experience - from the diaries that I kept during my two years at the school from 1984 -1986, notes from subsequent visits as well as from memory.

[4] *Auto-cours* is the name given to the sessions dedicated to the students working on their own, preparing a weekly performance on a theme related to the rest of the curriculum (Lecoq 2000:91).

The second year class, which functions as a large company, is structured around creating several public performances 'linked to the themes explored in the course' (Lecoq 2000:15).

Lecoq identifies 'Two parallel paths' (Lecoq 2000:14) of the teaching that he calls a 'dual journey' (Lecoq 2000:14): improvisation and movement analysis. These two approaches intersect across all aspects of the teaching. They are two philosophical poles that define the work. Improvisation aims at producing 'a young theatre of new work, generating performance languages which emphasise the physical playing of the actor' (Lecoq 2000:18). The other path, movement analysis, is a 'search for permanency' (Lecoq 2000:21) which involves the excavation of the laws, the underlying 'immutable truths' that, according to Lecoq, determine the way the body and the world behave in motion.

Lecoq has a diagram that outlines the educational journey. In the diagram, the work with the neutral mask is focussed as a kind of nodal point through which the student must pass in order to begin. After that the use of the image expands, grounding itself gradually and systematically through all aspects of the natural world - the elements, matter, animals, colours and objects – as points for observation and impulses for improvisation. Inserted simultaneously is poetry and painting. Working with the objects occupies the same moment in teaching as the larval and expressive masks. He then moves on to work with character and situation and passion. The 'enquêtes' or 'investigations' end the first year. The '*enquêtes'* are an investigation of a particular theme that is then used as the basis for the creation of a collective piece of theatre, for example: '*Le jeu'* (the game), *'Croyance'* (belief), '*Le sport'* (sport).

The second year takes the student through the five dramatic territories in this order – Melodrama, Commedia del Arte, Buffoon, Tragedy and, finally, Clown. Each of these forms the basis of an evening of performance that is open to the public. Lecoq is very specific about the order and how it relates to the time of the year. For example, Buffoon is taught in the middle of winter while clown is located in the months of the year that coincide with spring. Finally the students prepare '*les commandes'*. A poetic phrase is chosen for each individual student that serves as a catalyst for the creation of a small piece. Each student can decide how or with whom they might want to work.

2. RESPONDING TO STILLNESS AND ERASURE

I argue that Lecoq's pedagogy responds to stillness and erasure imposed on the body as a result of war, violence and death through:

- A philosophical focus and fascination with the moving body;
- An engagement with philosophical paradoxes which destabilise the teaching environment;
- The strategy of the via negativa;
- The integration of dramatic acrobatics; and

- Play,

the latter two both being expressions of agency, facility and subjectivity.

2.1. The Moving Body and a Changing World

Lecoq was born in Paris in 1921 three years after the end of the First World War in 1918. He was nine years old at the beginning of the great depression and seventeen when the Second World War broke out. Lecoq grew up in a world that was in disarray. Everything was in motion. Threaded into the fabric of his life from a young age was a sense of an environment that was in constant flux and this intense social movement was reflected in the ideas that underpinned his work:

> *Tout bouge.*
> *Tout evolue, progresse.*
> *Tous se ricochette et se revebere.*
> *D'une point a une autre, pas de ligne droite.*
> *D'une port a une port, un voyage.*
> *Tout bouge, moi aussi!*[5](Lecoq cited in Keefe and Murray 2007:192)

'*Tout Bouge*' ('Everything Moves') was the name of a lecture demonstration that Lecoq would perform when he was invited to different countries. The similarities between this text and Henri Bergson's are uncanny: 'To movement then, everything will be restored, and into movement everything will be resolved' (Bergson 1944:273); and again: 'The truth is that we change without ceasing, and that the state itself is nothing but change' (Bergson 1944:4). Bergson predates Lecoq – he died in Paris in 1941 (Bergson 1944:ix) - but his attachment to movement and change and the ultimate passage from change to creation and, therefore, freedom finds echo in Lecoq's work. Bergson responds to the 'dynamic changing society in which he lived' (Bergson 1944:xii) as did Lecoq.

In a completely stagnant political environment it is possible that Lecoq could have reacted in opposition to his environment by insisting on movement. But Lecoq's text suggests that he is standing at an observation point where everything, all the players in his landscape, experiences an intensity of transitions, including himself. The primary focus in his work on movement can be seen to have emerged directly from this political and social world that was in constant flux.

If everything moves then everything can change. Inherent in the understanding of this continuously moving body and continuously moving life is a political understanding of the notion of constant change.

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[5] Everything moves.
Everything evolves and progresses.
Everything rebounds and resonates.
From one point to another, never in a straight line.
From port to port, a journey.
Everything moves, as do I! [own translation]

Simon McBurney sums this up: 'The acceptance of constant movement flies in the face of all conservative dogmatism because it acknowledges that nothing is fixed, and it leads to the development of tolerance' (Simon McBurney cited in Jenkins 2001:4). This vision of the world and body in constant motion is a challenge to all types of hegemonies, be they political, ideological or personal. Politically, to understand movement is to understand that structures of power can change and, if they can change, then alternative political futures can be envisioned. Without an understanding of movement, life in a political arena may seem immutable and the political structures become a prison that has no possibility of alteration. Ideologically, understanding movement means that ideas and perspectives may change; that alliances can shift with changing empathies.

On a more personal level, to teach a body that always moves is to accept fundamentally the possibility of changes and nodes of growth and development that can occur at any time within the individual. Lecoq's '*tout bouge'* was also generously applied to the students within the school. 'He was fully attentive to the transformation of each actor, each student' (Dario Fo cited in Murray 2003:63). I noted in his classes that he was always ready to focus a moment of shift in a student. He had ultimately a commitment to movement which would allow him to see the new developments without holding the student to ransom for uninspired past performances.

So the world moves and changes, bodies move and change and bodies and the world move and change each other. 'Everything rebounds and resonates'. Lecoq suggests connectivity between all the moving parts allows for events and people to have an impact on each other. This speaks not only to the world outside the theatre but also to the fundamental relationship that is created between the performer and audience. In the theatre, performance sets up resonances and echoes in the audience that are in themselves opportunities for movement. These are the shifts and changes in feeling and perception that occur as a result of the moving presence of the performer in the space. The body in space has affect – it has the ability to impact on its environment both in terms of space and people who witness. To know this is to invest the individual body with a sense of agency and power in his/her environment, which is a profoundly affirming notion.

If everything rebounds and resonates then Lecoq's affirmation that '*tout bouge*', everything moves, is an assertion that is also a response to his context. Like a pendulum the continuous movement of '*tout bouge*' insists on the continuation of life in the face of the massive death tolls during the war. It is a notion that bounces directly off an awareness of the stillness that death imposes on the body.

'Everything moves as do I' suggests a particular way of locating the human being in the landscape. Lecoq seems to perceive the human being as caught up in a landscape of which s/he is a part. There is a kind of status levelling that occurs where all aspects of the material world are equal and become potential 'teachers', provocations for mime, copying, imitation. Lecoq reinvented and reinvigorated the notion of 'mime' turning it away from the '*mime du forme'* – a fixed style of codified physical language occurring in silence – towards the '*mime du fond'* (mime of source). The '*mime du fond*' finds the actor, through movement, recreating and replaying the world through the gestures of his/her own body (Gautré 2009). 'The

human ability to mime enables us to recognise everything that moves; man, with his entire being, identifies himself to the world by recreating it' (Lecoq 1973:117). Contained in the human body then, in its ability to move, is the capacity to recreate the whole world.

This has implications for the way that we perceive ourselves and others and our relationship to the world. If contained within our moving bodies is a capacity to identify with the rest of the world then there exists the potential for understanding, and even inhabiting, difference - for embracing 'otherness' and other realities. This then becomes a powerfully liberating premise that allows an empathy that can transport beyond the physical boundaries implied by the delineation of the material body. As Gautré (2009) says '*C'est trés Zen'*[6] - contained in the human moving body is the whole world.

'Quand Lecoq dit 'tout bouge' il dit que la verité n'existait pas'[7] (Gautré 2009). Gautré extrapolates then that if all is in motion, as Lecoq suggests, there can exist no single overarching truth or perspective that dominates. In this respect Lecoq's vision is anti-fascist. It contains an affirmation of diversity of perspective and of the ability of human beings and the world to change and transform.

Further, *'tout bouge'* as an image that moves beyond its time contains within it an understanding of the notion of migrancy that is embedded in contemporary thinking and to which I refer in Part Two. The movement of people in the world has been 'transformed "into a potent, even enriching motif of modern culture"' (Said in Chambers 1994:2). *'Tout bouge'* describes not only the movement of people into and out of his school, and the movement of ideas that travel with them 'from port to port', but the 'accumulated diasporas of modernity, set in train by modernisation, the growing global economy, and the induced, often brutally enforced migrations of individuals and whole populations from "peripheries" towards Euro-American metropolises and "third world cities"' (Chambers 1994:6). The constant movement, the nomadism of people, objects, and ideas makes up one of the iconic images of contemporary society and prefigures the inevitability of my own journey with Lecoq's ideas to South Africa and this study itself.

2.2 Paradox

Ce qui est existe c'est les grilles qui permettre la liberté. La liberté est dans les grilles et pas dans la liberté. Don't on peut oublie les grilles puis que'ils sont la.[8](Gautré 2009)

The chaos of the war created a consciousness that, to come face to face with the war, one had to deal with paradox and complexity. The events of the war were full of disturbing contradictions. The wholesale genocide, for example, that ended the war by destroying two cities in Japan was perpetrated by the very

[6] 'It's very Zen'
[7] 'When Lecoq says, 'everything moves' he is saying that truth does not exist' [own translations].
[8] 'What exists are the prison bars that allow freedom. Freedom does not exist in itself. It exists because of the prison bars. Therefore we can forget about them because they are there' [own translation].

nations that were fighting against the genocide occurring in Europe. The escalation of violence in the Second World War did not allow for simple lines to be drawn, for the simplicity of heroic action, or for the unequivocal taking of sides. This complexity is visible in Lecoq's teaching, in the contradictions and the paradoxes that constantly pepper his teaching and his writings.

The engagement with paradox ensures that there is a constant movement between seemingly contradictory ideas. This movement is dynamic and stimulating causing a constant reorientation of thought. It destabilises the accepted canon and leaves spaces for it to be renegotiated. It opposes an immobility and stasis; an intransigence that can only be arrived at through perceived certainties.

Murray points out that even though Lecoq's ideas were set early in his trajectory, the complexity of the debates around humanism and diversity found their way into his pedagogy and that it was impossible for Lecoq to develop the breadth of vision that existed at the school without responding to the 'major cultural debates of the century' (2003:155).

The provocative dualisms that surface in his teaching correspond to many of the philosophical tensions and paradoxes that exist in much of twentieth century thought (Murray 2003:156). Murray lists them as:

> The particular and the universal
> The practical and the poetic
> Discipline and creativity
> Tradition and invention
> Romanticism and realism. (2003:155)

The school emerges from two journeys: the analysis that leads to underlying truths, and play that allows for innovation. This conversation between the individual creative instinct and the determined reality that Lecoq insists it is grounded in, is woven into both the teaching and the very structure of the school. And it is the two journeys of the school that contain many of these tensions. Response-ability is built into the very structure of the school but the rules and 'laws' that underlined the teaching - that were established in the middle of the century - reflect a particular brand of humanism, internationalism and individualism, and do not change.

> Though themes may vary … the structure of acting remains linked to movement and its immutable laws. (Lecoq 2000:21)

Lecoq himself acknowledges that this adherence to a 'universal poetic sense' and to the 'universal laws of theatre' might be potentially problematic. Referring to his belief in permanency in what he calls 'the tree of trees' (Lecoq 2000:20) he states:

> I realise that this tendency of mine may become an obstacle, but it is one that is necessary. Starting from an accepted reference point, which is neutral, the students discover their own point of view. Of

> course there is no such thing as absolute and universal neutrality. It is merely a temptation. (Lecoq 2000:20)

A statement like '*tout bouge'* with all its implications, affirming notions of the particularity and diversity of perspective, continues on to affirm another completely contradictory perspective, the necessity for a fixed point.

> There is no movement without a fixed point! If it cannot be found it must be invented. (Lecoq 2000:157)

And again:

> *L'homme ne peut marcher sans point d'appui. Il n'y pas de mouvement sans point fixe*[9]. (Lecoq 1970:np)

And finally:

> The fixed point, too, is in motion. (Lecoq 2000:89)

So while perspectives might be multiple, there is ultimately a position that determines reality. But surprisingly that, too, can change. For Lecoq, in opposition to death there is life, to stillness movement, to freedom prison, and the suggestion is that they cannot exist without each other. In fact, it is the very oppositions that ensure the relative meaning of each.

As a student at the school one was caught in a particular paradox between control and freedom. Lecoq was a visionary, perhaps one of the world's most 'imaginative, influential and pioneering thinkers and teachers' (Murray 2003:1). Many students in the school found a freedom for their own theatrical voice through entering into and sharing his vision but it was *his* vision. There is a certain paradox in the experience of achieving the liberation of one's own creative voice through the constraints of his vision. Talking about his relationship with Lecoq as a teacher at the school between the years 1984-1986, Alain Gautré refers to the *'double contrainte'*[10] that Lecoq imposed on him:

> *Il disait – 'Mais Alain, c'est comme ça. La semaine de Novembre c'est comme ça!' Et après il disait 'mais fait ce que tu veut.' Comme si il disait c'est comme ça mais il faut que tu me trahi. Il aimait les bonnes trâitres.* [11](Gautré 2009)

[9] 'Man cannot walk without a point of pressure. There is no movement without a fixed point'[own translation].
[10] 'double constraint'[own translation]
[11] 'He would say – "But Alain, it's like this. The week in November is like this." And afterwards he would say "But you do as you like." As if he was saying it's like this but you must betray me. He liked the good traitors' [own translation].

'Il aime les contradictions. Il a fait de ces contradictions un sort de recherche – la permanence a côté de le changement'[12](Gautré 2009). Gautré suggests that this contradictory style was in fact a pedagogical decision to deliberately destabilise the students. It left the students *'dans un état du trouble'* [13](Gautré 2009) which was potentially catalytic and which he felt was necessary for creativity. Paradox, therefore, becomes a productive learning system forcing the student to continue on to investigate and search for experience that could elucidate or explain.

2.3 Via Negativa and Error

The 'via negativa', as understood by Grotowski (1968), was another way in which Lecoq was intentionally destabilising the teaching environment. If there was no crisis in a group he created one (Leabhart 1989:94). He didn't want his students to feel that they were in some comfortable safe space. The via negativa was never a phrase that Lecoq himself used to define his teaching (Murray 2003:49) but it is John Wright who highlights the pedagogical position that Lecoq took which he maintains was deliberately non–prescriptive, 'restrict[ing] comment to the negative, namely what is *inappropriate* and unacceptable' and encouraging the student to discover by him/herself what is 'appropriate' (Chamberlain and Yarrow 2002:72). This via negativa was based on a term that Grotowski borrowed from Negative Theology (Lavy 2005:181). Negative theology rejects the conventional way of describing what God is and opts for attempting to describe God by what he is not (Via Negativa 2010:Online). For Grotowski (1968) it was a process linked to a spiritual journey of stripping away, of engaging not with the active 'wanting' of performing something but with the 'resignation' from not doing it. 'Ours, then, is a via negativa - not a collection of skills but an eradication of blocks' (17). At Lecoq's school, it was a strategy that could be defined as the position that all the teachers took in the improvisation and other classes, a position whereby the students were asked to respond to a provocation of some kind, the goal of which was undefined. Even in the class called Analysis of Movement the trajectory was for the students to explore and discover through experience and failure, but never to show and copy.

The via negativa as a strategy for teaching can, at times, be harsh and unforgiving but also very rewarding. It offers invitation to the students to explore without telling them where they are going. They need to get up in front of the teacher and the class and take a risk with very little explanation or discussion and wait for comment after their exploration. 'This teaching strategy acts as a kind of benevolent frustration, by blocking the path taken by the actor, you oblige him to look for another […] each restriction placed on the actor forces his imagination to seek ways to get around it' (Rolfe 1972:38).

The via negativa also had implications for what Clive Barker refers to as 'body/ think' (Barker

[12] 'He loved contradictions. He made of his contradictions a kind of research. The permanence next to change' [own translation].
[13] 'in a troubled state' [own translation].

1977:29) and what Lecoq called *disponibilité* – a state of physical and mental preparedness, or readiness to tackle the moment. By ensuring that the performer was not working to a particular concept, the authorial dominance of the head to the body is challenged. 'Awareness is focused through the body rather than separated from it by conceptualisation' (Yarrow 1997:25 -34). When the student moves into the space without a goal in mind he is left with the experience; and experience occurs to the whole body. Lecoq joined many twentieth century theatre practitioners with his rejection of the dualism found in René Descartes' mind body split (Murray 2003:70). 'Nothing is more injurious to immediate experience than cognition' (Jung 1984:78).

The teaching method of via negativa was linked to a sense engendered in the school of the figure of Lecoq as *le grand maître*[14]. The via negativa and Lecoq as *grand maître* were intertwined. This via negativa is predicated on the idea that only the teacher knows exactly what he is looking for (Chamberlain and Yarrow 2002:3). When the agenda or goal of an exercise is hidden, the teacher becomes the sole authority. The lack of transparency around the intention of the task meant that the students were not in control. This was disempowering but paradoxically (again) this absence of a transparent determined goal allowed a certain freedom to explore, if the students were brave enough to take the leap into the empty green space. (The improvisation room was painted a cool green colour.)

As *le grand maître,* he established his own poetic hegemony on the school that was limiting and limited by the particularity of his own vision. Even though the school was most definitely a place where difference was welcomed, diversity was encouraged up to a certain point and within certain limitations that were determined by Lecoq. His lack of transparency is what leads Yarrow to call him a 'slightly distant mystagogue' (Chamberlain and Yarrow 2002:113) but there was nothing uncertain about his authority. In the two years at the school I never witnessed any teacher contradict him, nor any of the students. All of the teachers, except for one (Antoine Vitez) were ex-students of the school itself.

Other students have also alluded to the fact that not everything was permissible within the school. Jon Potter (in Chamberlain and Yarrow 2002:41) hints that there was a large part of contemporary experimental theatre that was not considered to be a legitimate area of exploration at the school. Murray suggests that Lecoq saw himself within a particular context of twentieth century mime and the possible creative choices at the school were limited by the framework of that context (Chamberlain and Yarrow 2002:42).

[14] Grand Master

2.4. Dramatic Acrobatics

'Dramatic acrobatics', as Lecoq called it, was partly a response to stillness through the level of extension of action it required but, as this section argues, was also part of a pedagogical strategy for the revelation of an individual's own subjectivity. As a result dramatic acrobatics responds to both stillness and erasure.

Lecoq was surrounded by the events of the Second World War that, as I have discussed in Chapter One, made it impossible not to see the body. He was also surrounded by theatre practitioners whose innovations involved hauling the body out of the theatrical shadows and placing it centre stage. The resurgence of gymnastics was another of these contemporary trends to which Lecoq responded and that also encouraged this predominant focus on the body.

Sport and gymnastics lead to two completely different and contradictory approaches and understandings of the body. The gymnastics that were for Lecoq and other theatre practitioners a gateway to a creative agency - experienced by the individual as a site for personal power and liberation - were also used by fascist ideologies in their aim to create a charismatic national community.

Gymnastics was central to the discipline and training that prepared bodies for war. During the Second World War it was used as an instrument in developing mass physical control over the bodies of soldiers. An essential part of the large scale Nuremburg rallies -massive spectacles, during the period 1923 to 1938, demonstrating a united German community behind its leader -were lavish 'shows of sporting prowess and mass exercise' (Berghaus 1996:181). This popular involvement in shows of physical strength, marches, and military manoeuvres was part of a sophisticated orchestration of events serving to inspire the masses and instil in them the values of the fascist leadership – obedience, heroic death and the willingness to make sacrifices for the good of the nation. Here the body was colonised to serve the ends of the Fuhrer.

> The body and nature were fused together with totalitarian ideas where the chosen race had to produce champions, supermen, even gods. (Lecoq 2006:38)

During the war Europe witnessed a body that could be reduced to a brutal mass, a machine of the state. Simon Murray and John Keefe highlight a contradiction in current attitudes to the body. The body at the beginning of the twentieth century is '[b]oth idealised and sentimentalised as *Nature*, and demonised in its animalistic or brutal nature in both the individual and crowd-mob' (Murray and Keefe 2007:54). The wars turned the population of Europe into classless masses and the Nazi spectacles of mass movement gave the action of moving together as a group a bad name. José Ortega y Gasset, (cited in Newhall 2002:31) comments on the rise of totalitarianism in Europe in the 1920s:

> … the multitude has become visible. Before, if it existed it occupied the background of the social stage; now it is the principal character. There are no longer protagonists; there is only the chorus. (Ortega y Gasset cited in Newhall 2002:31)

Lecoq is clear that this 'resurgence of physical exercise, through the arrival of sport' is one of the events that had an impact on the rediscovery of the human body in the theatre (Lecoq 2006:35).

Lecoq's own journey to the theatre was via gymnastics. At the time of the German invasion of France, when he was seventeen, Lecoq joined a gymnastics club called En Avant in Paris. He became interested in the body and what it could achieve. In sports, the body behaves obviously. The relationship between cause and effect is very clear and it provides an antidote to the environment of confusing uncertainties of the war. In 1941, Lecoq went to study at a college of physical education at Bagatelle on the outskirts of Paris. During the occupation with the collaborator Marshal Pertain running Vichy France, Lecoq continued to train to become a physical education teacher and then later trained as a physiotherapist. This 'paramedical work' (Lecoq 2006:96) gave him a concrete anatomical understanding of the inner mechanical workings of the human body. Afterwards, rather than participate in the 'youth camps' – a watered down version of the Hitler youth organisations set up by the Vichy movement to regain the moral purity and strength of the French people – Lecoq found his way to the theatre (Lecoq 2006:96) through the person of Jean–Marie Conty (Lane nd:Online). Conty was an influential, international basketball player. She straddled both the world of sport and the theatre (because of her love of it) and through contact with her, Lecoq met both Antonin Artaud and Jean Louis Barrault (Bradby 2006:96). Conty was the bridge for Lecoq connecting his interest in gymnastics and physical education to the theatre.

Lecoq's approach to gymnastics was particular in that the gymnastics itself contained a seed for him of what was to become an essential element of his approach to theatre – 'play'. Lieutenant Georges Herbert, an officer in the French navy, devised, post World War One, a method of physical training called 'the natural method' (Lecoq 2006:37). Herbert's 'Natural Method' system was very influential in the French military, in physical education in Europe, and amongst the theatrical innovators like Jacques Copeau whose training at Le Vieux Colombier made substantial use of Herbert's natural gymnastics (Murray 2003:30). What was interesting to the theatre-makers in Herbert's system, was that he was advocating a return to a state of nature: a state of pre-adulthood where men/women could rediscover their sense of play. Herbert understood the relationship between limiting physical habits, as a consequence of living in an industrial society, and limiting flexibility of thought and feeling. His system aimed to return the body to a creative state of play and expressivity. His 'natural system' for the theatre practitioners served not only as a way of developing the body, extending range and strength, but as the base of a system of stripping away dogged habits which would then lead the way to creativity. At its heart the system was revolutionary. Its aim was the liberation of the body from patterns that were oppressive and restricting, working on the body to develop a liberating instinct for play.

Physical activity and strength is in itself empowering and Lecoq's descriptions of his early encounters with his own body as a sportsman detail this: ' I would run for the high jump, then spring with the sensation of clearing a two-metre bar' (Lecoq 2000:3). The way that Lecoq describes his intense personal pleasure in physical activity points to the sense of power and strength in the capacity of his body. This

physical thrill must have been contrasted with the sense of powerlessness and defeat that must have been prevalent in French society at the time.

But it is clearly more than a mechanistic physicality that he is enjoying and one that we have seen to be encouraged by Herbert's particular system of gymnastics. Lecoq's youthful experiences of the body speak of the poetry of movement in athletics and of how 'in stadiums and swimming pools…I could enjoy the simple act of moving' (Lecoq 2006:95). The body's movement through space and its actions are seen, significantly for this thesis, to provide a site for the start of the engagement with the imagination:

> These actions expanded in my mind, and I could feel myself jumping high, swimming fast with the river's current. (Lecoq 2006:95)

and again,

> I can recall doing a 1500 meter swim where time gradually seemed to slip away and the steady rhythm of my front crawl helped me solve a maths problem. (Lecoq 2006:96)

Lecoq's youthful experience pointed to this crucial journey from the body to the awakening imagination. It is this understanding of the connection between the body and imagination or play that is so important to my understanding of how the body is located at the start of an educational trajectory that has, at its core, a liberatory intention. For Lecoq the imagination is ignited firstly through the body. The body being particular, engaging with the internal imaginative world, allows for the establishment of the importance of the particular, the singular, on the creative floor. This is also core to understanding the developments that took place after the war in French theatre to which I later refer.

Lecoq integrated gymnastics and acrobatics into the weekly training at the school. He called it *dramatic acrobatics* with the pedagogical intention to rediscover a freedom of movement present at birth and in early childhood, clearly referencing Herbert's 'natural method':

> My aim is to help the actor rediscover that freedom of movement present in children before social maturity has forced them into other more conventional forms of behaviour. (Lecoq 2000:70)

These are the natural pathways of movement of Alfred Hinkel's contemporary dance training which are taken up and incorporated in my own pedagogy in South Africa and discussed in Part Three Chapter Two.

The ultimate intention of working with gymnastics in this way is to liberate the creative body. Rather than something that is oppressive to the body, regimented and mechanical, this kind of gymnastics expands the time of childhood as the time that has been traditionally bracketed off and allocated to play and imagination. It recognises that working as an adult to free the body establishes a pathway back to play as a fundamental component in development of the creative individual.

Lecoq suggests, also, that it is precisely this attachment to play that prevents the body from going down the totalitarian tube. Referring to the 1936 Berlin Olympics and the film, *The Gods of the Stadium*

(1938), that glorified the display of Nazism and sport, Lecoq comments: 'It is all too clear where a loss of humour and playfulness can lead' (2006:38).

Lecoq, influenced by Copeau and Herbert, sought out a natural body and tried through the investment of meaning to avoid the mindless and the mechanical.

> In the theatre, making movement is never a mechanical act but must always be a gesture that is *justified*. Its justification may consist in an indication or an action, or even an inward state. (Lecoq 2000:66)

2.5. Play and Subjectivity

Play or improvisation, as taught by Jacques Lecoq, is embedded in a practice that is designed to reveal the specificity of identity and subjectivity expressed through the action of play. As such, it responds directly to violence and the war, which succeeded in erasing the body's action and therefore the performance of identity.

Play is the antidote for the mechanical and fascist body. Play is what resurrects the body and delivers it from the confines of the fixed discipline of the gymnastic body. It is the first part of the two journeys that structure the school. It is what allows forms and ideas to change and transform. Play announces the future. 'The spirit of invention is the spirit of play' (Chamberlain and Yarrow 2002:113).

'For an actor, the only internal harmony that matters is that of play'(Lecoq 2000:69). The teaching at the school was based in improvisation. Through the repeated practice of the skill, students gained a sense of their own creative resources. My timetable for 1984 -1986 reveals that, in the first year, of the five hours of classes, one and a half hours every day was devoted to a class called improvisation. Once or twice a week this class was taken by Lecoq. Alternatively, it was led by the other teachers at the school, for whom the students had varying degrees of respect. During that hour and a half we would be asked to improvise in front of the class and the teacher, sometimes alone, sometimes in groups, on particular themes that explored the different territories that we were working on at the time. The teachers encouraged quite a fierce competitive spirit amongst the students, as there was never enough time for everyone to 'pass' in front of the class in one day. The atmosphere in the class was charged. When it was your turn you came face to face with the unknown and yourself. There was no preparation - just the space and theme - and whether you sank or swam was a consequence of the choices that you made, your own ability to say yes, to play and create with the matter that you had inside of you. Cumulatively, after the first year of working almost every day with different themes you started to get a sense of yourself and your own ability.

This tool of improvisation or play was precisely the element that helped to affirm the diverse creative identity of the students. It can be seen as a 'psychological and political intervention' (Frost and Yarrow 2007:194), a site where, because of the particular kinds of openness and readiness that it demands, the identity of the person and the form can be made and remade. Frost and Yarrow (2007) see it as a 'challenge to the closed, the received and the repressive and protective mind sets'. It is a process then, 'an

operational mode of generating structural and attitudinal change' (Frost and Yarrow 2007:194) – a pedagogical tool for the express purpose of growing the creative voices of the students in his school.

Basing the pedagogy on play and improvisation combined with the acceptance and the encouragement of the development of diverse voices and bodies in his school (which I discuss a little later) was a choice that also allowed the form itself to be in a constant state of growth and renewal. It was an insurance policy against theatrical forms relapsing into the crisis of atrophication. To allow an individual to improvise and play is to tap into 'fundamental resource[s], which can counter the deadliness of pompous art' (Chamberlain and Yarrow 2002:113).

Whenever I am asked in interviews about my two years at École Jacques Lecoq and what I learned there, I always reply that I feel that he gave me the gift of myself. Essentially what I meant was that he allowed me to recognise my own historical and physical contexts and stories to be the creative source of my theatre-making. Having come from a theatre training that was predominantly interpretive (University of Cape Town's Drama School 1979-1983) this was a fundamentally liberating notion. To understand that within my physical reality lay the tools to make theatre meant that I could operate as a completely independent entity in the creation of work. This sense of value and its consequent sense of independence are deeply empowering. It hands over control to the creator. In a political historical context where control of bodies, space, and movement is isolated within the structures of fascism, totalitarianism or the apartheid state, this notion of control of the 'means of production' as it were, radically shifts agency onto the individual.

> Jacques Lecoq strips you and gives you your true identity… you go through a long process of discovery during which he reveals you to yourself. (Unnamed student cited in Wylie 1973:27)

There is evidence of the encouragement of diversity in the fact that Lecoq's graduates end up in all areas of theatre and life – writers, jugglers, designers, administrators, musicians architects etc. - 'the diversity of their chosen professions reflects Lecoq's insistence that each student "find her own way"' (Brady 2000:31). Brady confirms the impact of Lecoq's invitation to the students to experience their own difference and specificity and suggests also that they continue to be confronted with their own diversity long after they leave the school.

John Martin, in his chapter, 'The Theatre Which does not exist: Neutrality to Interculturalism', agrees: 'There is no typical Lecoq student, for each one is encouraged along his or her own path, and this is another of his great talents' (Martin cited in Chamberlain and Yarrow 2002: 57). Later in the chapter he muses over whether Lecoq, in his final meeting with his class at the school, said the same thing to all departing students: 'I have prepared you for a theatre which does not exist. Go out and create it' (Chamberlain and Yarrow 2002:57).

This gift then that he gave to everyone who passed through his school was a political as well as a creative act. The encouragement of human distinctness through play has consequences for human social

behaviour which opposes Hitler's ideas of the third Reich and, in South Africa, the Nationalist Party's enforced racial segregation. It was an act of empowerment that insisted that his students become visible to their distinctly unique selves, experiencing themselves as particular in all ways – culturally, racially, creatively, sexually, socio-economically, ideologically, intellectually. And it was this creative release of difference through improvisation and play that, despite his attachment to humanism, allowed his pedagogy to be such a good fit within the South African environment.

> The training confronts the student with his own self in a state of permanent discovery. It spurs students to personal creativity, alone or in a group. (Brochure from the school cited in Rolfe 1972:35)

3. RESPONSE TO VIOLENCE AS RUPTURE

Lecoq's pedagogy responds to the ruptures of war through a philosophical commitment to humanism that influenced and was embodied in certain central structural choices and practices of his school – *the mime du fond*, the neutral mask, the international make-up of his students and the *auto-cours*.

3.1. Lecoq's Humanism

Lecoq's attachment to humanism was, I argue, an inevitable result of being immersed in a philosophic tradition where humanism had continued to flourish through various historical moments from the Renaissance through to the enlightenment and post the French revolution (Golsan 1998:48). After the Second World War it re-emerged as part of an oppositional response to the brutalities of the war. As a philosophic trend it aimed to mend the fabric of human connectivity that had been ruptured as a result of the events of the Second World War. These ruptures occurred, then, not only to mechanisms of the body and to consciousness, as revealed in Chapter One, but the violence also ruptured the ties of responsibility and accountability that connected human beings to each other at that time. Humanism was an attempt to reconnect; to invest in a philosophy that once adhered to would disallow such violent rupture from reoccurring in the future. It reaffirmed the primary importance of the connection between human beings, as opposed to between man and God; contained an idealism regarding the character of human kind that is 'characterised by the use of reason' (Harde 1952:537); and bound all human beings together asserting a universality and permanence to human nature (Harde 1952:536).

In 1940, at the same time as the German invasion of France, near Montignac in the region of the Dordogne south west of Paris, four young boys stumbled across drawings and paintings made by human beings seventeen thousand years ago in what are now known as the Lascaux caves. This turned out to be one of the most important archaeological discoveries of the twentieth century and must have placed in the foreground of people's minds, at that time, the questions of the mystery of human origins. Who are we?

What are our common origins? Where do we come from? And, what does it mean to be a human being? At the same time as Hitler was quite clearly exploiting so-called racial differences between human beings, and persecuting them because of those differences, the discoveries in the caves suggested the opposite point of view. They point, as humanism did, to accommodating the notion of the commonality of origins and a shared prehistory. It was the kind of thinking that dominated not only France, but also Europe and America during and after the Second World War. Globally notions of humanism, existentialism, liberalism, individualism, the rise of human rights ideology, and internationalism proliferated and saw the formation of organisations like the United Nations, and UNESCO.

But Lecoq's geographical context bound him to Europe, limiting his connection to the second wave of consequent thinking after the war, occurring mostly in Africa and Asia, which reflected a new nationalism arising out of the post-colonial context. There, the debate continued around issues of diversity, the impact of imbalances and lack of equal resources, and issues of gender and race. Lecoq continued to adhere to notions of humanism and universalism that have, more recently in a postcolonial context, begun to be considered particularly problematic. Humanist universalism masks 'a canonical formation that disallows possibilities of a heterogeneous critique' (Radashkrishnan 2007:18) and predetermines from a European, western perspective what it means to be human. If bodies are 'sites inscribed by history, cultural context, personal biography and individual disposition' (Murray 2003:77) seeking commonality can be seen as an erasure, an obscuring of difference. Who then decides what is common and what is not and who chooses which human qualities are to remain at the expense of others in the stripping away process? It is difficult not to challenge these notions of meta-narrative within a postmodernist paradigm where difference is celebrated and certain 'unifying notions of cross cultural truths and values' (Woods and Woods 2002:256) have been abandoned.

> But today, when the modern states-system has incorporated other cultures, the possibility of such universalism is severely circumscribed by the prevalence of pluralism in the international system (Bartelson 1995:261).

Jens Bartelson goes on to elucidate how fragile the 'lofty promise of an emergent world society, transcending all national and cultural boundaries' (Bartelson 1995:261) is in the face of an acknowledgement of economic inequalities, diverse moral and cultural vocabularies, history and religion. In fact to assume that the western vocabulary of morality is superior and applicable beyond its own context is to impose its own brand of hegemony on the world (Bartelson 1995:261). It is not possible in a postmodern context to celebrate unifying notions of cross-cultural truths in the same way as it was immediately post World War Two. Religious, political, social and cultural meta-narratives 'are much less easily embraced in a world that recognises more and more difference' (Woods and Woods 2002:256). These controversial notions of universality and humanism are ideas that are pervasive in Lecoq's writing, and interviews, and, as Murray hints, render him slightly old-fashioned and outdated in a more contemporary discourse of heterogeneity and 'relative value' (Murray 2003:156).

This outdatedness stems from the fact that it would seem from various accounts from different people (Felner, Murray, Hoeben and Lecoq himself) that the deep structure of the school has remained the same over the past fifty-three years. ' …the curriculum may change slightly from year to year. Within these possibilities of flux there are clearly many constants in Lecoq's approach which appear to stand the test of time' (Chamberlain and Yarrow 2002:22). A recent visit to the school in November 2009, ten years after Lecoq's death, proved that even in his absence the structure of teaching had remained more or less consistent with how it was when Lecoq was alive. This implies that the trajectory was set at a very early stage – that his ideas were formulated and put into practise when the school was established in the middle of the last century and then maintained, past his death, to the present moment.

But like much of Lecoq's thinking, his humanism also revealed an acute paradox: that of the conflict between the universal and the particular. At the same time as the internationalism of his school encouraged and celebrated diversity, it provided evidence for the common gesture. At the same time as the neutral mask sought the common gesture it also revealed the particular.

3.1.1 The *Mime du Fond* and the Neutral Mask

Humanism and its associated values of universalism and abiding truths were embedded in Lecoq's practice by means of the *mime du fond* and the universal poetic sense, and the neutral mask. Uncovering the 'common ground' of beings and objects drives Lecoq to reject the *mime du forme* ('mannered, virtuosic mime or pantomime' (Chamberlain and Yarrow 2002:24)) in favour of the *mime du fond* ('fundamental or essential mime' (ibid.)). The fixed codes and signs of the *mime du forme* he found rigid and restrictive and had no value for him as an art form (Rolfe 1972:36). He professed not to do the kind of mime where the performer does not speak and makes actions for things that are not there (Lecoq 1973:1):

> …we don't do mime-not that kind of mime. The mime we teach at the school is for me the fundamental principle of all human expressions-whether they be gestural, plastic, intoned, written or spoken. The kind of mime that I call le fond 'the foundation' is the greatest school for the theatre and it is based upon movement' (Lecoq 1973:1).

> Mime is pre-eminently a research art; all forms of art originate in its silent depths, for everything moves, stirs, shifts, evolves, is transformed. It is in that common mimetic source that the artist prepares for his choice of thrusts towards the different forms of expression. (Lecoq cited in Rolfe 1972:35)

In the *mime du fond* Lecoq seeks the 'essence of life which I call the universal poetic sense' (Lecoq 2000:46). Words such as common, foundation, essence, and universal poetic sense pepper his vocabulary in relation to the *mime du fond* and reveal him to be someone searching for absolutes, essences and the 'truth'. Fusetti calls them 'les permanences – or permanent elements' (Fusetti and Wilson 2002:1) those common elements that make a tree a tree and determine a common 'generic dynamic understanding' (Fusetti and Wilson 2002:5) of say, for example, the way colours move in space.

While he doesn't overtly refer to Carl Jung and his notable idea of the collective unconscious, the commonality of their writings suggest that they were perhaps influenced by the same ideas and context. For Jung creative works had their source in a collective, rather than personal consciousness, in a 'sphere of unconscious mythology whose primordial images are the common heritage of mankind' (Jung 1984:80).

I think though that in giving preference to the *mime du fond* over the *mime du forme,* Lecoq is revealing more than a belief in essence and an overarching truth. With *mime du fond* Lecoq is suggesting that in the mimetic process there is a far more profound connection between the artist and the world that engages the deeper emotions of the performer – hence the word poetic. He refers to the dynamic engagement of emotions and the requirement of the performer to do more than just simply translate or copy an object or the external world onto the body. The performer needs to recognise and identify in a deeply engaged way with the world: 'It's more than just a translation: it's an emotion' (Lecoq 2000:47). It cannot be achieved without an engagement of the whole person. It cannot be done at a remove. 'The human ability to mime enables us to recognize everything that moves; man, *with his entire being,* identifies himself to the world by recreating it' [my emphasis] (Lecoq 1973:1). In this way he deepens his humanism to include the importance of the connections with nature and the material world. To experience this profound connection would mitigate the desire to destroy it and announce a shift in the relationship of human beings to the world that, in the future, will become so necessary in the more profound global onslaught of resources that I refer to in Part Three Chapter Two.

Referring to the neutral mask Lecoq states, '*Ce masque est à la base de l'enseignement dans mon école, il constitute l'un de ses 'point fixe'*[15] (Lecoq 1985:1). So Lecoq, perhaps responding to the racism at the base of the war, builds into his school the cornerstone of the neutral mask. The philosophical basis of the neutral mask raises questions about human identity, personality and difference. It asserts the possibility of a universal state of being that affirms a commonality of human experience and stands in direct opposition to the ideologies that were tearing Europe apart and that, once generally accepted, could not have allowed the events of the war to proceed.

The masks that Lecoq used in the school were male and female masks in leather that were made by Amleto Sartori (Lecoq 2000:36). Lecoq states that they were developed from Daste's noble mask (whom he worked with just after the end of the war) and had qualities of calmness, supposed lack of expression, and a sense of emotional balance (Lecoq 2000:36). Essentially it was a tool used to teach fundamental principles regarding performance: a state of readiness that 'opens up the actor to the space around him' (Lecoq 2000:38); the stripping away of gestural habit and patterns (Murray 2003:75); increased focus on the body - 'wearing the neutral mask you look at the whole body' (Lecoq 2000:38); and the focussing of the sensory as development of knowledge (Murray 2003:75), to mention just a few.

[15] 'The mask is the basis for instruction at my school, constituting one of its 'fixed points''[own translation].

But the work in the mask existed as a practical embodiment, an exploration of 'what belongs to everyone' (Lecoq 2000:41). The training in the mask involved a series of practical explorations that were designed to help performers 'find the common denominator of the gesture, one which any one could recognise: "The farewell of all farewells"' (Lecoq 2000:41). Through repeated engagement with different provocations, '*La pratique du masque neutre develope la disponibilité à saisir le denominator commun des être et des choses, de ce qui appartien à tous et non pas à un suel*'[16] (Lecoq 1985:266).

His experiences as a young man growing up in the turbulence of the war years, witnessing the chaos of the invasion and the post-war period, must have made these notions of truth and universality seem particularly attractive. While at the same time, for the same reasons, it must have seemed imperative to assert the value of difference in response to the destructive evidence of racism.

3.1.2 Internationalism: Diversity and Collective Creation

Lecoq would sit in his school and 'watch the world go by', as it were – there were students from all over the world; at the time of his death five thousand students from seventy-nine countries (Perrier 1999:13) bringing in different bodies, languages and cultures and different ways of solving the tasks that were put to them. This ability to contain, tolerate and encourage diversity (even as it existed within the comfort of his context) is a radically political model that has implications far beyond the confines of the school. It provides an image of a possible social structure that is strengthened rather than threatened by diversity. The idea of containment of international students within one school can also be seen as a response to the ideologies that rupture nations and cause war.

Although it is indisputable that the pathways lead from Copeau to Lecoq, there are significant areas where they differed. The internationalism of the school that Lecoq established clearly reveals him as someone who had moved far away from any interest in affirming national unities that are in themselves divisive. The invitation to include, in his school, students from all over the world is a part of a set of attitudes 'that signposts a subtle but pervasive politics that shades all his work: a preoccupation with – and commitment to - internationalism' (Murray 2003:59). Those attitudes are driven by an ethical position that imbues theatre with the 'power to break down barriers, to act as a unifying force' (Murray 2003:109). This idea is fundamental to understanding Lecoq's work as a tool in the battle against any form of racism and imposed segregation of people as it is based on language, gender, race or religion. It is completely aligned with the rise of internationalism in the world arena in the aftermath of the Second World War. The United Nations, formed in 1945, was influenced by this notion of the possibility of avoiding a repeat of such a war through the formation of governmental and other global structures that could meet and dialogue with each other (Jones 1998:143).

[16] 'Practising the neutral mask develops one's availability to grasp the common ground of beings and things, that which belongs to all and not to one'[own translation].

Lecoq's internationalism had everything to do with him finding evidence for his humanism and his theories of the common gesture and common ground. The internationalism of the school was a constant affirmation of the common signifier of the body. For me, the internationalism had everything to do with diversity. The extent, though, of the diversity is debatable as a result of the containing context which was uniform, and as a result of economics. The school has always been more expensive than others of its kind, partly because of its lack of government support. Currently a year's tuition costs seven thousand, two hundred Euros (Information available directly from the school regarding the 2011/ 2012 season) which Chamberlain and Yarrow (2002: 23) correctly cite as being a determining factor in the social, economic and educational class of most of the entrants. Alan Fairbairn, who attended the school a year after me, is critical of the economic demands of the school on the students. Referring to the selection process for entry into the first year of the school he comments: 'I don't believe there was any selection except the size of your cheque book' (Fairbairn cited in Chamberlain and Yarrow 2002:23).

Notwithstanding the common class, there was still a large degree of diversity to be negotiated. This diversity of responses in the classes opened up gaps of creative possibilities all the time. Any dominating group did not repeat stock choices and the beginning of a new suggestion from a student from Canada would suggest another possibility to the Spaniard. It was and still is a mini United Nations for theatre.

But the international constituency would mean nothing without the pedagogical structure that engaged the different cultures. Lecoq created a structure that capitalised on the potential impacts of the international diversity in the school: the *auto-cours* was one and a half hours of scheduled class time a day when the students at the school taught themselves. The *auto-cours* was introduced into the school in the late 1960s when the school responded to worldwide student uprisings. Simon McBurney was at the school at the time and describes how they turned the school upside down and refused to go to class: 'And Lecoq, who's the constant responder and observer, said: every day for an hour you will teach yourselves. And it was called "*auto-cours*"' (McBurney cited in Murray 2003:60). The *auto-cours* has developed into much more than just a reaction to a political event and has become one of the cornerstones of Lecoq's teaching practice. It also harks back to an interest in popular theatre that has been present in Lecoq's relationship to the form since his first involvement with the large-scale theatrical events after the war. The *auto-cours* is a political tool based on the notion of the creative collective. It takes the power away from the author and/or the director and hands it back to the collective. It exploits the potential of the group on the assumption that it is the multiplicity of voices negotiating with each other; creatively taking decisions together that will generate living theatre.

I write in detail in my diary about negotiating the different voices of the other students, about changing places and status with each different group, and about the fear of not producing something by the end of the week. Other students have commented on the fierce competitiveness in the school and how that affected the *auto-cours* in terms of not wanting to work with students who were considered weaker (Chamberlain and Yarrow 2002:30). It is quite clear though that the *auto-cours* forced the student under pressure to find ways of exploring and expressing themselves in a social context. Ways had to be found to communicate ideas and creative impulses across languages and cultures – nothing could be assumed except

for, after a while, the common experience at the school. You were asked to constantly define yourself creatively within the contexts of a non-homogenous collective. This non-homogeneity allowed each student to develop and maintain a sense of self-definition. There was no majority to disappear into. I maintain that it is precisely this non–homogeneity that is fundamental to the growth and development of the students at the school. By witnessing a range of particular creative responses to tasks and impulses, students were able to expand the range of possibilities in terms of the creative territory. The extent of diversity that Lecoq and the students negotiated, in terms of the internationalism of the school, was moderated by the uniformity of the European theatrical tradition that was the essence of the school. Still, that tradition was filtered through the multi-nationalism of the population at the school who were constantly reinventing and responding from their differing national, cultural and gender identities, and to which Lecoq was partially responsive.

4. RESPONDNG TO THE THEATRE

During the occupation Lecoq joined a group of young people: Association T.E.C. *Travail et Culture* (work and culture) who were using theatre and sport to express opposition to the German occupation and the prevailing fascist ideology (Murray 2003:8). After 1944, in what Lecoq calls a time of 'heady post war freedom' (Lecoq 2000:5), he expressed a connection with the liberation of his country by joining with other practitioners and forming *Les Compagnons de la Saint-Jean.* The company participated in several kinds of mass rallies – popular performance events celebrating the return of prisoners of war, May Day, and the liberation of cities. Lecoq chose to align himself with types of theatre that were connected to the broad base of the French public. Later, like Copeau, he explored Commedia del Arte and he joined Grassi and Strehler at the Piccolo theatre. Grassi and Strehler were explicitly anti–fascist and they were committed to reaching a working class audience (Murray 2003:12). He worked with Dario Fo, who was also committed to a framework of popular theatre.

Bradby calls it Lecoq's political statement:

> So his whole practice was about giving voice to the people, giving expression to the people. His four main dramatic territories were all in their own way 'popular' art forms… he was interested in those basic situations of people saying goodbye, people in need. (Murray 2003: 9)

The four territories that Bradby refers to are: the Greek chorus, melodrama, clown and buffoon, all of them based in forms that were historically appropriated by the broader base of the public; styles that either through ritual or comedy spoke to a wider public.

This interest in what was popular in theatre practice went hand in hand with the intention to reinforce the position of the body in theatre. At the heart of the more popular performance forms is the body as the expressive entity. The imperative to create popular, accessible theatre pushed the work away from the

theatre of ideas and spoken text to one that used the body to communicate – a more tangible, accessible theatre that could more easily be understood in the immediacy of experience by a broad base of the public.

4.1 The Body as Transgressor

Popular performance forms throughout the ages have been embedded in corporeality.. These traditions have run on the verge alongside the text-based mainstream theatre and, by their very nature, exist as a challenge to the established theatre practices which, as we have said, were more text-based. Popular performance forms have their roots in the carnivalesque, which is at heart transgressive. The carnivalesque challenges the dominant hegemonies of the day both in terms of the power of the word and language in performance, and in terms of the political status quo. It contests the 'dominant ideology which sets the terms of high and low, included and excluded' (Fleishman 1991:17) It is a tradition that concerns itself with 'struggle transformation, inversion, turning the world upside down' (17). The physical theatres that have developed in the past forty years from these forms suggest that they too are located in the anti-establishment and form part of the avant-garde (Sanchez-Colberg 1996:40).

The forms, then, that Lecoq chooses to extrapolate from his theatrical environment as influences on his own work (Commedia del Arte, masked performance, clown and buffoon) are all those that give voice to a marginalised populace and those liberated from a previous domination of the hegemony of text. I see this engagement with more popular forms to be part of the response to the oppressive nature of Nazism, Fascism and the war and its attempt to circumscribe and dictate the nature of cultural activity.

This concludes the discussion of Lecoq's pedagogy - its responsiveness to his environment and the conversation his pedagogy has with layers of erasure, stillness and rupture that I propose violence imposes on the body. Central to the argument of this chapter is the notion of the pendulum swing and the proposal that Lecoq is answering the impact of violence on the body with a pedagogy that focuses on its opposite.

PART TWO: MOVING IDEAS

Part Two is a bridge between Part One (France and Lecoq) and Part Three (South Africa and my own practice). It highlights the moment when the traveling occurs, unravelling the process of moving ideas about teaching the moving body. It makes use of notions of migrancy (Chambers 1994), Said's traveling theory (Said 1983, 2002), aspects of translation theory (Venuti 2000) and Freire's imperatives of pedagogical responsiveness (Freire 1972) as theoretical frames to try to understand the process of moving Lecoq's pedagogy from France to South Africa.

1. MIGRATION

Lecoq's poetic statement of *tout bouge* (quoted in full on page 30), could easily be construed as a description of the way his pedagogy has moved around the world: 'Everything moves … as do I', in other words: 'as does my practice'. My own journey to and from the school is evidence of the rebounds, the ideas that resonate, *('Tous se ricochette et se revebere'),* the non-linearity of the process of dissemination, ('*D'une point a une autre, pas de ligne droite')* and the developments, changes and evolutions of his ideas *('Tout evolue, progresse')* (Lecoq cited in Keefe and Murray 2007:192).

His words seem to be prophetic in that they describe one of the major motifs of contemporaneity – migration. Migrancy is a term reflecting complex global processes that have been in place since 1945 but have escalated since the mid 1980s, and in the new millennium have reached an intensity to impact on almost every country in the world (Castles and Miller in Huggan 2007:131). The journey that I took from South Africa to France and back, and the meeting and intermingling of language, culture and contexts, is located within this global landscape of migration where ideas of borders and crossings and the consequent issues of multi or intra-culturalism form part of contemporary discourse (Chambers 1994:2).

My own teaching forms part of this developing hybridity, reflecting the essential untidiness and multiplicity in human interaction in the twenty-first century. The conversation between my own South African identity and Lecoq's teaching, his impact on my life, and my interpretation of Lecoq's pedagogy within the South African context and with the young people I teach, forms part of the 'entanglement of cultural identities in a migratory and diasporic world' (Fortier 2002:194).

Lecoq's text suggests, as does Said's traveling theory, that there are fixed points of departure and arrival, even if the journey in between might not follow a straight line ('*pas a ligne droit*'). Chambers, on the other hand, intimates that the process of migration is a far more complex one which cannot be simplified through the adoption of binaries:

> An authentically migrant perspective would, perhaps, be based on an intuition that the opposition between here and there is itself a cultural construction, a consequence of thinking in terms of fixed

> entities and defining them oppositionally. It might begin by regarding movement, not as an awkward interval between fixed points of departure, but as a mode of being in the world. The question would be, then, not how to arrive, but how to move, how to identify convergent and divergent movements; and the challenge would be how to notate such events, how to give them a historical and social value. (Chambers 1994:101)

The two-part structure of this thesis, while suggesting the binaries that Chambers argues against, also contains an exploration that attempts to take up his challenge. It is an attempt to 'notate'; to tease out the complexity of the traveling of Lecoq's practice from one place to another in a way that is non-reductive, reflects the intricacies and contradictions involved, and the on-going process of movement in the transfer of pedagogy.

2. TRAVELING THEORY

Said wrote two articles dealing with Traveling Theory, using as an example the voyages of Georg Lukác's theory of reification. In the first article, 'Traveling Theory', he suggested that, in the process of traveling, theory could be domesticated and tamed, losing its power and 'rebelliousness' (Said 2002: 436 - 437). In the later article, 'Traveling Theory Reconsidered', he concludes:

> The work of theory, criticism, demystification, deconsecration, and decentralization … is never finished. The point of theory therefore is to travel, always to move beyond its confinements, to emigrate, to remain in a sense in exile. (Said 2002:451)

In revisiting travelling theory Said takes a less biased stance, one that is more accommodating of the complexity of the progressions and transformations of ideas as they move in the world, and where theory is not necessarily 'degraded' by losing touch with the original (Said 2002:436).

> Traveling theory, in cultural terms, allows for perspectives on global movement that stress the provisionality of all forms of intercultural connection. (Huggan 2007:137)

The intercultural connections between France and South Africa were complicated by the history and impact of colonization in Africa. It was not a movement between countries that were equal partners, where the exchange was untainted by ambiguity and historic oppression. Awareness of postcolonial theory meant that in importing Lecoq's pedagogy I understood that the pedagogical import was occurring alongside the necessity of challenging the 'canons of Western art' (Fortier 2002:195). Said points out in his writings on orientalism that the oppression of the western colonial powers exists as much in the high art of the imperial power as in the overt acts of cruelty.

> Most professional Humanists… are unable to make the connection between the prolonged and sordid cruelty of practices such as slavery, colonialist and racial oppression, and imperial subjection on the one hand, and the poetry, fiction, philosophy of the society that engages in these practices on the other. (Said in Fortier 2002:195)

Coming from South Africa I was aware of the potential violence of imposing a practice that was in fact embedded in the culture and philosophy of one of the imperial powers. It was this awareness and the desire to avoid the repetition of oppressions that provided on-going critique of the perceived value of Lecoq's training and operated as a measure of restraint.

Fortier suggests two extreme poles that can be taken in relation to the colonial import, ranging from complete rejection to 're-appropriation and reformulation' (Fortier 2002:194). If we apply that same analysis to the import of Lecoq's pedagogy, my process has included the range of positions that Fortier has outlined as well as the position where aspects of Lecoq's teaching have remained more or less intact. Re-appropriation and reformulations are what I call the modifications to theory and application in the new containing context.

Purists would challenge these modifications as perhaps being misreadings of the original or even lacking in sufficient connection to the spirit of Lecoq's teachings, but referencing the original source is not necessarily the yardstick against which the modifications need or should be measured. As Said makes clear, modifications are an inevitable 'part of the historical transfer of ideas and theories from one setting to another' (Said 1983:236). Said refers to the necessity of theory, in this process of moving from place to place, to be answerable to an 'essential untidiness, the essential unmasterable presence that constitutes a large part of historical and social situations….' (Said 1983:241). If it remains unresponsive it can become 'an ideological trap. It transfixes both its users and what it is used on…. Theory, in short can never be complete' (Said 1983: 241). Fixing theory results in its inability to reach fruition. Said implies that it is in the very motility of theory that its strength and future lies. Moving theory from site to site ensures its robustness: 'the movement of ideas and theories from one place to another is both a fact of life and a usefully enabling condition of intellectual theory' (Said 1983: 226).

Said proposes that there are four clear stages that emerge as common in the way that an idea or practice travels from one place to another (Said 1983:226). I use the stages that he elaborates as a loose guide to clarify and justify the structure of this study.

'First, there is a point of origin…a set of initial circumstances in which the idea came to birth or entered discourse' (Said 1983:227). In the case of this study there is the contextual frame of Paris pre, during and post the Second World War, which back-grounded Lecoq's practice (Part One, Chapter One) and the details of the practice itself (Part One, Chapter Two). 'Second, there is a distance transversed, a passage through the pressure of various contexts as the idea moves from an earlier point to another time and place where it will come into new prominence' (Said 1983:227). The distance travelled in the case of this study is the distance between the point of embarkation and the point of arrival in Cape Town, South Africa, at a later time. 'Third, there is a set of conditions - call them conditions of acceptance or, as an inevitable part of

acceptance, resistances – which then confronts the transplanted theory or idea, making possible its instruction or toleration, however alien it might appear to be' (Said 1983:228). It is here, in this third stage, that the complexity of the process of transporting theory is confronted. This is the stage in which the details of the contextual pressures are analysed. In the case of this study it includes my own subjectivity at the point of meeting and beyond, the historical implication of the north-south divide, the distance in time from a pre post-colonial discourse to a post-colonial one and the specifics of the South African political context at that time (Part Three, Chapter One). 'Fourth, the now full (or partly) accommodated (or incorporated) idea is to some extent transformed by its new uses, its new position in a new time and place' (Said 1983:228). In my study this fourth stage looks at how the theory changes, is transformed or rejected in the new context of South Africa. It involves unravelling the process of response or as Bergson puts it *'replying'*. In discussing the adaptation of an organism to a new environment that it has to exist in: 'It will have to make the best of these circumstances, neutralize their inconveniences and utilize their advantages … such adaptation is not *repeating*, but *replying,* - an entirely different thing' (Bergson 1944:66). Part Three, Chapter Two analyses these initially unconscious and instinctive responses that I had as a physical theatre teacher to the particularities of my South African context.

Said establishes these four stages, but he also starts to be more specific about what actually happens to theory as it changes. It can be reduced downwards and 'become a dogmatic reduction of its original' (Said 1983:239) – in other words a slavish repetition of the pedagogy replacing complexity with simple rigidity. It can also 'move upward to a kind of bad infinity' (Said 1983:239) where the system becomes so excessively inclusive as to lose all definition. This lack of definition would only occur if there were no other directing or defining context in existence that could give the theory a new shape that has little or nothing to do with the original.

The third way in which theory can change is, I think, laterally. Lateral changes do not necessarily reference the original. I base this idea of lateral changes on Deleuze's creative involution - a development of Bergson's creative evolution (Bergson 1944)- that emphasizes 'transversal communication' and stresses the changes that can occur, in the evolutionary context, across genealogical silos (Pearson 1999: 162). The first two directional changes, down and up, imply that the changes that occur happen in a linear relationship to the original and are always seen in relation to a single point of departure. But changes that occur laterally happen by chance, by the haphazard meeting of contextual event occurring alongside and simultaneously, through accidental untidy collisions and do not necessarily have any developmental connection with the original. Bergson's notion of the movement in evolution is multidirectional and one that results from an 'explosive force' (Pearson 1999:44). These explosions result in chance and indetermination being significant role players. In the case of my study it refers to moments of chance meetings with other practitioners that have influenced and impacted on new directions of practice. The fourth direction - if it can be called that - is multidirectional or circular, and is created by the pressures of the new surrounding context causing theoretical shifts to meet the multifaceted demands of the new containing environment.

Said calls these moments of change in ideas or theory changes in 'consciousness' and the process he describes clarifies the operative stages in the way theory changes multi-directionally as a result of context. Located within Marxist theory, he refers to the moment when the objects of labour escape reification

> by thinking through what it is that causes reality to appear to be a collection of objects… the very act of looking for process behind what appears to be eternally given and objectified, makes it possible for the mind to know itself as subject and not a lifeless object, then to go beyond empirical reality into a putative realm of possibility. (Said 1983:232)

Applying these ideas about how theory changes to how the practice of teaching shifts: the change starts with moments of reflection – the very act of which distinguishes the thinker/teacher, enabling him/her to respond to the human environment. This 'thinking through' shares with the act of imagination the skill of being able to conceive of alternate realities and thus rescues the teacher from mindlessly reproducing the original. Significantly Said goes on to explain that this change of consciousness happens at a moment of crisis:

> … a process that begins when consciousness first experiences its own ***terrible ossification*** in the general reification of all things under capitalism; then when consciousness generalizes (or classes) itself as something opposed to other objects, and feels itself as something opposed to other objects, and feels itself a contradiction to (***or crisis within***) objectification, there emerges a consciousness of change in the status quo; finally, ***moving toward freedom and fulfillment***, consciousness looks ahead to complete self realization, which is of course the revolutionary process stretching forward in time, perceivable now only as theory or projection (Said 1984: 233-4) [my emphasis].

What interests me in this quote is less the contribution to Marxist theory than the understanding of a process of change that starts with reflection and how that process can be applied to the importation of pedagogy. It is this reflection on something dead - 'ossified' - that causes a pressure on, for example, pedagogy, forcing it to shift towards something that is alive and responsive.

The other interesting and important point that Said makes above is the suggestion that consciousness is compelled inevitably towards life and towards freedom. Said suggests that the impulse to free oneself from any kind of oppression – be it the objectification of capitalism or the imposition of a non-responsive pedagogy - is a natural and inevitable one. This is not unlike the way that Bergson refers to the process of evolution:

> The impetus of life … consists in a need of creation. It cannot create absolutely, because it is confronted with matter, that is to say with the movement that is the inverse of its own. But it seizes upon this matter, which is necessity itself, and strives to introduce into it the largest possible amount of indetermination and liberty. (Bergson 1944:274)

Theory like matter is caught up in a process that strains towards freedom.

3. VIVACITY AND THE NECESSITY OF CHANGE

Like theory, as it moves from one place to another, the process of teaching itself involves continual change, transformation and movement. These changes occur at both ends of the interaction: for the teacher being taught at the point of origin, and for the students in the new location. Through the student's engagement with the material and with the teacher, the teacher is again transformed. This echoes the dialectical pedagogy of Paolo Freire where students learn from teachers and teachers learn from students (Freire 1978:9) and where the practice of the pedagogy itself is also transformed in the process. 'Those who are called to teach must first learn how to continue learning when they begin to teach' (Freire 1978:9).

My journey as a teacher in relation to the original material has been to shift slowly and initially with difficulty, as I go on to discuss below, away from believing in the monolithic authority of Lecoq's work, in its assumptions of completeness and truth, to freely engaging with a practice that is my own. When I first started teaching, I was, unfortunately, misguided. Mercifully it was short-lived but I refer to it in detail because it clearly illustrates the relationship of consciousness, crisis and transformation outlined by Said.

Initially, the imprint in me of Lecoq's pedagogy was too powerful. It was elevated in my mind to a set of unchangeable universal principles that, in order to have the same liberatory impact on others that it had on my life, had to be replicated in as much of its original detail as possible. I was engaged in Said's 'dogmatic reduction of the original'(Said 1983:239). In that sense, at the very beginning of the transfer, the import was lifeless and unresponsive, lacking in a dialogue with the people that I was trying to teach. It differed in no way from other colonial imports that took little account of the linguistic, political and cultural differences in the new context. It proclaimed itself to be true knowledge (the myth of universal truth) which therefore lent itself a permanence. Initially I was caught in a paradox: *tout bouge,* everything moves and everything changes, but not me when I teach. In this way, both my students and I were caught up in an oppressive relationship. The powerful guide of Lecoq's teaching felt oppressive to me in that it dominated what and how I taught. My attempt to impose a European knowledge system without questioning its applicability and my inability to adjust to the realities of my students possibly added to the experience of oppression amongst them.

This early position was necrophilic - I was concerned with preservation, with 'Memory, rather than experience' and was in the process transforming something organic into inorganic (Fromm in Freire 1972:51). I ended up practising aspects of what Paolo Freire refers to as 'banking education'. In his book, *Pedagogy Of the Oppressed,* Paolo Freire (1972) speaks about 'banking education' as depositing information into learners as if they were empty vessels, objects that needed to be filled (49 -51).

I think this happened to me for two reasons. Firstly, I was reluctant to really look around me and acknowledge the substantial degree of violence and the resultant damage that was impacting on people's lives. After being out of the country from 1984-1986, the levels of social disruption had intensified and were shocking. The human rights abuses were disturbing and unacceptable and occurred with an intensity that

bore no resemblance to the Europe I had just left. To really look was to empathise and experience the need to address what I saw without a handbook. I clung for as long as possible to denial.

Secondly, I didn't trust myself as a teacher. The relationship of a teacher to established pedagogy is problematic and can easily engender a sense of inadequacy and disempowerment. I felt that if I strayed from the absolute principles and the considered application of Lecoq's pedagogy I would not have recourse to anything of my own. And I certainly would not know how to address the impact of the violence on myself and the young people I was teaching. So, paradoxically, feeling empowered as a creative person I felt cowed as a teacher in the face of the establishment.

Freire points out that the journey towards liberation has to start with an engagement with the 'men – world relationship'[17]:

> Accordingly, the point of departure must always be with men in the "here and now", which constitutes the situation within which they are submerged, from which they emerge, and in which they intervene. (Freire 1972:57)

In order to progress out of this ossified relationship something had to change. As a result of an instinctual distaste for stasis, I started to look more closely at what was happening in the teaching space. I stepped back and tried to focus on the 'here and now'. There was a lack of 'lightening bolt' moments that I felt should have been occurring, a lack of vibrancy in the students, and I was faced instead with a dull and plodding replication of examples I myself was setting. It was this consciousness of crisis, I think, that instigated change. Out of frustration with my own inability to enliven the students and an instinctual revulsion to the hints of oppression in my own classes, I started to explore other strategies and engage with the messy hit and miss process of transforming the pedagogy. This has involved a process of continuous responsiveness, of attempting to 'reply', in order to adapt to my students and the South African context. It has also involved a leap of faith in trusting myself to understand that I might know the modifications that are continuously required.

The modifications that I made in the teaching from a consciousness of failure in relation, not to the level of faithfulness to the original, but to my own intentions of creatively empowering my students, transformed Lecoq's pedagogy to a living relationship to the bodies that I had in front of me in South Africa. As Said implies it was this natural impulse towards life and vivacity that enabled me, paradoxically, to respect the deep structure of Lecoq's teaching which was: '*Tout Bouge'* (Everything Moves).

[17] Freire struggled under his own blind spots where even after the impact of the feminist movement, he continued to use sexist language in his writing (hooks 1994:48).

4. TRANSLATION THEORY

Almost every aspect of the application of Lecoq practice was altered as a result of the context of language. The language of instruction changed from French to English. In South Africa, too, the language of reception was continuously diverse, necessitating varying degrees of translation (English to Xhosa, Zulu, Afrikaans etc.). Translation then is an important notion that is foundationally affective in this pedagogical import and one that, in South Africa, is connected to more complex political issues that are explored in more detail later in the thesis.

There are some aspects of translation theory that open up the discussion more generally around pedagogical imports in a useful way. I refer to the two options that the nineteenth century German theologian Schleiermacher (Venuti 2000:60) described when explaining, in regard to the translating of text, the ways in which translation can function:

> Either the author is brought to the language of the reader, or the reader is carried to the language of the author. (Schleiemacher cited in Venuti 2000:60)

Either I must be brought to the language of instruction - in other words try and fit in to the references, textures, underlying hidden assumptions, the cultural and social conditions of the French mode (second option). Or the language must change in order for the pedagogy to be understood and to fit in with the referring context of the learner (first option). The process of instruction in France took no account of my own linguistic, cultural, social frame and demanded that I immerse myself in the full complexity and nuance of the original textual landscape. I was brought 'to the language of the author' (Schleiemacher cited in Venuti 2000:60). I taught in English in South Africa to second language English speakers; the translation of the language and by inference the pedagogy shifted by necessity closer to the students. It was not important in the teaching context that they understood the close references to the original pedagogy – as it might be important in translation of text - but that the language of ideas of Lecoq made sense within their (the South African students) own context and points of reference. I had to 'bring the author to the language of the reader,' even within the restrictions of the intermediate language of English.

Referring to the translation of text, Michael Silverstein (cited in Rubel and Rosman 2003) describes a process of 'transduction' where the source is 're -organized and expressed through another language or discourse genre to make it more effective to the target culture.'(91) In using a metaphor of electronic conversion of water, for example into electricity, Silverstein suggests that there is always a danger of the essential quality of the original being lost. In the context of the importation of Lecoq's pedagogy, the primary measure was not what might or might not get lost in translation but whether I was able to translate the personally creative and empowering experience of my two years at Lecoq into a methodology that would impact similarly on the bodies of my students in South Africa. The pedagogy had to shift in order for me to

feel that the aspects that I considered important (as a result of my own experience of the practice) would be effective.

5. CONCLUSION

> One can think of pedagogy/ teaching as a relation between (a) what is taught, (b) who is taught and (c) how it is taught. (Jacklin 2011)

In teaching performance there are no ideas that are universally accepted as the truth, both the 'what' (practice/ ideas/ knowledge) that are to be taught and the 'how' (the way/ the application) seem equally vulnerable to the pressures exerted by changes in context.

In the case of teaching the physical theatre performer, there is a complex and continual conversation between principles and application that is moderated by the contextual 'who'. Changes in application often masquerade as changes in the core principles. In the case of importing Lecoq's pedagogy a cold hard look reveals that many of the basic principles have, in the South African context, to a large extent remained intact with some obviously very profound additions and absences. Many of the principles found purchase because of a similarity in contextual environment in relation to violence and a similarity in theatrical preoccupations. It was because Lecoq's pedagogy was developed out of the violent context of the Second World War that so much of it was an appropriate fit for the South Africa that I returned to. But the application – the way in which I teach in South Africa - is radically different in almost every way from the way Lecoq's work was communicated to me. Separating principles and application allows for a clearer analysis of exactly which aspects have been transformed and which have not.

In terms of the core principles, the 'what' of Lecoq's teaching, it would seem that there have been four possible ways in which they have been affected by the transfer.

1. There are aspects of the principles that have remained unchanged in the course of the importation. The core principles that everything moves, that the body is at the centre of the theatrical experience, that play embedded in the body is a liberatory tool, that transformation defines a particular relationship to others and the outside world, the notion of collective creation, and some aspects of the trajectory of the curriculum are still at the centre of my own teaching.

2. Some of the principles have been modified by my own obsessions and preoccupations that have deepened and amplified the original. These are the changes that have resulted from the moments of 'reflection' referred to earlier. I have continued to focus on the body as subject but within a philosophical framework that takes into account the development of the feminist (hooks 1994, Butler 1993, Scarry 1985) and postmodernist sense of the subject, the body in relation to the void, the

principles of transformation that moderate 'subjectification', and principles of independent learning. These obsessions find a frame for the teaching that emphasizes the liberatory act of movement as agency and the power of the particularity of individual narrative in a much more overt way. The solo mime- storyteller task for example becomes a crucial point in my own curriculum as an enabler for the establishment of an empowered individual voice.

3. Some of the pressures of context have been powerful enough to cause changes that have actually altered the theory. These have resulted both from the moments of 'thinking through' and the untidiness of chance meetings ('the explosions') with other practitioners. My work around developing strategies for physical release, exploring weight and gravity, starting with the individual's own body, creatively initiating exploration around personal identity have fundamentally altered the principle. It has tipped the balance in the paradox of Lecoq's teaching away from the notion of common origins and common humanity to the complexity of diversity and the multiplication of experience.

4. Lastly, the theory or principles have also changed as a result of 'rejection.' These rejections have occurred around the notions of truth and absolutes and the rightness of the teacher that have been impossible to uphold in light of the hybridity of the post-colonial modern world, the diversity of culture, language and my position as a white teacher within apartheid and post apartheid South Africa. In this last category the pressures of contemporary context created extreme crisis, initiating radical transformations in the principles.

The second aspect of the teaching – the application or 'how' – has been, for many reasons that I go on to discuss in Part Two, the site of the greatest modifications. These modifications are the reformulations and re-appropriations that Fortier refers to where the way the practice was taught, and not the practice itself, becomes the site of change. It is in the application that there occurred and still continues to occur intense pressures exerted by context. The changes located themselves on a sliding scale between the two poles of faithful reproduction of the original and complete rejection of the original.

The reason that application shifted so much was that even though there was much to make the transfer of the principles applicable to the creative context in South Africa there was also much I had to change to make those principles make sense in the new context. This new context included an intensely racialised society, political oppression, a different language of instruction, as well as different languages of reception, the variable and changing structures of the educational institutions I taught in, different collections of students, continued high levels of violence and the history of racism in South Africa. Collectively, they formed the many reasons that pressurized me into contracting many aspects of the teaching, which I explore in more detail in Part Two. The prevalent racism is what allowed me to keep for example the theory of the neutral body but reject the way that it was taught at Lecoq through the use of the neutral mask.

Part Two has attempted to stop the flow of movement for a moment to look at the complexity of the process of moving theory about moving bodies. Lecoq's ideas moved to South Africa within a global framework of different paths of migration and this chapter has attempted to tease out some principles from the essential untidiness that accompanies intra/intercultural connections. In order for theory to remain alive, to avoid a 'facile universalism or over general totalizing' (Said 2002:452), it needs to be activated differently in different sites. Moving pedagogical theory needs to keep moving through progressive moments of transfer for it to have any meaning in the future.

PART THREE

CHAPTER ONE: THE CONTEXT OF SOUTH AFRICA – ENABLING AND CHALLENGING LECOQ'S PEDAGOGY

In the previous chapters I have analysed the context of the Second World War and how Lecoq's physical training could be seen as one of the responses to the violated, traumatized body that was a consequence of that war. This chapter investigates the context in South Africa and argues that there were sufficient similarities in context between those that I propose Lecoq was responding to and my own, for Lecoq's pedagogy to find and maintain purchase in South Africa. There were also significant contextual differences.

1. ENABLING THE IMPORT

The similarities in context were:

- Aspects of the violence of the Second World War and the violence in South Africa;
- The connection of violence to race in the wars in both contexts;
- Aspects of French and South African theatre (workshopped theatre and the culture of resistance).

These similarities in context allowed Lecoq's pedagogy to take root in a different place and time with sufficient conditions that were conducive.

1.1 South Africa's 'Different Kind of War' (Frederikse 1986)

I came back to South Africa to a country at war. During the two years that I was in France, from 1984 to 1986, an uprising that started in the Sebokeng township spread with riots raging across South Africa and continued with great intensity leaving two thousand, eight hundred and thirty-eight dead (Gilomee and Mbenga 2007:386). On 8 January 1985, in response to yet another proclamation by President Botha of a state of emergency, Oliver Tambo issued a call to 'render South Africa ungovernable' (Gilomee and Mbenga 2007:385). In response, police opened fire on protesters and the army was engaged in the townships, publicly acknowledging for the first time in 1984 that the South African Defence force was 'fighting its own people' (Frederickse 1986:179). Bombs went off in Durban and other parts of the country (Frederickse 1986:134,174); widely publicised necklacing or death sentences were carried out against suspected collaborators in the townships; thousands were arrested and detained; suspected activists were tortured; and

several organizations were banned (Cock in Hamber 1999: 113). In June 1986 a national emergency was declared and remained largely in place until 1990.

This conflict that raged in South Africa in the late 1980s did not quite seem to fit into the clear cut categories of what constituted a war – opponents were not similarly organized, nor was there a continuity of armed clashes (Cock 1989:3). Cock, writing about the 1980s, describes the conflict in South Africa as a 'low level civil war' but puts forward the argument that the low-intensity conflict implied in the civil war was in fact a military strategy embarked upon by the government as a means of defeating the struggle for liberation without fully engaging in a war (1989:3). It was a 'total strategy' that was justified as a result of a perceived threat of a 'total onslaught' on the South African state (Ross 2008:193).

Mbembe makes a similar point in suggesting that the apartheid structure itself was equivalent to the structure of war in that its objectives were similar: 'the production of resources, the domination of life, and the fabrication of identities' (Mbembe 2001:10). It was a war; just of a different kind.

1.2 The Culture of Resistance

The images of violence and resistance in South Africa, like the binaries of the Allies and the Axis in the Second World War, affirmed the assumptions underpinning Lecoq's pedagogy regarding the moving body that I discussed in the previous chapter: that inherent in the notion of a continuously moving body and continuously moving life is a political understanding that everything can change. In South Africa, young people were insisting that the structures of power could and would change; they were insisting on imagining an alternative political future and were defending that vision through the action of their bodies.

To resist, then, is not only to be brave. To resist requires vision – the ability to imagine into a future that could be different. 'Torture and war are acts of destruction (and hence somehow the opposite of creation), in that they entail the suspension of civilization (and are somehow the opposite of that civilization)' (Scarry 1985a:21).

Destruction and creation, repression and resistance, and the constant potential for movement between them are set up as binaries within the social landscape, infusing all aspects of functionality within society. If we believe, as Schechner, and Hauptfleisch do, that theatre is a reflection of society (Schechner 1988); 'a barometer with which to measure the intellectual and emotional – even political – climate in that country' (Hauptfleisch 1997:2), then it follows that the theatre in South Africa would mirror in form and content the political resistances and movements taking place. 'Life in South Africa, filled as it has been with desperate struggles for change, or power and simple survivals, has a physically dynamic nature which feeds physically dynamic images on the stage' (Fleishman 1997:202). To understand my teaching of physical theatre as a response to violence, as a site for resisting violence, embodying imagination, transformation and liberation is to recognise that the impulse was part of a relationship that was already set up through the pendulum swings operating politically and socially in the broader landscape.

Both Lecoq's pedagogy and my own, I argue, have responded to the wars in the respective countries. It would be simplistic though to completely equate the two experiences, as there are clearly significant differences in the characteristics of violence in the two contexts. It is these different characteristics, I go on to argue later in this chapter, that have challenged the import.

1.3 Violence and Race

The National Socialism of Lecoq's European context pre and during the Second World War connected race to violence (Winant 2000:170) in a similar way that the violence of the war in South Africa and the fascism of apartheid was constructed on notions of race. In South Africa ideas of race were inextricably connected to the levels of violence and control imposed on the body. Ironically, while the rest of the world was seeking some kind of antidote or new direction after the Second World War, South Africa pursued 'a naked legalized racism that drew its ideals from the Nazis' (Wilson 2009:81). Many of the Afrikaans leadership – the masterminds behind the apartheid project - drew their inspiration from fascist ideology as well as openly supported Germany during the war (Beinart and Dubow 1995:12).

Francis Wilson comments, however, that the election that was won by the national party in1948 and that ushered in apartheid was nothing new. It was an extension of the 'racism, segregation and control of black labour embedded in the South African economy' that was established with the arrival of the white settlers (Wilson 2009:81). Posel confirms that apartheid was 'built on white supremacist foundations laid decades earlier' (Posel 2001:88).

Apartheid was constructed on racial categorization that made South Africa one of the most racialised societies in the world. Racial classification would affect and impact every single aspect of life (Posel 2001:89). In other words what your body looked like - its external visual reality - determined your experience, movement, levels of freedom, sexual partner, where you were educated, married, worked, lived. The impact on bodies was far from equal. The curtailment of freedoms was almost exclusively and most intensely reserved for black bodies.

In 2000, at the University of Cape Town, Njabulo Ndebele gave the Steve Biko memorial lecture where he clearly brought together the connection of race to violence in South Africa during apartheid.

> Speaking harshly to a black person; stamping with both feet on the head or chest of a black body; roasting a black body over flames to obliterate evidence of murder… dismembering the black body by tying wire around its ankle and dragging it behind a bakkie; whipping black school children…these are things one who is white in South Africa, can do from time to time to black bodies, in the total scheme of things. (Ndebele 2000:46)

Notions of race explain both the ideological 'fit' and 'misfit' of Lecoq's practice in South Africa. The misfit occurs in the developments in thinking of the postcolony where Lecoq's notions of unifying truths, in response to the dehumanizing racism of the war, were difficult to justify in the face of increasing focus on

diversity. The difference also lies in the extent to which notions of race and the associated inequalities dominated almost every aspect of the social and political constructs in South Africa (as opposed to in France) and the impact of that racialisation on levels of trust. Race and inequality as a contextual frame, therefore, also becomes essential to understanding both the enablement of the pedagogy and its modifications.

1.4 South African Theatre

The similarities in the theatrical contexts that enabled the import are also substantial. To recap - the main elements of Lecoq's theatrical context that were discussed in Part One, Chapter One included the following:

- A high degree of stagnation in mainstream theatre;
- The innovations of Copeau which were in themselves often linked to social reforms and an awareness of the stultifying nature of social and economic hierarchies;
- A movement of theatre practice away from the geographic centres to the margins;
- A strong impulse from Copeau to place the body at the centre of the theatrical innovation; and
- Renewed focus on popular traditions of theatre including Commedia del Arte, clowning, and Greek Theatre.

Within the South African theatrical context there were significant similarities:

- The imposition of imported colonial theatrical traditions that had a stranglehold on the mainstream state and commercial theatres;
- In contrast, (from the 1970's) a vibrant local theatre that was rooted in and inextricably linked to the political opposition to apartheid;
- A movement of theatre away from the state and commercial theatres (the centre) and into smaller more informal venues (the margins);
- A great degree of involvement of the physical body in the language of theatre; and
- The development, through workshopped theatre, of a hybrid form that included aspects of traditional indigenous performance forms influenced by the predominantly historically oral culture of some of its participants (Hauptfleish 1997 51), and that had affinities to more popular performance styles, both through popular political appeal, subject matter and stylistic references (Larlham 1991:210; Fleishman in Krige and Zegeye 2001:112 -113).

1.4.1 Workshop Theatre

There is, however, one significant difference that existed not as a contextual pressure to change the pedagogy but as a difference that enabled. Copeau's theatrical renovations that placed the body at the centre of theatrical practice were an innovation and part of a theatrical revolution that was taking place in French theatre at the time. It was a reaction, as was Lecoq's practice, to the dominance of textuality in performance in France. Gautré (2009) makes it clear how much Lecoq was considered an outsider within the mainstream French theatrical tradition that was predominantly driven by text. In South African theatre, body-based performance forms pre-existed the import of Lecoq's practice as did notions of collective creation. These became conducive differences that facilitated the acceptance of core practices of his pedagogy in the new context.

Workshop theatre in South Africa is considered to be a process whereby a new piece of performance is created 'on the floor' (as opposed to 'on paper') by a group of people rather than an individual author. 'It foregrounds collectivity and physical making as opposed to individuality and writing' (Fleishman 1991:1). Because the body is creating text through active play and improvisation, the direction of the performance is determined by the individual creator bodies that form part of the creative collective. Workshop theatre as a process of playmaking began in the 1970s, continued to flourish particularly in the 1980s, and was evidenced at various levels of performance in South Africa - from community theatre to the professional arena, trade union movements and protest theatre (Fleishman 1991:1). Ideas of Brecht, Boal and Freire, which introduced into the South African theatre scene a notion of political theatre, community theatre, and street theatre were also contributing factors in the proliferation of workshop theatre and other experiments in theatre-making in South Africa (Hauptfleish 1997:59). In South Africa the form of workshop theatre has been seminal and, its impact on playmaking and theatre in this country, long lasting (Larlham 1991:206).

Workshop theatre became a place where the fundamental assumptions on which the apartheid regime was built were challenged through the kinds of stories that were told. From the extremes of protest theatre, to the Sarmcol workers plays, to Athol Fugard's written plays, South African theatre became a place to 'give meaning to individual's experiences of social processes and transformations' (Peterson 1990: 229). Referring to Black performance themes in the early 1980s, Peterson lists how the theatre gave a voice to the particular details of the individual's life under apartheid from the constant humiliations of the medical examinations to pass arrests (1990:237). It became a place where the humanity of experience could be reclaimed against the backdrop of apartheid cruelties and violence that reduced the colonized not only to an animal (Diala 2006:238) but to a group, lacking in detailed, individual life. This kind of theatre, then, became the place where the specificity of human life could be championed. 'Performances, however harrowing the subject matter often was, were occasions of celebration – the celebration of an unquenchable human spirit, of solidarity within a state of oppression' (Brink 1997 166). Orkin suggests that the evocation of the multiplicity and diversity of township life, depicted in many of the workshopped plays, creates an

effect of 'solidarity and communality' (Orkin 1991:226). It was this sense of solidarity – a sense of the ties that bind rather than divide - that underpinned what Sitas calls 'multivocality' (Sitas 1996:8).

The fact that in South Africa theatre was already dealing with notions of diversity and a multiplicity of voices made it fertile ground for Lecoq's collective collaborative techniques (*auto-cours).* The imperative to confirm a common humanity that contained the detail and specificity of individual experience and that would repudiate the brutality of the apartheid regime, made Lecoq's humanism and its associated practice a particularly good fit at the time. Robert Antelme (in Crowley 2002) suggests how the notion of what it is to be human can be considered without its reductive universalism and this has reference to the notion of humanity that Diala, Brink and Orkin speak of above. Responding to the spectacle of the remains of human beings who survived the concentration camps at the end of the Second World War, Antelme connects a sense of bodily fragility to what is the common residue of human beings (Crowley 2002:471).

> Humanity, for Antelme, is what remains; aiming to eradicate this humanity, his former captors in fact succeed only in stripping it bare, removing all other attributes but failing to eradicate this last, irreducible residue. Not a strong, confident value, humanity becomes a vulnerable but stubborn scrap, what remains when everything else has been removed. Thus, those orchestrating this would-be dehumanization can reduce the prisoners so far, but no further: they will, argues Antelme, remain impotent before this resisting, residual humanity. (Crowley 2002:474)

Workshop theatre, in bearing witness to the crimes of the apartheid regime and to their impact on identity, confirms this resistant yet fragile sense of a common humanity – what Crowley calls Antelme's 'community without assimilation'(477). Crowley calls it a kind of defiant irony that the attempt to 'deprive people of their humanity can only further stress its irreducibility and, hence, its indivisibility' (474). It is a way of conceiving humanity as that which is 'residual' – 'what remains in and against its attempted abolition' (Crowley 2002:475). I think it is in this way that we can understand the humanity that workshopped theatre insists on.

But the body in workshop theatre did not always present fragility. The body is used as a signifier of 'energy, wit, and intelligence, skill, the capacity for humour and humanity' (Orkin1991:226). The moving body in performance acting out the variety and vitality of, for example, township life, defies the reductionism of racism inherent in the apartheid project. The relationship of the body to power and to dominant hegemonies then becomes much more profound and complex.

Workshop theatre - with its roots in the carnivalesque - also plays out a power struggle that exists between text and the body, and dominant and emergent forms. In workshop theatre, the body takes on an equal weight with the text and is not seen as something that supports and is marginalized by the word. Workshop theatre then is 'engaged in a power relationship with the dominant form not in order to replace it as the dominant form but in order to revitalise its exclusive claims to truth and superiority' (Fleishman 1991:156)

2. CHALLENGING THE IMPORT

There were significant differences in context. I argue that these differences in context exerted certain pressure on the pedagogy to change. I highlight those differences which were later to significantly impact on the modifications in the pedagogy and which I go on to discuss in Part Three, Chapter Two.

2.1 Differences in Time and Space

One of the most significant differences in context related to Lecoq's immersion in a society that was, in comparison to South Africa, a predominately unicultural and unilingual one (Ager 1999:6). France has pretentions towards the 'unique identity of the French nation state' but without denying strong regional loyalties and differences (Ager 1999:2). South Africa on the other hand is a country where, partly as a result of its colonial history, the diversity of history, heritage, culture and language is one of its defining features (BBC News Africa 2011:Online) - so much so that it has earned the title of the 'rainbow nation', after Desmond Tutu's euphoric description of the transition from white minority rule. This diversity is what has put the most pressure on Lecoq's humanism in the new teaching context.

Lecoq was confined by his geographical context (Paris, France) to a country that was never colonized and was one of the imperial powers that were responsible for the colonization of parts of Africa. His pedagogy rooted itself in the old brand of humanism, liberalism, individualism and 'universal truths' and - although spanning fifty years - his teaching continued to reflect those philosophies. Even though the internationalism of his school reflected an engagement with diversity, there were certain kinds of discourse that left him behind. I, on the other hand, came from South Africa - a country that had been successively colonized by the Dutch and the English – a country that was and continues to be immersed in the complexity of the historical relationships that have resulted from the negotiations between settler and native.

The legacy of that initial conquest or domination impacted on the ways in which identity was and is constructed and maintained in the present (Fanon 2004:1). My space and time determined a discourse around notions of diversity, racism, identity, language, nationalism and multiculturalism as reflected in the post-colonial discourse of key social theorists (Fanon 2004, Said 2002, 1983, Spivak 2006 and Bhabha 1994).

The questions that challenged me in relation to my importation of the pedagogy were not ones that Lecoq would have been sensitive to or concerned with. These were questions related to the difficulty of negotiating importing pedagogy from Europe to Africa within the context of a country that had already been colonized by Europe; knowing that the relationship was established through violence and subjugation; and knowing that this marking of colonial history on bodies, identity, culture and language was still on-going. The challenge was how to do it without repeating the violence, both symbolic (Bourdieu 1990:133) and real, of the past in the present.

2.2 South Africa's 'Culture of Violence': Continuously marking the body.

There is a danger of oversimplifying the similarities between the violence of the Second World War and the violence of the war that was raging in South Africa in 1986. The differences were complex. In Europe, the intensity of the violence that spotlighted the body was bracketed off between the beginning and end of the first and Second World Wars. In South Africa, the violence existed as a culture – something that was endemic and continuous. South Africa did not witness in such proximity the extent of the brutalities of the Second World War, nor did the death toll come close to the fifty-five million who lost their lives in that single event. It has, though, historically, its own exhaustive collection of assaults on the human body that has been amassed from the early moments of the colonial interaction and continues in various forms into the present. Repeated use of violence to resolve conflict through the various political and historical changes in South Africa, since the arrival of whites in the sixteen hundreds, seems to suggest that violence has become endorsed through the centuries as a legitimate means of resolving differences (Hamber 1999 pu). Many analysts of South African society (Hamber 1999; Majavu 2005; Canthra and Kraak 1999) suggest how these past acts of brutality and violence dictate the consequent roll-out of violent social and political behaviours. Referring to the influence from colonial violence to post-colonial violence, Majavu writes:

> As has been pointed out by Frantz Fanon, the colonial violence is unique, for its ultimate aim is to degrade and dehumanize the other. In Postcolonial South Africa, the residues of these violent tendencies take a different form. And, they manifest themselves in complex ways. For example the rapes in South Africa, and other forms of violence against women, tend to have the logic of the colonial neurosis – to degrade and dehumanize the other. (Majavu 2005:np)

It is suggested that the violence from the apartheid years influenced the nature of violent crime spikes in the 1990s, giving it its particular 'violent edge', which was problematically combined with an historical mistrust of the police (Canthra with Kraak 1999:36). The nature of violence - referring to criminal violence - is in itself self-perpetuating and cyclical: 'Morris (1987) asserts that victims of criminal violence, if untreated, are at risk of perpetrating acts of retributive violence'(Hamber 1997:118).

It would seem, then, that each successive period of history in South Africa has been influenced by and builds on the nuances of violence that preceded it and culminates in the present moment. This 'culture of violence' has turned the body into a marked site: 'a container of atrocities, a site that located the crimes against humanity' (Bester in Homann 2009:159) and a space where the daily on-going insistent violences - ruptures, erasure, interruptions - describe their repetitive narrative (Hamber 1999:np).

The conglomerate effect of centuries of violence that continue into the present with high levels of violent crime continually insists, as in the Second World War, that the human body becomes visible as the site where this violence is inscribed. It insists that we ask questions about how pain renders the body inarticulate and incapable of action, yet, simultaneously, it forces us to acknowledge, in a dialectical swing, the body that is moving and alive.. In this way South Africa provided, even more consistently, an

environment in which the teaching of a performance form that placed the body at the centre of the theatrical investigation could take root and continue to the present.

2.3 "Have no doubt there is fear in the land" (Paton 1958)

If there was a culture of violence that was on-going then there was also a culture of fear that was induced by the systemic nature of the violence of apartheid (CIIR cited in Hamber 1999:115). This culture of fear has continued into the present through the high levels of violent social crimes.

The systemic nature of the violence of apartheid operated on different levels and in different sectors simultaneously, which for most people made it seem inescapable. The system of violence included: incidents of torture and death in detention, occurring to relatively few people, but which served to spread fear and terror in the broader population; low level civil war raging in the townships, that affected many people; the daily, insistent impositions on black bodies through the controlling actions of certain statutes - for example, the Group Areas Act, the Separate Amenities Act and the pass laws that impacted daily on the majority of the population.

2.3.1 Militarization

There was an intense level of militarization taking place in the country (Worden 2007:145), which impacted on people's consciousness. Print media and television of the period are suffused with images of Casspirs in the townships, soldiers leaving for Angola, fully armed police opening fire with machine guns on black people in the townships. Constant images of the hard metals of destruction were in contrast to, and a constant reminder of, the fragility of the soft body, the blood and tissue of the human targets.

> Virtually every member of the white and black populations is immersed in the militarization of [South African] society either as wielders of coercive and restrictive powers or as objects or respondents to that power. (Grundy in Cock and Nathan 1989:6)

South Africans were embedded in a society that was in so many ways concretely and ideologically dominated by the tools of war. Objects that posed threats to physical safety and which created a sense of a constant physical embattlement, surrounded people.

The numerousness of the battlefields and the unpredictability of the conflict (although the townships were the most clearly marked areas) also induced fear. There was an on-going civil war, in the most poverty stricken region of the country, between supporters of the United Democratic Front, the African National Congress and Inkatha, 'fanned by government security forces' (Ross 2008:193). The South African Defence Force was fighting a war on its borders. Bombs were going off in people's homes and the headquarters of anti-apartheid organizations in and outside of South Africa, and death squads, resulting in unexplained

disappearances, were also operating in and outside of South Africa. Prisons became notorious after detention without trial became lawful in 1967.

Fear was exacerbated in 1986 with the covert use of vigilantes, informers and municipal constables to destabilize, and disorganize organizations and individuals opposed to apartheid. Social atomization was maintained through the 'ubiquity of the informer who can literally be omnipresent because he no longer is merely a professional agent in the pay of police but potentially every person one comes into contact with' (Arendt 1970:55).

2.3.2 Torture

The use of torture by security forces, vigilantes, and 'kitskonstabels' (municipal policemen) did much to contribute to this reign of terror. There were widespread reports of physical torture by authorities of the state from detainees - assault, electric shock, suffocation and immersion in water. The injured activist, Steve Biko, was left naked and in chains for 48 hours in his cell. The security police in charge when questioned replied, 'we have full authority… we don't work under statuary authority' (in Gillomee and Mbenga 2007:342).

> This arbitrary and individual responsibility for the violence that did not have to answer to the rule of law and the consequent unpredictability was one of the particularly disturbing aspects of the violence during that period. (Cock and Nathan 1989:7)

The terror was created by the contemplation of the unimaginable: absolute helplessness in the face of absolute power (Langer in Dale and Ryan 1998:20). In war and to a certain extent in the low level civil war that Cock refers to as being fought in South Africa, people give consent to use their bodies as a means to inflict and absorb injury. In the case of torture, suggests Scarry, there is no consent to the infliction of bodily pain (Scarry 1985a:21). To be the tortured body and to witness acts of torture through magazines, print media, radio, and television is to be confronted with the experience of total disempowerment. Power is the human ability to act. This capacity is destroyed completely through the infliction of pain in the act of torture. The tortured is not only completely disempowered but also the act of torture 'strips the individual of every vestige of humanity' (Langer in Dale and Ryan 1998:20). Humanity, and the conditions that make up that state of being, is completely linked to a person's ability to make his/her own decisions and then to be able to act on them:

> What is fundamental about violence is that a person is violated. And if one immediately senses the truth of that statement, it must be because a person has certain rights, which are undeniably, indissolubly, connected with his being a person. One of these is the right to his body, to determining what his body does and what is done to his body – inalienable because without his body he would cease to be a person. The dignity of a person does not consist in his remaining dignified, but rather in his ability to make his own decisions. (Graver in Smith 2008:196)

The unpredictability and absence of the rule of law formed part of a systematic regime of terror that impacted powerfully on physical levels of comfortableness and security in the bodies of South Africans, as terror -like violence- seeks to control (Arendt 1970:55).

This sense of understanding torture as being the violation of a person's humanity through the impossibility of action suggests a possible way to understand how Lecoq's pedagogy might make sense as a response within this South African context of systemic violence. Teaching the body to creatively express through action and movement in South Africa might entail reinvigorating the body with capacities that the actions of the apartheid government had attempted to thwart.

Much of the violence post-1994 has been crime related. In referring to people that have been violated, the phrases that are used include: 'experiences of victimization', 'effect on victims', 'Victim referral', 'Victim support' (Moller 2005:271). Violence tends to create a sense of the body as an object of another's action. The body becomes a place that is acted upon by someone or something else that claims itself as being the central agent in the interaction. Violence robs the body of its own subjectivity, its primacy of place in determining its own agency and destiny. [18]

2.4 Race: Distrust, Erasure, Immobility.

The National party attempted to create an orderly and rigid system of racial classification through the introduction of the 1950s Population Registration Act (Posel 2001:98). In the face of an inability to clearly define race with any kind of scientific precision, the Minister of the Interior opted for a 'process of mass racial classification…to be undertaken as efficiently and as inexpensively as possible' (Posel 2001:101), a system that determined race on 'appearance and lifestyle' (102). Race, then, became something that was socially constructed and reflected the way that people 'appeared' and were seen by each other in relation to themselves. This engendered deep feelings of distrust and discomfort amongst people as racial classification depended on the perception of random others. The process of classification was flawed in the extreme. By yoking it to the population census, it left the unprecedented power of racial classification to the census takers who were ordinary untrained people - often unemployed - who held no judicial position (Posel 2001:104). 'These officials had breathtaking power with little or no accountability' (105).

Notions of how people were made visible to each other were a crucial construct of the registration act, connecting racial classifications to the violence of erasure: erasure of identity and erasure of possibilities. Helene Cixous, who grew up in Algeria during the Algerian war of independence, speaks of the violence inherent in this moment where 'being' is erased in the colonial interchange.

[18] There are several meanings to the word subject and I do not want to confuse my meaning here with Foucault's notion of the way that human beings are MADE subjects (In other words someone who is subject to the rule or control of another's power). I am using it rather to refer to the way in which violence displaces a person from being the principal figure in the "sentence" and relegates them to the status of an object – the person to whom action is directed, someone or something else's goal.

> I learned everything from this first spectacle: I saw how the white (French), superior, plutocratic, civilized world founded its power on the repression of populations who had suddenly become 'invisible', like proletarians, immigrants workers, minorities who are not the right 'colour'. Women. Invisible as humans. But, of course perceived as tools – dirty, stupid, last, underhand, etc. thanks to some annihilating dialectical magic. I saw that the great, noble, 'advanced' countries established themselves by expelling what was 'strange'; excluding it, but not dismissing it; enslaving it. A commonplace gesture of History; there have to be *two* races – the master and the slaves. (Cixous cited in Young 1990:1)

Another significant aspect of this act was the inherent rigidity and lack of fluidity. A person's present and entire future would be contained within that classification. It would 'become a verdict on his or her future entitlements and prospects' (Posel 2001:103). Circumscribing the future in this way had possible implications for the way in which black people were able to imagine and construct alternative realities for themselves. The visible substance of the black body, in the constructions of the Population Registration Act, could become the prison that determined the structure of a certain future, for oneself and for one's children.

Foucault refers to violence itself as having the capacity to shut down imagination, indeed all reconstructions of the future: 'A relationship of violence acts upon a body or upon things; it forces, it bends, it breaks on the wheel, it destroys, it closes the door on all possibilities' (Foucault 1982:789).

Racism and the geographic policies that were established, as a result, have bearings on the type of violence that renders individuals and communities immobile. The particular nature of the violence imposed by colonial interchange - and later during the apartheid regime - was a violence that impacted on the ability to move, and these restrictions were predicated on the notion of race. This was not dissimilar to the way in which France was divided up into zones during the war years. But in South Africa these divisions were deeply figured into the structure of the cities as they were built and into the consciousness of the population.

Fanon speaks about the two zones that are the inheritance of the colonial impact. The colonial world is a 'compartmentalized world' (Fanon 2004:3). The two zones that he refers to are the zones where the 'natives live' and the zone where the settlers live (4). And, in the colonial context, soldiers and policemen police these zones. In South Africa, apartheid (separate development), was nothing new. It was an extension of the 'racism, segregation and control of black labour embedded in the South African economy' (Wilson 2009:81) since the arrival of the white settlers in 1652. The Land Act of 1913 was the foundation on which separate development was built (Wilson 2009:82). It established dedicated rural areas or reserves solely for black occupation which were the forerunners of the homelands or Bantustans. The Natives Urban Areas Act (1923) established the same segregation in towns. The Group Areas Act (1950) was what described and controlled South African cities by dividing them up into racially determined areas. It meant that black people were unable to move freely between the different zones that had in fact been established since colonial times. Although most of the country was already constructed along these racial lines, there were many suburbs in every town where different people lived together. Bodies were forcibly removed from these 'mixed race' areas in operations that involved massive urban restructuring. There were a whole barrage of acts that

consolidated these divisions and severely restricted the possibilities of free movement of people into different locations, the Natives Resettlement Act (1954) and the Reservation of Separate Amenities Act (1953), making it impossible for black people to freely move and make use of public amenities. Apartheid was enforced in education in schools in 1953, technical colleges in 1955, and universities in 1959 (Worden 2007:106), making it impossible for young people to move within the educational structures.

Apartheid divided the city up into zones through The Group Areas Act and then strictly controlled the movement of bodies through the zones through the pass laws. The pass laws again were nothing new – in the early 1900s the British had introduced a pass system that forced all black people to carry a pass and to be able to produce it on demand. Black people in South Africa had 'long been subject to a variety of pass controls, requiring them to obtain official documents in order to move freely between town and countryside' (Worden 2007:82).

Referring to the colonial times, Fanon points out that the only people who could move freely between the zones were the policemen - agents of government and the agents of power (Fanon 2004:4). These agents spoke 'the language of pure violence' (Fanon 2004:4). This remained true of the levels of control between the zones in South Africa until the end of apartheid.

As the spatial relationships indicate, apartheid sought 'to introduce between state power and its targets a relationship of capture, indeed of captivity',, having the body and 'life itself' as a constituting site (Mbembe 2001:9). It is in this context of the sense of confinement, possibly located in the black body's lived experience of South Africa, that importing Lecoq's pedagogy allowed me to introduce a conversation between forced and free movement, motion and stillness, physical freedoms and capture.

Aside from the legislation and its violent enforcement, it is the nature of violence itself that shuts down the possibilities of movement. As Smith (2008:185) points out, violence impacts on different levels of lived experience.

> It takes place physically, through direct and unequivocal means that require instruments and justification (Arendt 1970), but also structurally and socio economically (Kleinman 1997) in mitigated fashion (Arendt 1958) … gently and symbolically (Bourdieu, 1991, 2001) and through the internalization of violent cultural schemata (Hammoudi 1997) that generate incapacitating steel fetters in one's soul (El Saadawi 1997). (Smith 2008:185)

It is Saadawi's comment that most reflects this sense of how the conglomerate effect of living in a violent society - whether it be as a result of war, the apartheid regime, or consistent levels of violent crime- can impact on a less visible, internal emotional and psychological landscape. The language that he uses to describe the impact - 'incapacitating steel fetters' reflects the immobilizing effect of violence that can be experienced at the very heart of a person. These are what Pierre Bourdieu refers to as 'symbolic' forms of violence, forms of violence that are 'less visible to the conscious experience than physical forms' (Smith 2008:185).

This lack of mobility in the geographic environment of apartheid, and the freezing stasis created through violence, was also reinforced by the lack of movement in the political power structures that remained in place for the forty years of the apartheid project:

> Relations of power are not in themselves forms of repression. But what happens is that, in society, in most societies, organizations are created to freeze the relations of power, hold those relations in a state of asymmetry, so that a certain number of persons get an advantage, socially, economically, politically, institutionally, etc. And this totally freezes the situation. That's what one calls power in the strict sense of the term: it's a specific type of power relation that has been institutionalized, frozen, immobilized, to the profit of some and to the detriment of others. (Foucault cited in Bess 1988)

Although the election in 1994 released us politically from this stasis, the economic structures on which the previous regime was built have remained largely in place with the result that many South Africans are still frozen, rendered immobile as a result of educational and economic disadvantage (Shabazz 2006:np).

To conclude, Lecoq's pedagogy in many ways seems to provide an appropriate response to the levels of invisibility, the erasure of identity, the fixing of futures and possibilities, and the immobilities imposed by the Population Registration Act and its accompanying laws (group areas etc.) With its emphasis on play and imagination as it is located in the body and the focus on movement, it provides some kind of strategy to counteract the potentially debilitating effects of apartheid on creativity. The impact, though, of distrust and on-going levels of fear on the body were issues that his pedagogy did not address and to which I was compelled to respond.

The impact on bodies ranged from physical wounds themselves to high levels of tension, resistance, fear and rage. On-going levels of fear and distrust created physical behaviours that inhibited the body's responses, causing all kinds of physiological responses – abdominal pain, dizziness, shortness of breath, sweating, increased heart rate and breathing (Perez 2005:2). Not all the physical responses to violence victimised the body. There were a range of cultural practices and formations that mitigated the tension, for example freedom songs and the toyi toyi (Cape Town Magazine 2011:Online). Still, the on-going impact of violence, fear, and distrust manifest in the bodies, demanded a particular approach and modification to Lecoq's pedagogy which I discuss in the following chapter.

2.5. South African Theatre

Previously in this chapter I outlined the many similarities in the theatrical contexts, which I argue enabled the import of Lecoq's pedagogy. This section argues that there were also characteristics of the theatrical landscape in South Africa which were different and acted as contextual pressures on, or invitations to, the ways in which I came to teach physical theatre and understand the training of the physical theatre body as a response to violence and the oppressed body.

The two differences I focus on in this complex subject are:

- The pressure on theatre, pre-1994, to be appropriated into and linked to the struggle for democracy in South Africa (protest theatre and the union workers plays). This is associated with a prevalent discourse around art and social responsibility.
- The multilingualism of South Africa (contrasted with Lecoq's France which could simplistically be understood, until the more recent influx of migrant labour, as predominantly unilingual.)

These differences explain how his pedagogy spoke sometimes even more deeply to the South African context and also as to how it became more radically associated in my teaching with notions of democracy, freedom and subjectivity.

2.5.1 Art and Social Responsibility

In South Africa, there was a demand on art that it respond much more intensely and become more committed to the political struggle in specific ways (Diala 2006:240). There is much complexity and much discussion around this relationship of art to social responsibility but, for the purpose of this study, I refer to the positions that Diala outlines. On the one hand, amongst many black writers, and those in the Black Consciousness movement, the overt participation of culture in the struggle was inevitable. Paul Stopforth states that protest art is 'as much an attempt to survive with decency as a determination to bear witness' (Stopforth cited in Neke 1999:np). For many the need to respond in defence of human dignity in whatever the form, militarily or culturally, and to bear witness, was non-negotiable. Theatre had a central part to play: 'Drama, given its vividness and immediacy, was pre-eminent in the cultural onslaught against apartheid' (Diala 2006:239).

On the other hand, others, many of whom were white and who -without denying their responsibilities to contribute to a just society- were cautious and referred to the 'intrinsic limitation and ultimate folly of regarding political and military struggle as the sole model of all cultural activities' (Watson in Diala 2006:240). Athol Fugard was even more forceful in his rejection of the demands of anti-apartheid activists that art be appropriated by the struggle (Diala 2006:240).

Post-1994, the discussion changed. Albie Sachs himself highlights the shift in an about turn where he postulates banning the notion that art should ever be used as a weapon of the struggle (Sachs 1991:187). He reflects on the limitations that could be imposed on cultural activity if it continued to be used as an instrument of struggle: 'It is not a question of separating art and politics, which no-one can do, but of avoiding a shallow and forced relationship between the two' (Sachs 1991:187). One of the qualities released when taking the pressure off the forced relationship is the proliferation of perspectives, voices and themes. This proliferation of perspectives inevitably leads to ambiguity and contradiction that seem to be prerequisites for democracy. Culture moves then from a position (pre-1994) of defending the masses against a common enemy to a place (post-1994) where the practice of democracy is exercised.

In a much broader view culture is also seen as an important part of the conversation that is possible for the people (those who are governed) to have with those who govern: 'A society's cultural activities relate

to governance as they are connected to the creation and transformation of that society' (Loots 2001:9). Loots places herself firmly within the framework of the Marxist thinking of Boal and Freire who see cultural practice as a place where governments, perceptions, and identity can be challenged and that all cultural activities are 'lived experiences and hence connected to the power relations of any given society' (Loots 2001:9). The space of the theatre then becomes part of a public space where diverse responses to the structures of government, society, and power can be voiced. It would seem, then, that the health of a democracy would depend on the proliferation of these public spaces (theatres, galleries, publications) in the lives of the electorate. I mention this broader view because it draws attention to the close relationship of culture to social structures and change, explaining how I began to see the development of my own pedagogy as part and parcel of the generation of spaces for individual bodies to determine their own identities and their own 'voice' through creative product.

The notion that culture could have affect, could in itself be part of the change, was a central part of 'struggle culture' even though its efficacy has since been debated by some (Hauptfleisch 1997:2). Arguing for its power, Davis writes: 'Art and Culture are special forms of social consciousness…. that can potentially awaken an urge in those affected by it to creatively transform their oppressive environments' (Davis cited in Loots 2001:13).

My teaching of physical theatre and the understanding of it as a response to violence are located within this complex and multi-layered discussion. The notion that cultural activity can impact on thought and feeling, has the ability to impact transformation, change contexts, contribute to the health of democracy, and add to the development of understanding and knowledge is an assumption that drives my obsession with what I teach.

Commitment to contributing to resisting power structures that disable was also part of an ethical frame that operated amongst those in privileged positions within the society. Growing up in South Africa I became conscious that, as a result of my class and colour, my educational opportunities were privileged and that, as a South African committed to a more just and peaceful society, I had a responsibility to share knowledge and experience to redress imbalances. This impulse of redress is not without its problems or critics and forms part of the discourse around multiculturalism that follows below, but it was operational when I came back from Lecoq and has continued throughout my teaching career to the present. I have sought out institutions and communities that have been historically marginalized and that continue to be excluded in subsequent and current governmental allocations of funding and resources.

2.5.2 Multilingualism: The Body as Bridge

In post-apartheid, democratic South Africa the government identified eleven official languages. In 1983 it was the multi-linguistic nature of the society and the complex relationships to English and Afrikaans that pushed me to seek out a place to study the language of the body in performance. Working on the People's Space Road Show – a popular theatre project directed by Professor Mavis Taylor and designed to take

theatre for all ages to different communities within the Western Cape – the company found themselves searching for performance language that did not depend on verbal text for the transmission of meaning. Without much skill we shifted to physical, visual images but I was frustrated by the limitations of my training. Turning to the French – Marcel Marceau being the most internationally visible skilled mime artist – I stumbled across the hitherto unknown to me school of Jacques Lecoq. It was my intention to learn a more body-based performance style that would add value to my performance work in South Africa, by providing access to a style that could act as a 'linguistic bridge' across different language communities.

Communication was a crucial tool in the deconstruction of the boundaries that were constructed by apartheid. Bakhtin sees language as an important tool of resistance as it has the ability to cross the barriers between people that have been constructed by oppressive regimes.

> Language for the individual consciousness lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes 'ones own' only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. (Bakhtin cited in Gates 1985:1)

In South Africa the choice of performance language was and continues to be contentious and problematic. English and Afrikaans, although in some areas the common languages, remained problematically connected to their oppressive colonial history. 'Imperial relations may have been established initially by guns, guile and disease, but they were maintained in their interpolative phase largely by textuality, both institutionally…. and informally' (Tiffin 1994:3).

To choose to perform in one or other language is not only, in South Africa, divisive but it has the potential to marginalize and exclude certain audiences. In addition, the continued use of English -and to a certain extent Afrikaans - as the most common language that performers rely on to reach multilingual audiences, is in itself problematic in the post-apartheid contexts where indigenous languages are still relegated to a minority status. This devaluing of indigenous languages has continued past 1994 in the primary and secondary education system and the public arenas and forms part of South Africa's on-going 'imperial legacy' (Kruger 1999:19).

In South Africa, and as a result of the colonial relationship to certain languages, I suspected, even before my training at Lecoq, that this power to cross boundaries and ability to avoid the pejorative aspects of spoken language could be delegated to a certain extent, to the body. To train the body for the theatre , then, is to refine its language: to investigate its reach and the body's ability to circumnavigate the ruptures created by the multilingual culture within the context of the colonial attachments to language. This is not to reduce the dense syntax of the body, which has complexities that include its own set of colonial attachments and which also necessitated a process of analysis and decoding. The investigation of the practice is precisely to uncover and explore the articulation of that language.

Censorship was another contributing factor to the emergence of the language of the body in South African theatre. French Theatre during the occupation did not escape censorship by the Nazis (Forkey

1949:300). I am not sure, though, that it was significant enough to contribute to a shift in focus in the style of the theatre itself. In South Africa, under apartheid, the laws of censorship were one of the severe constraints placed on the theatre during that period (Brink 1997:162), and one that, I argue, helped to support the existing trend to prioritize the body in performance. The extent of the impact of censorship varied according to the changing eras – Verwoerd, Vorster and Botha - with a degree of strictness occurring pre-1976 and an inconsistency the decade after (Orkin 1991:206). Brink describes the expectation that theatre-makers and writers had of continuous scrutiny and the possibility that their plays might be considered threatening to the state and be banned and/or altered in fundamental ways (Brink 1997:164).

Censorship was an instrument of state control, an attempt to exercise power over what could and couldn't be spoken or printed. Texts, letters, press, if found to be inflammatory, were either banned completely or printed with sections blacked out, erased with only the acceptable sections - often rendered nonsensical by the erasures – visible.

But censorship in South Africa possibly contributed to the emergence of a more physical imagistic language in the theatre. To express ones opinions, thoughts, ideas in print, in black and white, or spoken language that could be recorded, was to expose oneself to the controlling pen of the censor. Even metaphor, although sometimes able to evade the intelligence of the censor board, was able to be untangled. The physical image, on the other hand, as action that was not necessarily notated in text and being often more deeply metaphoric and complex, had the potential to be more successful in evading censorship. In Magnet Theatre[19] we have long acknowledged that the physical visual image is one that, rather than defining and pinning down meaning, proliferates the meaning. It is a means of communication that allows for the creative, imaginative participation of each audience member or witness and, as such, is subject to the individuality and uncertainties of a multiplicity of responses.

> The physical image is multi-valent, ambiguous and complex…but precisely because they do not reduce to simple meanings, they demand that the audience be actively involved in making individual choices. (Fleishman 1997:207 -208)

2.6 Contemporary South African Dance

My awareness of and responsiveness to trends in South African contemporary dance, partly as a result of the significant blurring of the boundaries in cultural product in South Africa between dance and theatre, impacted strongly on the way I came to orientate Lecoq's pedagogy in South Africa.

South African dance was particularly visible during the late 1980s and 1990s as there was a proliferation of emerging dance companies and choreographers (Fleishman 1997:208). They included Jazzart, Soweto Dance Theatre, Moving into Dance, First Physical and the choreographers Robin Orlin,

[19] See appendix A

Boyzie Cekwana, Nomsa Manaka, David Krugel, Vincent Mantsoe, Jackie Semela and Jay Pather. Fleishman attributes this proliferation in part to the attachment to the ambiguity of the physical image, but Loots suggests that dance provided an urgent opportunity for subjectivity to be reclaimed and identity affirmed in the public space. She proposes that within the context of South African dance, the body needs to be understood as representing 'the potential to challenge the construction of hegemonic power operations; specifically in the articulating around issues of race, gender and culture' (Loots 1999:114). In analysing the directions my own teaching took this must have confirmed my own instinctual sense of the body as a site, within a physical theatre training, for identity to be refocused and reclaimed, for the fixtures of racial and gender stereotyping to be challenged and unsettled, and for the erasures of violence to be redressed.

Loots suggests that there is a responsibility of those 'artists of the body' to 'disrupt and resist closed and narrow definitions of who we are so that we can produce discourses that challenge the normalised and naturalized power relations around issues of race, gender and culture' (Loots 1999:114). The development of contemporary South African dance was being understood as dialogical, in direct conversation with imposed hegemonies. Pather's commitment to the process of democratic participatory choreography (Pather 1999:129) is a strategy that exists in response to its opposite – a non-participatory and, therefore, oppressive political regime- and supports the notion of a body-based training or pedagogy that orientates itself in response to a political environment. My intuition that the training of the creative body could be part of a response to violence and the oppressions of apartheid was reflected in South African dance.

The history of South African dance also reflected similar challenges to those that I faced in my own teaching, challenges that arose from the imposition of an imported structure of training and particularly one that was Western and European. 'There are few countries in Africa that give formal dance training and if they do, the technique acquired would be Western or its derivative, which is the way of the world today' (Douglas 2006: 104). The questions and challenges for contemporary dancers, teachers and choreographers were similar to my own: the nature of the relationship between my training at Lecoq (the north) and the performance models that existed in Africa (south); the legitimization of my training as a result of its European location; the relationship between physical discipline, control and the violence of imposed, imported styles and patterns of movement that took little or no account of the specific cultural languages of the students. Given that the historic relationship between the north and the third world is never an equal one, the challenge for teachers of the body was how to turn an imported pedagogy into one that develops subjectivity, particularly because the relationship between teacher and student is already considered to be in a traditional sense an unequal one.

Taking the lead from workshop theatre, dance followed in its attachment to and development of more democratic modes of production (Pather 1999:130). The notion of a creative collective travelled across the genres, affirming in both the applicability of Lecoq's pedagogical *auto-cours* to a South African context. It was, as Pather notes, a 'profoundly political act' to negotiate and meet others in the creative space of the rehearsal (Pather 1999:130) that was born out of an understanding that in South Africa 'the most meaningful art could only come from collaboration' (Pather 1999:130).

Adrienne Sichel, one of the foremost South African journalists documenting the development of South African dance, writes in 1994:

> The cultural boycott was in full swing when contemporary dance began developing here in earnest in the late 70's and 80's. The cost was high when it came to teaching input and being in touch with international artistic trends and the rest of Africa. But, as was the case with theatre, the isolation also had its benefits. (Sichel 1994:3)

Sichel goes on to draw attention to the eclectic nature of the entries to the 1994 Dance Umbrella[20] and to the exciting developments that celebrate a hybridity of forms and challenge preconceptions of what African choreographers and dancers should be doing. She sees this diversity as evidence of 'democratic dance in a democratic society. The freedom to choose, the freedom to exercise cultural stylistic, musical, intellectual, physical, emotional and spiritual expression. The freedom to experiment' (Sichel 1994:3).

Loots sees the moment when contemporary dance really started to develop in South Africa as when the diverse cultural languages started to converse with each other – instead of simply existing alongside - and a fusion started to occur. And it was this fusion that resulted in the emergence of new contemporary South African dance (Loots 2006:94). She goes on to qualify, though, that this notion of fusion is not in itself free of the problematic creation of stylistic harmonies out of cultures and languages that might, economically and politically, be more appropriately linked through conflicts or clashes (Loots 2006:95).

From these two commentators on contemporary South African dance, and others (Pather 1999, Rani 2011:49), the discourse that has dominated the development of contemporary South African dance has been around the notions referred to – differently - as diversity, multiculturalism, fusion, interculturalism, hybridity as agency (Bhabha 1994) and/or intra-culturalism. Rustom Bharucha, in his book *The Politics of Cultural Practice* (2000), teases out some of the overlaps, the differences between, and histories of these terms, and the complexities of the debates around them. Bharucha distinguishes between inter and intra-culturalism (although often undistinguished in his writing) which he proposes, like Bhabha, as being more about the conversation, the 'translation and negotiation" between different cultures (2000:10). Multiculturalism he understands as suggesting a kind of constructed unity – a living together that denies exit (10). Bharucha proposes the term 'intra-cultural' as a kind of tightening of the lens, focusing on different cultures that are part of the national culture at the regional level (8):

> … the 'intra' prioritizes the interactivity and translation of diverse cultures, the 'multi' upholds a notion of cohesiveness that is based on notions of national historicised identity. (9)

What the term 'intra-culturalism' seems to allow Bharucha is the possibility of undermining the universalism and humanism that he argues follows and taints multicultural discourses (9). 'The "intra" is useful precisely

[20] Initiated in 1989 by Marilyn Jenkins and Adrienne Sichel (both journalists), Dance Umbrella is an annual contemporary dance festival that has remained the biggest contemporary dance platform in Southern Africa.

because it has the potential to debunk such organicist notions of culture by highlighting the deeply fragmented and divided society of India that the multicultural rhetoric of the state refuses to acknowledge' (9).

What is interesting in this discussion around multiculturalism emerging from the focus on contemporary South African dance, is the response to the hint of universalism embedded in the discourse. This relates to Lecoq's own internationalism and humanism that I was trying to negotiate my way around in the importation of his pedagogy to South Africa. Bharucha seems determined to rescue some baseline of acceptable universality out of the radical arguments of Žižek and his subversive understanding of multiculturalism and the more rationalist arguments of Mohanty (Bharucha 2000:35). Žižek describes global multiculturalism as 'a disavowed, inverted, self referential form of racism, a "racism with a distance" – it 'respects' the Other's identity, conceiving the Other as a self enclosed "authentic community" towards which he, the multiculturalist, maintains a distance rendered possible by his privileged position' (Žižek 1997:np). Even though the multicultural projects of contemporary dance and of my teaching space differ from global and national policies of multiculturalism, they still have to negotiate the notion of a common ground. Bharucha explains that even though the common ground might be simply the common desire for the collective creative process, 'this desire is fraught with tensions, compulsion, hidden agendas' (Bharucha 1994:36).

Unlike Lecoq' s universal humanism which located itself within certainties, solidity, and non-acknowledgment of its own subjectivity, the commonalities that allow for the 'multi' or inter/ intra cultural meeting in South Africa, be it on the dance floor or in the physical theatre training space, are fragile and in constant need of renegotiation. They put pressure on much of Lecoq's pedagogy – notions of authority and truth - and stress the need to constantly align the teaching with notions of movement and transformation in relationship to the meeting point between teacher and students.

To conclude, then, this chapter has teased out some of the details of the contextual similarities and differences that have bearing on the maintenance and transformation of pedagogy. It understands, in retrospect, that much of what my own pedagogy was instinctually responding to is the complex matrix of a South African society in which violence and the violated body play a significant part. A constant theme that runs through the analysis of the contextual differences is the awareness of notions of diversity and difference that exist in the South African social and cultural landscape and which assert a challenge to the universalism of Lecoq's humanism.. As does the paradox of the need to assert a common sense of human dignity against the erosions, both of identity and community, wrought by apartheid, while at the same time understanding the dangers of reducing differences in the name of a constructed and false universality. Antelme's 'community without assimilation' (Crowley 2002:477) opens the exploration to a more nuanced humanism – one that takes into account diversity, without reducing its complexity, and affirms a bond that exists in that which is fragile but irreducible and therefore resistant.

CHAPTER TWO: THE VIOLATED BODY IN SOUTH AFRICA- RESPONDING WITH A PHYSICAL THEATRE PEDAGOGY

This chapter argues that there were two main differences that confronted Lecoq's pedagogy in South Africa: the diversity of peoples, language and culture that made up the social fabric; and the on-going and systemic violence that caused ruptures between people and imposed various immobilities. The chapter is divided into three sections. Section One argues that for the pedagogy to respond to diversity it needed to:

- Challenge relationships of authority and develop processes of democracy in the teaching context;
- Affirm rather than assimilate or reduce diversity;
- Resist the oppressive erasures of violence and racism through notions of subjectivity and differentiated identity; and
- Engage in a dialogical relationship with, what I would describe as, the void[21].

Section Two argues that for the pedagogy to respond to the extent of the ruptures and immobility imposed by violence and racism it was necessary to:

- Deepen the understanding of the notion of transformation; and
- Address levels of immobility and physical tension.

Section Three argues that for the theory to reply to the new context, and to find and maintain purchase, it sometimes needed to be reformulated (Fortier 2002:194) or translated (Schleiermacher in Venuti 2000:60), leaving the ideas themselves intact.

Sections One and Two look at how my own pedagogy responded to these differences. They highlight, over the period 1986 -2011, the aspects of Lecoq's practice that were transported as copies of the original, those that were deepened in response to context (historical, geographical, philosophical and personal), and those that, as a result of innovation, were developed into something completely new. Section Three looks at some of the details of the reformulations and translations of theory that allowed the ideas to be brought to the new context. The whole chapter notes how my own physical theatre pedagogy continued to respond to the three main impacts of violence on the body highlighted in chapter one – (i) stillness/ immobility, (ii) erasure and (iii) rupture. I have applied the theoretical notions of travelling theory, translation theory, and pedagogical responsiveness discussed in Part Two to the examination of the modifications that were necessary to adapt Lecoq's practice to my own context.

[21] The notion of the void is discussed later in this chapter in Section One 2.2

I make reference to the body of exercises and strategies (see Appendix B) that I have been engaged in as an individual teacher and as member and director of the company, Magnet Theatre, that I founded together with Mark Fleishman in 1987 (see Appendix A).

SECTION ONE: RESPONDING TO DIVERSITY

1. REPRODUCING THE PEDAGOGY: COLLECTIVE CREATION

1.1 The *Auto-cours* and 'The Task'

The importation of Lecoq's *auto-cours* relates to certain values that have been persistently evoked by the pressures of my own social and political landscape. As a result of the history of colonization and the apartheid project that ruptured relationships between people there was an inevitable vigilance in regard to potential subjugation and oppression in the learning environment. This necessitated the exploration of models of teaching that did not impose the pedagogy with an absolute authority. The history and intensity of racism in South Africa insisted on the need to affirm rather than assimilate and negate diversity and to find practices that supported a multiplicity of voices. The collective creation of the *auto-cours* democratized the process of creation thereby supporting values of democracy that were under threat in the socio-political arena in South Africa. It affirmed a model of creation that contained multiple voices as opposed to the single authority of writer or director that, as I mentioned in the previous chapter, was already operational in South Africa in the form of workshop theatre (Fleishman 1991:1).

The structure of the *auto-cours* was incorporated as a consistent presence and the notion of 'the task' has progressively, over the years, become more and more pervasive in my own teaching in an attempt to affirm independence and an assumption of equality in the learning process. This value of equality remains challenged in South Africa both in the classroom and in the public and political arena. The notion of 'the task' is not dissimilar from the *auto-cours* but is sometimes more instructive in nature – the *auto-cours* are mostly theme based (such as 'Place and Event', 'The Invisible Man, / Woman', 'An imaginary World') and mostly involve groups responding to creatively provocative phrases. The parameters of the task are more specific and can also be solo tasks (see Appendix B.1 for examples). The *auto-cours* and the tasks both require the groups or the individual to work alone without the presence of the teacher.

The performance of the task does not go without comment. At École Jacques Lecoq that comment was exclusively the right of Lecoq himself and then his fellow teachers, and was given during the presentation. Our comment (the students') would follow privately in small or larger groups at Chez Jeanette (the local café bar on the corner). As Murray points out, it would be naive to imagine that the *auto-cours*

simply expressed those values of freedom and self-determination (Murray 2003:61) and could successfully exist without Lecoq's critique or comment. In my own teaching there is still a moment when the prepared work is presented to me as teacher and the other members of the class, to be subjected to critique, but this is much less formal than how it occurred at the Lecoq School. In my case, comment is solicited from the students before I reveal my own comment. This allows me an understanding of what it is that the students are seeing and helps to encourage the possibility of their individuated, independent voice within the structure of the class.

1.2 The Assumptions of Equality

Aside from the notion of democracy, the importance of the task and the *auto-cours* turns around the notion of equality and the nature of the teaching process itself. Jacques Rancière - a French philosopher- writing variously categorised philosophical books from the 1960s onwards (Ross 1991:59) provocatively addressed the notion of equality in education in 1987 in a book entitled *The Ignorant Schoolmaster: Five lessons on Intellectual Freedom.* In this book he tells the story of how Joseph Jacotot, in the 1820s and 1830s, developed a way for illiterate working class parents to teach their children how to read. What it postulates is a teaching method that challenges roles of the 'master explicator' and passive learner (Ross 1991:59). Although this role of master teacher is in the contemporary moment less strict, and has often been replaced by the notion of teacher as facilitator, there is still a resonance here in which the pedagogical relationship is seen as 'the act of suppressing the distance between his (the teacher's) knowledge and the ignorance of the ignorant' (Rancière 2007:274). Rancière shares this critique of teaching with his own teacher's - Louis Althusser's - writing in the 1960s:

> The function of teaching is to transmit a determinate knowledge to subjects who do not possess this knowledge. The teaching situation thus rests on the absolute condition of an inequality between a knowledge and a non- knowledge. (Althusser cited in Ross 1991:64/65)

Rancière's critique locates the teacher and student at points along a continuum with the teacher having to continuously reduce the gap between knowledge and ignorance. Traditionally the pedagogical process is 'set up as a process of objective transmission' (Rancière 2007:275) of knowledge from the mind of the teacher to the mind of the students, but in fact the transmission 'is predicated on a relation of inequality. The master alone knows the right way, time and place for that "equal" transmission' (Rancière 2007:275).

But the most significant thing which the master knows and which the notion of inequality is predicated on, is:

> … the knowledge that he (the student) must have things explained to him in order to understand, the knowledge that he cannot understand on his own. It is the knowledge of his incapacity. In this way progressive instruction is the endless verification of its starting point: inequality. (Rancière 2007:275)

Rancière, when he posits that people are equally intelligent, does not mean that we can all score the same on exams or that equal intelligence forms part of a human essence - a problematic concept that is criticized by post-structuralists and postmodernist thinkers. 'Positing a human essence is anathema to those for whom history (Foucault), ontology (Deleuze), ethics (Levinas) or language (Derrida) has, in one way or another, undone either the unity of humanity, the concept of essence, or both' (May 2007:26). Rather, it is a presupposition that 'people are equally intelligent to run their own lives'. It is not the type of commonality where everyone has the same IQ but an equal capacity of human beings to 'together and separately construct worthwhile lives and run our own affairs' (May 2007:27). This presupposition of equality is important because, '[w]hat stultifies the common people is not the lack of instruction, but the belief in the inferiority of their intelligence' (Rancière cited in May 2007:26).

Equal intelligence as a presupposition, rather than a provable fact about human beings, is an emancipatory assumption. It is a particularly important one in an intensely multicultural society where systems of education and law have entrenched gaps between cultures, and between rich and poor, and which have resulted in great disparities in opportunities. With regards to the body, it is clear that not everyone has equal capacity or opportunity – there are students who come into the courses with a large amount of experience, skill, control, and co-ordination as well as very good instincts that set them apart from their fellow students and make the grasping of the new curriculum much easier and quicker. What interests me around this issue of equality is not whether the bodies' levels of skill are equal or not, but that the role of the presupposition of equality makes a case for shaking up the traditional relationship of teacher and student, a case for action, for the possibility of seeing what can be done if one believes in equity.

Teaching in South Africa, with an intention to empower my students, the knowledge I have about the body and performance needed to be transmitted in a way that affirms the diverse, individual capacities of the students rather than emphasizing their incapacity in the face of an authoritarian pedagogy. The structure of the *auto- cours* and the task is what allows me the possibility of transmitting experience that turns into knowledge and which is located in the diversity of the students' own bodies.

Recently, within the context of teaching first year students at the University of Cape Town, the students had failed to do a task that I had set them over the period of their mid-term break. When I, dumbfounded, asked them why, they replied that they hadn't understood the importance of actively engaging in the task. It gave me the opportunity of explaining –not very calmly - why I felt it was important: 'I am not the teacher. The task is the teacher. In order to learn you have to actively do the task. You can't ask me "is it like this or like this" before you do it because I can't tell you. You have to experience it bodily.' This echoes Rancière, where the teacher 'does not teach his knowledge to the students. He commands them to venture forth in the forest, to report what they see, what they think of what they have seen, to verify it and so on' (Rancière 2007:275). The task provides a structure, a command to go out and explore, to compare what s/he doesn't know with what s/he does know, to practice, and through the action of practice to make discoveries that's/he can turn into knowledge of the body, and of the process of making performance. I, as a teacher do not hold a body of knowledge which I then hand over to the students in order that I might bridge the gap

between their ignorance and my own. Rather than the imposition of universal truths, that potentially confine capacity, I attempt through bodily practice to create experiences where students' own bodies – as different as they are in the South African context - can teach themselves.

2. DEEPENING PEDAGOGY: RESPONDING TO ERASURES OF SUBJECTIVITY

2.1 The Subject of the Body

The body as subject for Lecoq is both the 'starting and finishing point of all live performance' (Murray 2003:5). His teaching reflected and referred, at every point, to the body as being at the centre of the journey. For me, this awareness of the subjectivity of the body has been deepened by a response to erasure of the individual subjectivity through the systemic violence and the laws relating to racial classification that were part and legacy of the apartheid project. The focus on subjectivity was part of the need to affirm the complexity of diversity. My immersion in contemporary philosophical discourse around the body and my own personal obsession with notions of the void (which I understand to be not unconnected to the impact of living in a violent society) also deepened this focus on the subjectivity of the body.

> What is 'learned by body' is not something that one has, like knowledge that can be brandished, but something that one is. (Bourdieu 1990:73)

In teaching the body I seemed to be attempting to restore the person's body to its subject position. And central to that subjectivity is the fact that the body can move. Intuitively I was trying to reconfigure the individual body as the primary source of knowledge, of identity and creative action in the world.

The underlying assumption then is that the body has been, is, and/or can be, very easily, configured as an object. The position of body as object has been established partly through racial classification during apartheid; by the nature of violence and the particular impact and relationship that it has to the body; through the weight of the history of philosophical thinking that has displaced the body and subordinated it to the central position of the mind; and, for women in particular, through a socially constructed objectification of women's bodies in sexist societies (hooks 2000:149). In teaching the body, focusing on it as the primary source of creativity, and developing exercises which allow the body to 'lead' I seemed to be engaged in initiating processes in my students that could reply to the oppressive nature of objectification that occurs through actual violence or the symbolic violence of prejudice, and/or political and economic expedience.

In the process of reading and investigating the impulses behind my teaching I have also understood that my desire to teach the body also shares a tendency in modern philosophical thinking to free the body from its inherited negative characteristics that have been established as a result of historical splitting of the mind and body as 'distinct, mutually exclusive and mutually exhaustive substances' (Grosz 1994:10) - oppositions set up by Descartes. Value judgments are attached to these oppositions that are oppressive and

have been responsible for relegating the body to the bit parts in philosophical thinking, leaving it relatively absent from discussions of what it means to be a human being, up until about thirty years ago (Johnson 2008:159). The consequences of Cartesianism can be seen in three ways (Grosz 1994:7): firstly the body as an object of the life sciences and humanities; secondly as a 'tool, or a machine at the disposal of consciousness, a vessel occupied by an animating willful subjectivity' (Grosz 1994:8) – the mind; and thirdly as a vehicle, a tool that simply expresses or makes public that which, without the body, would remain private. As Grosz points out, underlying all these positions is the 'belief in the fundamental passivity and transparency of the body' (Grosz 1994:9). Dale and Ryan (1998) concur that there has been very little interest in reviving the body from its object position prior to it being taken up by the phenomenologists Martin Heidegger (1889-1976) and Merleau-Ponty (1908 -1961), certain feminists (late 1960s), philosophers such as Foucault (writing in the 1970s) and the sociologist Bryan Turner (in the 1980s) (Dale and Ryan 1998:2). The phenomenologists seem to have been singularly responsible for initiating a consideration of the body as lived experience, at the very centre of human knowledge, and not as an object interacting with the controlling subject of the mind and other objects.

Currently the body has developed into major currency in almost every field of intellectual and scientific discourse. In Elizabeth Grosz's, *Volatile Bodies Towards a Corporeal Feminism* (1994), she reconfigures the subjectivity of the body, introducing those who have contributed to a rethinking of the body. Aside from those mentioned above there are many who now engage with and offer insights that 'bypass the Cartesian dualisms of traditional philosophy' (Grosz 1994:10). Although some of them do not offer a complete theory of the body (Grosz 1994: ix), the works of Nietzsche (1968), Gilles Deleuze (2004), and the feminists Elizabeth Grosz herself (1994), Judith Butler (1993), and Julia Kristeva (1986) - amongst others - have all contributed ideas that help to reconfigure the body. In my approach to understanding my own teaching in relation to the body's subjectivity, I have referred often to the philosophical frameworks that are explored by Grosz. The challenge that she takes on in her book is similar to the challenge that I have taken on in my teaching – 'moving the [individual's] body from the periphery to the centre of analysis, so that it can be understood as the very 'stuff" of subjectivity' (Grosz 1994 ix).

2.1.1 The Mobius Strip – Reconfiguring Dualisms

It is not easy to shift away from the binaries when talking about the body – dual notions still dominate: mind/ body, inside/outside, physical/psychological. I am aware that when I talk about the body I often make use of the particular binary that deals with visibility and invisibility; interior and exterior– the exterior physical life of the body that makes visible both the markings of identity, history, culture and the interior life of feeling thoughts, beliefs, and assumptions. In order for the dualisms not to be damaging, it seems important to avoid any kind of judgment or pejorative thinking that devalues one element in the binary over another, and to avoid anything that can implicate one as a subject of, or oppressed by, the other.

Grosz's idea of the Mobius strip that she borrows from Lacan (Grosz 1994: xii) most accurately and successfully describes the complexity of the intimate conversation between inside and outside. I find it useful particularly as it implies that it is the *movement* between the different aspects of being that constitutes a complex identity and it provides a concrete image to ground an understanding of identity that avoids the perjorativism embedded in the Cartesian split. The Mobuis strip is an 'inverted three dimensional figure eight…. [I]t has the advantage of showing the inflection of mind into body and body into mind, the ways in which, through a kind of twisting or inversion one side becomes the other' (Grosz 1994: xii). As Grosz goes on to suggest, the image of the Mobuis strip mitigates against reducing our understanding to fundamental identities of mind and body and shows rather 'the torsion of one into the other, the passage, vector, or uncontrollable drift of the inside and the outside into the inside' (Grosz 1994: xii). The 'uncontrollable drift of the inside and the outside' is pressured into being through the motion that is embedded in the reality of the living body. It is through movement and the passage of impulses that mind/body; inside/outside generates complex knowledge which resides in the corporeality of the individual's body. This is not unlike the Alexander technique that works on the assumption of the direct links between the brain, the nervous system and muscular action. Conscious thought can direct and change the subconscious patterns of movement (Hodgkinson 1988:46).

2. 1.2 Becoming a Subject.

This sense of motion is at the heart of what the living body is. As a subject, the corporeal being is not configured as a fixed unchanging thing. In teaching the body I am choosing to teach that which is constantly changing - moving, resisting, accepting, and growing. For Lepecki (2006) the notion of the subject and subjectivity implies the opposite 'of the person as a self-enclosed, autonomous individual bound to a fixed identity' (Lepecki 2006:8). The body as subject is understood to be something that is in motion, that is dynamic and is, in fact, in process. For Deleuze, rather than a subject, it is 'a process of subjectification' (Deleuze 1995:98) and is to be understood as 'performative power, as the possibility for life to be constantly invented and reinvented' (Lepecki 2006: 8). It is the ability to move into a space, to create action and to affect one's own becomings - Foucault's technologies of self - (1988:np) - that is fundamental to establishing the status of a free, empowered subject.

> Thus for Foucault and Deleuze, subjectivities are always processes of *subjectification,* active becomings, the unleashing of potencies and forces. (Lepecki 2006:8)

The movement does not confine itself to the boundaries established by the limits of the flesh. If embedded in subjectivity (located in the individual's body) is the power to create, and the subject is not an enclosed system, then imaginative action can reach into the environment with affect and the subject can also be affected by others and the external world. The 'uncontrollable drift of the inside and the outside' that Grosz speaks of, in relation to the inside and outside surface of the body, refers also to the exterior environment in

which the body finds itself. There is a constant ebb and flow that occurs between the space and the body, an inflexion that the body makes in the space and vice versa. To perceive the body thus connected to others and the world, so open and changeable, is to politically reframe it. The philosophies of Nietzsche, Foucault, Derrida, Deleuze and Guattari understand the body 'as an open and dynamic system of exchange, constantly producing modes of subjugation and control as well as of resistance and becomings' (Lepecki 2006:5).

The sense of the body as a subject that is dynamic within itself and dynamic in relation to space/field/environment (Bourdieu 1990) is useful to me in several ways. It allows me to respond directly to the fixing of identity through the mechanism of the Population Registration Act, the echoes of which are still felt today. It establishes a body that moves, as something that is never fixed but has power through its capacity to affect and impact others in the space and therefore in the world. It also justifies the impulse to teach it. It provides a theoretical frame for believing that the subject of the body is potential; that it can learn, develop, grow, and change both itself and the world. Finally, it provides a basis for a theory of transformation that I discuss in more detail later and that relies on defining the body's relationship to others and the world as a dynamic exchange.

2.1.3 The Body that Leads

There is an exercise that I use that reveals the power and creativity that can be realized when the body becomes the central modifier in the moment of movement. It is an exercise that I use to create language or material for new work for it yields up a richness of original language that feels rooted in the domain of the individual rather than copied from someone or somewhere else. The exercise is called 'Shift'[22] (See Appendix B: 3) and is one that I work slowly towards and not one that I introduce in the first six months of training. It requires a certain sinking into the landscape of one's own body – a certain trust and surrender, a 'being' in the body that doesn't happen immediately even with the most trained and experienced mover.

What is important about this exercise is that it is the body that completely becomes the subject of the movement. The mover allows the body to literally take the lead. This can sometimes take a while -which is why I wait to introduce the exercise until the students are more confident and less caught up in wanting to produce and please me; more patient and engaged in the exercise for their own sakes. It is very easy to see when the body is not the subject. There is a rupture in shape and rhythm and the person acts out a predetermined decision that leaves the body behind – as something that is being acted upon. The movement feels willed, known, calculated and constructed. When the mover manages to stay with the body, to wait, to listen and follow the changes, the movement shifts gradually, initially, and feels organic, unknown and gradually revealed.

[22] It is the second in a series of exercises. The first -'Rupture' (Appendix B: 2)- explores a more conscious relationship to space applying deliberately the variations of movement possible that are embedded in the five tools of expression (See Tools in Appendix B: 9.2)

This elevation of the body to a subject position can result in an extraordinary release of energy. The movers report feeling that they can go on for hours and hours. My sense is that, if this exercise is done properly, it frees the body from its object position emphasized by the violence of the society as well as a traditional devaluing of the body, especially for women, and that it is this lack of oppression that seems to generate so much energy and life.

2. 2 Encounters with the Void

Awareness of the void is a personal obsession with death which is partly as a result of the consequence of living in South Africa - its history of political violence and current high levels of criminal violence that are evidenced daily in the media. The emptiness of the void, space and death seems to create a need to offer a strategy of creating something from nothing, of triumphing over the emptiness.

> Are you willing to be sponged out, erased, cancelled, made nothing?
> Are you willing to be made nothing?
> Dipped into Oblivion?
>
> If not you will never really change
> 'Phoenix' (Lawrence 1994: 614)

Absence and presence, something and nothing, the visible and the invisible, appearance and disappearance: these are the paradoxes and oppositions that lend a compelling charge to live performance. It is the elastic conflict that exists between these two poles, which are ever present, that makes the human body in performance extremely engaging. And it is these oppositions that have kept me fascinated and intently absorbed in the process of teaching the body in the context of performance for the past twenty-five years. The triumphant revolutionary notion of Lecoq's *Tout Bouge* has been deepened by this obsession with the 'something' of the moving body and the 'nothing' of the void. It has become a more pervasive philosophy that engages continuously in my teaching: the opposition of the living, moving body to the stillness and emptiness of the void /death.

These oppositions play themselves out in live performance in several ways. Firstly, it is through witnessing the living body contained in time that we are made aware of our own ending, our own mortality. But what is remembered afterwards is the corporeality of the performers in the space, even though time has passed, and s/he has - with the termination of the performance - disappeared.

> …the disappearance of the object is fundamental to performance; it rehearses and repeats the disappearance of the subject which longs always to be remembered. (Phelan 1993:147)

Secondly, as the body is present in space, we encounter the possibility of its absence in the empty spaces around it. The body's presence is always surrounded by absences: the emptiness of where the body is not,

in any current moment, and the absence of where the body has been, or may yet still arrive, or never reach at all.

Thirdly we encounter in the emptiness of space, in what we can call the void, the possibility of something. Many writers, poets, and philosophers have pointed to this dual nature of the void: on the one hand the void represents a howling emptiness, while at the same time proclaiming a potential for something new to grow. Engaging with the void is often seen as a pre-requisite for the development of the new. DH Lawrence's poem above attests to this suggestion of annihilation, erasure being connected to the possibility of change – that without a willingness to be 'made nothing', change is impossible.

Finally, far from just being a reminder of our mortality, the living body proclaims momentarily a triumph over death. In moving through space it defies annihilation and the stillness of death with a potent vivacity. As long as the body is breathing, is alive in the space, it counters the 'nothing' with 'something'.

The mime-storyteller is a significant moment in the structure of my teaching particularly in relation to the potential individuation of the personal creative voice. It follows on in my teaching from the five tools of expression, through transformation, mime skills and finally the mime-storyteller. Even though the architecture or the map of the style which I have concretised - developing sometimes different strategies from those of Lecoq - is relatively strict, it is an invitation for the student to explore his/her own obsessions thematically as well as carve out a style of performance that is differentiated and his/her own. I mention it here because, as a solo task, its solitariness confronts the student at the outset with a powerful sense of the void.. The task is for each student to take a tragic story that jumps out at them from the million stories out there in the world and to create a short physical poem (two to three minutes in length) in the style of the mime-storyteller (see Appendix B: 4 for map). At the beginning the students are forced to confront, in three-dimensionality, the proverbial blank page. Referring to the process of writing, Stephen Watson comments: 'the blank page that they must face again and again, is after all, one of the forms that the Void can assume' (Watson in Ashton 2007:10). Unlike all the other tasks that involve other people and, in fact, unlike the most common experience of making theatre that seems, as a prerequisite, to involve others, this is the first and only time in the curriculum that the students are required to work completely alone. It has been brought to my attention that, at the beginning, there is an experience of an almost debilitating loneliness that leaves the students acutely aware of the absence of other voices and bodies to reflect themselves off. The void starts off as a negative space. Then slowly and with difficulty the emptiness seems to yield, through the actions of the moving body, and the void begins to reveal its dual nature transforming into what Ashton enthusiastically calls a 'fountain of life and possibility' (Ashton 2007:2).

It is very important where the mime-storyteller is placed in the trajectory of the teaching. If the student goes into the void of the task without sufficient physical skill, or the five tools of expression or without grasping the principles around transformation, the task can drown them. In DH Lawrence's poem *The Ship of Death* he urges the reader to build a ship of death to take the journey into oblivion, and to fill it 'with food, with little cakes, and wine/ for the dark flight down oblivion' (Lawrence cited in Ashton 2007:176). The prior learning and experience, and the skills are the little cakes that can possibly nourish the

student in the confrontation with the creative emptiness. It is better to be equipped with these skills than be obliged to eat the seeds grown in the underworld and, like Persephone, be condemned to remain in the oblivion of the underworld (Ashton 2007:177).

The other compelling contrast embedded in the mime-storyteller task is the sleight of hand that turns defeat into victory. The stories that are told confront the audience with multiple forms of loss and the fragility of human beings in the face of uncontrollable forces, be they of human or environmental nature. But the style of the telling is so full of animated and extended life and of physical skill that not only does the living performer make the stories palatable, but the animation seems also to turn the tragic defeat - that is part of the story - into a victory. The abiding image is of the moving body transforming and animating the space, making visible the invisible, conjuring metaphors and evoking life, facing off against the death and nihilism embedded in the stories.

There is an observed shift and development in many of the students after the mime-storyteller task. They suddenly seem to have grown up, they take more responsibility and more initiative in subsequent tasks, and they seem to feel personally more empowered. These changes are most marked in the training program at Magnet Theatre and in my long years of teaching at UCT Drama School, where extended engagement with the students allows for these changes to be witnessed and acted out in the continued context of the training. If, as Kristeva suggests, 'emptiness is at the root of the human psyche' (Krsiteva 1986: 242), then by going into that intimidating emptiness, by not being swallowed up by it and emptied out of everything that makes them who they are, by returning alive, these students have indeed demonstrated great bravery. Ashton makes clear that it is the encounter with the extreme terror of the void - 'the Dark night of the Soul' (Ashton 2007:5) - that allows for the opposite to emerge. He urges entering the Void with eyes wide open so that one 'might begin to see what is present in the seeming nothingness of the "abyss"' (Ashton 2007:6). Terrified at the start of the task, the students nevertheless complete it and seem to encounter a sense of not only having overcome their fear, but having discovered in the void a complex physicality and storytelling that is their own, an articulate 'something' out of 'nothing'.

Stephen Watson points out how the creative artist, in his case the writer, is constantly rehearsing in himself the myth of creation that brings light into darkness (Watson in Ashton 2007:12). The creation myths all oppose darkness - endless chaos where nothing exists - with light, life, nature and being. Perhaps some of the positivity that the students leave the task with can be attributed to a sense, albeit unconscious, of their having participated in the 'great systolic and diastolic alternation in the dynamic of creativity itself' (Watson in Ashton 2007:12).

Encounters with the void happen and are focused as such all over my curriculum and always as part of cycles that inevitably presage what will come next (see breathing cycle Appendix B: 9.2(iii) and hand articulation in Appendix B: 5): a 'nothing' that is inevitably linked in a chain of events to 'something'.

2.2.1 The Void and the Imagination

As Arlette Elkaim-Sartre says in her introduction to Sartre's *Imaginary* (Sartre 2004), '[t]he imagination is a broad field' (Sartre 2004: xi) and a complex and much discussed one by the likes of Husserl (1965), Bergson (1944), Spinoza (in Dutton 2005), Heidegger (1977), experimental psychologists, and many others (Sartre 2004: xi). Although I cannot hope to do justice to the arguments and the complexity of the theories surrounding the notions of the imagination within the scope of this study, I would however like to highlight what seem to me to be important connections between the creation of empty spaces and the functionality of the imagination itself, and the relationship of the imagination to freedom. It would seem, in relation to Sartre's phenomenological study of the psychology of the imagination, that annihilation is perhaps a pre-requisite in order for the imagination to function at all. What is imagined, that which is not real and exists only within the subjective experience of the imaginer: 'is always double nothingness: nothingness of itself in relation to the world, nothingness of the world in relation to it' (Sartre 2004:186). Imagination posits its object as nothingness. In other words, the person imagining knows that the object or experience in his/her imagination is not there, and only present in the imagination and therefore 'nothing to the world' (Sartre 2004: xxiv).

And the world is nothing in relation to it. Imagining involves the nihilation – the voiding of the environment as it is in order to creatively structure another image and/ or possibility in its place:

> …for consciousness to be able to imagine, it must be able to escape form the world by its very nature, it must be able to stand back from the world by its own efforts. In a word, it must be free. Thus the thesis of irreality has delivered us the possibility of negation as its condition. (Sartre 2004:184)

So, to imagine, we need to be willing to be intimate with the void - with emptiness and erasure. Sartre argues that it is in this moment of standing back from the world and imagining, constructing things as they are not, that we manifest our ultimate freedom.

> We can imagine the world or any part of it being different from the way it is. This ability is necessary to motivate changing the world. We can imagine it, moreover, as being different in any number of ways, and so can present ourselves with any number of ways that we might try to mould it. We are therefore not compelled to live in the world as we find it. We can and do act to change it, and this involves imagination. (Sartre 2004: xxvi)

Teaching with an awareness of the void was a shift that occurred because of my own personal obsession with death and emptiness that was emphasised by the insistent violence in South Africa. The broad context of the political environment was one that was, at the outset, undergoing a revolution, and one that continued, through economic inequalities and lack of access to resources, to be a landscape within which questions around individual agency and imagination were crucial to notions of social change. This seemed to impact

on the focus of my teaching and brought to the fore exercises that stimulated the imagination and the imagination's relationship to freedom. (See Appendix B: 6)

SECTION TWO: RESPONDING TO RUPTURE AND IMMOBILITY

1. DEEPENING THE PEDAGOGY: TRANSFORMATION

Violence ruptures connections within the body itself, between ourselves and others and ourselves and the world. I argue that the teaching of physical transformation as per Lecoq, and later myself, is one of the ways in which the physical pedagogy responds to the rupturing effects of violence. To engage with physical transformation is to engage with possibility and therefore liberation; to unsettle fixities as one reality can shift into another; and to participate in the possibility of imaginative, empathetic leaps between people. My attention to transformation continued Lecoq's tradition but with a more extensive focus as a result of my continued entrenchment in a violent society, the violence of which has in more recent time escalated into a global assault to include the body of the world. Contemporary globalization involves an extension of the boundaries of what can be considered as my context.

Before I talk about the ways in which Lecoq's work on transformation has been altered by the needs of my local context and the filter of my own obsessions and personality, I need to look at the pedagogical moment of Lecoq's neutral mask and the pressure that the political and philosophical environment of South Africa exerted on it.

1.1 Neutral Mask and Refraction

Refraction, in optics, is a phenomenon that occurs when a light wave enters a new medium and the speed of light - of that new medium- is different from that of the original medium. It causes the light waves to change speed and bend. So if you put a straight stick from the transparent medium of air into another transparent medium – water - it will appear, because of the change in light waves, to bend towards the line perpendicular to the surface separating the two mediums (Reed 2009:Online).

The neutral mask was one such 'light wave' that, in entering the new medium of South Africa, was obliged to 'bend'. The work that I continued with the neutral bears a clear resemblance to the way I was taught the neutral mask at Lecoq but its immersion in the new medium of South Africa, its change of 'speed', caused the pedagogy to bend in two distinct ways.

Firstly, the new medium of South Africa - and new time - bent the teaching towards focusing on how the neutral reveals, paradoxically, that all bodies are different - 'all the little differences that separate one performer from another' (Lecoq 2000:41) rather than 'what belongs to everyone' (Lecoq 2000:41).

Secondly, the post-colonial and particularly apartheid and post-apartheid contexts would not tolerate a European featured mask - 'a perfectly balanced mask' (Lecoq 2000:36) bearing the name of the neutral and excluding through physical referencing the majority of the students in my class - to be used as a tool in a supposedly liberating pedagogy. The mask erased traces of certain kinds of faces in favour of other characteristics making it ideologically undesirable as a teaching tool that could be accessed by everyone in the class. It is the form of the mask, which in so clearly representing a predominantly European (with a touch of the Japanese) identity, makes wearing it in South Africa as a teaching tool problematic. Also problematic were the kind of assumptions that Lecoq makes about the mask: 'It unites us as living things and we can all see ourselves in it' (Lecoq 2006:105). This 'all' obviously and thoughtlessly excludes so many kinds of faces and people, revealing clearly the myth of commonality, and its accompanying blindness.

Recognizing, though, the importance of the theory behind the neutral mask: the stripping away of habits, the sense of awakeness and openness to the world (*'disponibilité'*), the confidence to be present without back story, the sense of the mask as being a gateway state to the encounter with the natural environment, I decided to throw away the mask and simply teach the neutral body - to refract the neutral. In the process I lose the imposition of an inappropriate mask, the tendency towards notions of 'truth' and 'the real' (Murray 2003 76). I also lose, more unfortunately, the way the mask focuses the body as well as the heightened silence that comes from putting on a mask through the initiation of a more stylized form of performance. I still gain the way the neutral body tempts the performer towards releasing often unconscious, habitual story and inhibiting social patterning located in the body (Murray 2003:73), and the other qualities mentioned above.

This rejection of the mask was not immediate. In the beginning, in apartheid South Africa, notions of the commonality of human experience were seductive - South Africa seemed to need ideologies that could connect rather than divide people. So my understanding of the problematic consequences of 'the common gesture' have emerged more progressively over the years of my own teaching, as has my understanding of the kind of fascism that 'bogus' (Crowley 2002:477) universality imposes. Leaving the old humanism dead and buried my teaching has moved toward an understanding, similar to that of Antelme, and as a result of engaging with diversity, of a sense of belonging to a human community that does not assimilate difference but that finds a bond in a residue that is fragile and tenuous (Crowley 2002:477). Significantly, it is a bond that is exposed as a consequence of violence.

In my teaching the neutral body functions, as did Lecoq's neutral mask, as a gateway to an encounter with the natural ecologies of the world and later the world of matter. By wiping the slate clean as it were, with the body in a state 'of freedom to receive' (Lecoq 2000:38), it invites an exploration of a somatic relationship with the world and its matter. This is a relationship that is, as far as possible, untainted and uninformed by knowledge, emotion, anticipation or experience (Murray 2003:73) and, I would add, intention.

Lecoq's journey in the mask starts with an encounter with the world – waking up for the first time encountering mountains, deserts, seas etc. Then he moves on to the encounter with those natural elements in

extremis (for example floods and earthquakes). This leads to what he calls 'identification with the natural world' or rather 'playing at identification' (Lecoq 2000:42) and finally 'transposing'. Transposing involves the absence of the mask and can happen from two possible directions: either from the element to the human or from the human to the natural element giving a character, for example animal characteristics at a particular moment of action.

I start the exploration of the neutral body by locating it within the seven levels of tension (See Appendix B: Footnote 34) and then move through a very similar set of exercises as outlined above, emphasizing the identification with the natural world but all without the mask. The 'identification' involves eliminating the separation that exists between the subject and the world. Many of the exercises and instructions are similar to Lecoq's but I have systematised the process, by concretising four stages (see Appendix B: 7) in order that the student has a clear formula of approach to apply to any task. These stages were not clearly outlined for me as a student at the Lecoq School (perhaps, admittedly, as a result of slippages related to translation) but I make them transparent in my teaching and they form part of the 'contractions' that I write about later in this chapter.

By following this formula, everything in the world outside of the individual - the natural world, other people, the world of objects and the world of matter - becomes the teacher, respected and attended to as a source of information. Lecoq would often retort that the school was not inside the walls of the gymnasium where he taught but in fact in the streets and the world beyond.

1.2 Towards a Theory of Transformation

> If I mime the sea, it is not about drawing waves in space with my hands to make it understood that it is the sea, but about grasping the various movements into my own body; feeling the most secret rhythms to make the sea come to life in me and, little by little, to become the sea. Next I discover those rhythms emotionally belong to me; sensations, sentiments, and ideas appear. I play it again, on a second level, and express the forces in it by giving movements more precise shape: I choose and transpose, my physical impressions. I create another sea – the sea played with this 'extra' that belongs to me and which defines my style. (Lecoq 2006:69)

I have chosen to quote this in full because it very clearly illustrates this sense that was inculcated at the school of the value of the encounter between the human subject and the world, as well as highlighting the individuality of nuance and agency that is generated through a creative response to that world. For me, this sense of connectivity fulfilled a need to understand that, as a human being, I was part of a much more complex creative narrative with which I could ally myself by rethreading the connection through observation and awe. If the sea can come to life in me then so can everything and everyone else in the world outside my own subjective self. Like the Mobius strip, there is a kind of folding in and out of the outside world in the human body itself.

This meeting of the human body and nature described above occurs in a way that is importantly not dominated by the centrality of the human text, of the 'ego as the ultimate subject for and of representation'

(Courtine cited in Lepeki 2006:11). The human subject is in the landscape, but only part of it, and is not the only determining activating force. This notion might seem to be in contradiction to the stress that I place in my teaching on the empowerment of the individual subject. I maintain however that this subjectivity needs to be tempered and balanced by this awareness of how the external world folds in and out of the human body in an equitable and reciprocal manner.

The openness to the world, on which transformation is predicated, is important as it counteracts a particular subjectification that Lepecki suggests is where subjectivity in modernity has led us (Lepecki 2006:10). This subjectification 'locks subjectivity within an experience of being severed from the world' (Lepecki 2006:10). Subjectivity, he suggests, can lead to a kind of modernist splitting off from the world. Teresa Brennan also insists that this splitting off, this notion of independence, is part of the modern process of subjectification which she calls a 'foundational fantasy' (Brennan 2000:1-40).

> It is a fantasy which accords certain attributes to the subject, and dispossesses the other of them as and by the process that makes the other into an object, a surrounds (as Heidegger might say), an absent background against which it is present. (Brennan 2000:36)

Lepecki argues that this fantasy that makes the other into an object, placed into an absent background, is one that needs to:

> … reproduce itself at all costs in order to keep in place the ecological and effective plundering that characterizes the modes of production unleashed by early capitalism and exacerbated in their paroxysim in our neoimperial contemporaneity. (Lepecki 2006:11)

As Lepecki suggests, this splitting off can have disastrous consequences. It opens the door to a particular kind of relationship to the natural ecologies of the world that is dogged by excessive self-serving consumerism by means of which the human being's destructive relationship to the natural ecologies can be easily justified.

Although Martin Buber's work has recently become less visible than during the wave of popularity that it achieved from the 1950s to the 1970s, his interest in the question of 'wholeness' and his lived sense of the whole (which he has in common with the phenomenologists) has bearing on this study. It develops the discussion in a meaningful away around the shift in relationship of the subject to others and the world (or whole) that is suggested by Lecoq's procedures of transformation. It helps me clarify the impulse to validate the transformation process as a way of balancing the possible dangers of excessive focus on and empowerment of the body as subject.

Martin Buber separates out two ways in which the 'I' or subject can enter into relation with the world. According to his philosophical work 'I and Thou', the two attitudes are 'I-Thou' - sometimes translated as 'I-You' (see Walter Kaufman's translation in Buber 1970:18) - and 'I-It'. The determining factor in the relationship is not the object with which/whom the 'I' comes into contact with, but the nature of the relationship itself (Friedman 1954:268). 'The basic word "I- Thou" can only be spoken with one's whole

being. The basic word "I-It" can never be spoken with one's whole being' (Buber 1970:54). Friedman, one of the leading scholars of Buber's work in the 1950s (Charme 1977:161), writes that the 'I-Thou' relation is '[c]haracterized by mutuality, directness, presentness, intensity and ineffability' (Friedman 1954:268). What is interesting for the physical theatre performer is that this mutual, direct, present engagement is something that can happen not only with human beings but with animals and in fact all matter. 'But it can also happen, if will and grace are joined, that as I contemplate the tree I am drawn into a relation, and the tree ceases to be an It' (Buber 1970:58):

> The tree is no impression, no play of my imagination, no aspect of a mood; it confronts me bodily and has to deal with me as I must deal with it – only differently. One should not try to dilute the meaning of the relation: relation is reciprocity. (Buber 1970:58)

This quote has remarkable resemblance to the process that Lecoq described above where the sea is taken into one's own body and there is a reciprocal meaningful interchange that happens between the subject and the sea.

The 'I –It' relationship on the other hand involves no reciprocity or mutuality and takes place within a subject and not in the mutually relational space between him/her and the world - 'the typical subject-object relationship' (Friedman 1954:268). The 'It' has significance only in relation to the 'I' and not for itself.

Global pillaging of natural resources along with the presence of the 'other'[23] implied by global migrancy, suggests a need to teach empowering the individual and raising levels of agency simultaneously with a theory of transformation that respects others and the world outside the subject. Physical transformation involves a readiness to accept a complicity that the body has with all matter and a belief in the possibility of that interactive flow. Rather than an 'I- it' relationship where the human is the subject and the rest of the world - animals, the landscape, nature, objects and other human beings - merely objects sublimated to the needs of the subject, physical transformation is predicated on and allows the 'I-Thou' relationship to develop to it creative conclusions.

2. CHANGING THE PEDAGOGY: INNOVATION AND LATERAL LEAPS

What follows are the developments that I made to Lecoq's pedagogy that I argue respond to aspects of immobility and rupture in the mechanical workings of the body imposed by the particular nature of the South African context.

The climate of violence has unfortunately remained unchanged in South Africa for the past twenty-five years. Added to the attendant problems of a contemporary body, this continued immersion in a violent

[23] Chambers refers to the emblem of the stranger (Chambers 1994:6).

society impacted on the levels of physical tension in the bodies of students. Tension causes the body to be unable to release to gravity, reduces the ease of mobility, and in most extreme cases, stops motion altogether: making it impossible to isolate different parts of the body and to move them separately from others; impacting on the basic level of articulateness of the body; and impeding the flow both within the body and through space. Looking at the bodies I had, and continue to see in front of me in Johannesburg and in Cape Town, it did not seem that I could proceed without, at the start, addressing levels of physical tension. The consciousness of this tension created a crisis in that it provided a very clear challenge to the received teaching.

For Lecoq very little necessitated that he take into account the need to address levels of physical tension and if there was a need he seemed to have ignored it. There was very little preparation work at the beginning of a class readying the body to work, let alone releasing tension in order to do so. Lecoq was openly disparaging about relaxation techniques reducing them to strategies that simply made the actor feel good in the body (Lecoq 2000:69). Lecoq also assumed that amongst the students at his school there was a level playing field with regard to status, opportunity, history and culture. Because of the on-going violence, prejudice, the history of colonialism and its accompanying oppressions, that was an assumption that I could not make in South Africa.

Much of the tension was created by what I perceived to be a lack of trust: lack of trust that the world was a place that could safely contain a body, lack of trust in the other, lack of trust in the future, lack of trust in language, lack of trust in the ability of a body to protect itself, lack of trust in the good intentions of a teacher – I could go on and on. This distrust is not only a legacy of apartheid, but of a deep history where 'otherness' has systematically been negotiated through violence and prejudice. It is a distrust that is perpetuated by the lack of delivery of government structures to support and sustain the majority of South Africans. Trust, or the lack of it, lay at the root of the experience of physical tension and became a necessary behaviour to address in my teaching. I do not mean that I embarked upon some deep psychological conversation with my students - for which I am patently unqualified - nor was I unaware of how certain cultural practices, embedded in bodies in the form of, for example: ritual dance and performance, mitigated against levels of tension. I attempted to address the issue of trust, where it was evident, in its physical form and in the way that the bodies related to others in the teaching space. This was not how Lecoq saw it: 'Exercises in group dynamics – e.g. holding hands before the beginning of a performance– are very nice and helpful for the group. But not for a company of professional actors' (Lecoq 2000:69). The strategies that I employed were more complex and multi-layered than holding hands but the intention was to deal with, engage, and if need be, change the dynamics within a group to allow whatever degree of trust was possible, to occur.

At the outset, I wasn't sure quite how to proceed beyond the exercises that I had learnt during my four years at the University of Cape Town Drama School in voice class. I had no clue how to engage with the complexity of tension and trust and their manifestation in the physical body. In the beginning, and over the years that followed, I tried to explore various strategies. Some of them came from actively seeking out

practitioners who were teaching the body -whose exercises I borrowed, developed and amplified, to suit my own needs- and some of them came from chance encounters, by bumping into a methodology that could shift my understanding and the way I taught.

2.1 Alfred Hinkel and Weight

Evolution or change does not necessarily occur in a linear fashion with a direct reference to its source. My encounter with Alfred Hinkel was one of the Bergsonian 'explosions' mentioned in Part Two (Pearson 1999:44) that altered the pedagogy. At the Market Theatre Laboratory in Johannesburg (See Appendix A), in 1986, Alfred Hinkel - the then artistic director of Jazzart Dance Theatre (See Appendix A) - did a weekend workshop with a group of freelance actors and dancers that included me. That workshop changed my way of understanding the performer's body – accepting the weight of my own identity as a cultural, historical, gendered body in the space and resting in it. The workshop was instrumental in leading me to understand that releasing tension and claiming weight was inextricably tied up with accepting the particularity of human identity and multiplicity in human experience.

I had worked with Hinkel when he was teaching for Val Steyn's Jazzart in Cape Town but that was before he had himself bumped into the work of Matthias Alexander (another Bergsonian 'explosion') and had started to develop a system of dance training working in the chair. Hinkel's teaching is very caught up in freeing dancers from a particular kind of oppression that he had experienced associated with classical ballet and classical ballet training: hierarchical, prescriptive and alienating in its pressure towards a conforming body (Hinkel 2009). The work in the chair - associated with the Alexander technique - allowed him to 'access exercises that would have been impossible to do at the bar' (Hinkel 2009).

The workshop included exercises with the chair and on the floor working with the natural pathways of the body – the latter approach he explains was developed from his work with Jeanette Ginslov – and were both strategies that allowed him to train the body by focusing on structural commonalities in the human body that bypassed what he called cultural body practice.

> I went to the source, which was the human body. The other stuff is tainted with cultural body practice. There is such a thing as a cultural body. There is a particular way that Jews move because they are Jewish. It's not a gene thing. It's not a DNA thing. It's a cultural practice thing. There is a way that Xhosa move. The only way to undermine all that cultural practice was to go to the core, which was the basic human structure. (Hinkel 2009)

This possibility of 'going to the core' is a debatable outcome, particularly within the postmodern frame that tends to challenge notions of essences and origins. It is also an unproved, flagrantly racist statement. But it seems to have provided a dialogical flow that interested Hinkel particularly in relation to African dance. The conversation between that which is common and that which is individual is an aspect of African dance that Hinkel acknowledges is an important source of inspiration in his work. Working with Balu Searle on

Abamanyani he came onto contact with Sonwaba Masepe who exposed him to both 'the enormous unity in African dance' and diversity, 'but when asked to teach the steps each individual would teach it in a different way' (Hinkel 2009). The particularity and shape of the individual's body would change and shape the dance. For Hinkel, then, a major ingredient of the dance becomes the individual's body – the texture, shape, and muscular structure - that allows for and causes the individuation of the movement.

This relationship of what is common and what is different in the human body is part of the contradiction that sit at the heart of Lecoq's practice – 'I have been accused of cloning students with the neutral mask. But the urgency of difference appears only in that moment when we strive to be like others and when we can never actually be like another' (Lecoq 1999: DVD). Simon McBurney attributes the proliferation of diverse creative identities at the point of leaving the school to this understanding of how the neutral makes us aware of how we are particular: 'We try to get to the neutral but it makes us clear who we are which we develop further when we leave the school' (McBurney cited in Lecoq 1999 DVD).

Working with weight was the other personally revolutionary notion that I encountered in his workshop. Having also spent many years, as a young child, at the bar in a pink tutu learning to be light and thin, the workshop shocked me into an acceptance of my own weight – physical and emotional - in the space and the world. Weight in physics is described as the gravitational force that is exerted on the body (Dictionary.com nd: Online). Working with the weight of the individual body seemed important in relation to training the body for performance for three reasons:

1. As weight is related to the gravitational pull it very obviously asserts a connection with, and to, the world that we are powerless to avoid. The more sense that the body has of being connected to the ground – feet firmly planted - the more 'the space between the bodies comes alive' (Hinkel 2009). Hinkel refers to how the body connected to the floor is, then, also connecting and enlivening the relationship with the world around it..

2. To allow the self to experience its own weight is to experience something real about the self. To refuse weight – in the classical ballet tradition and some contemporary dance forms – is to claim an idea of lightness that alienates one from the real matter of our bodies. To encounter one's own weight is to engage with the space one occupies and the nature of one's own concrete physical being. Denying weight can be alternatively seen as an aesthetic choice to promote a sense of battling and winning against the odds of being pulled down, of the triumph over pedestrian living.

3. Emotional weight is connected to this sense of the reality of physical weight. The more real you are, the more emotional weight/presence you have in the space. Laban's notion of weight as an effort quality, that reflects an inner volition (Laban 1974:10) represents weight not just as something that is physical but that, also, reflects a state of mind.

The encounters with weight and the natural pathways of the body, that suggested a common way of moving, paradoxically gave rise to a sense of how bodies are in fact different. Contact improvisation was a way of developing this sense of weight in relation to other bodies. Hinkel worked with contact improvisation in the workshop and it gave me a starting point from which to address a comfort and procedure of developing not just the trusting body but trusting bodies.

Contact improvisation was first developed in America by Steve Paxton in 1972. It arose from experiments with groups of students and colleagues where partners were giving and taking weight in an improvisational context (Novack 1988:104). It is a practice that has spread all over the world and been influenced by the particular context of dance in different places. Contact improvisation involves a lot of touching, leaning, experiencing the weight of one's body against the floor and against another person: 'the partners in the duet touch each other a lot, and it is through touching that the information about each other's movement is transmitted. They touch the floor, and there is an emphasis on a constant awareness of gravity' (Paxton 1975:40).

The relationship with Jazzart has also been responsible for a significant development in my teaching, which affects the principles of Lecoq's pedagogy and changes it. As a result of the intimate working relationship with a dance company I became interested in the notion of the development of physical language that grows out of the emotional and intellectual territory of a particular exploration of a subject or theme. The physical language seemed to me to be a set of restrictions or invitations that were particular to that theme. For Lecoq the movement language remained to a certain extent '*quotidian*'[24] and did not develop into a structure of movements that were different from those one could recognize as having roots in the daily movement of life.

2.2 Feldenkrais and Self Help

The other major incorporation, in regard to this issue of trust and release, was the work of Moshe Feldenkrais. I was looking for strategies beyond Hinkel's rolling to and on the floor, strategies that could be led by the students themselves and were not dependent on a corrective from the external eye of the teacher. The Alexander technique seemed to me to be dependent on a skilled practitioner to gently adjust and shift perception of the body in space. By chance, I found Moshe Feldenkrais's, *Awareness Through Movement: Health Exercises for personal growth* (1972). In his introduction he explains how self-education and self-help are the only processes of education that are, firstly, available to all and secondly, completely within the individual's own power. In the book are a series of twelve exercises focusing on repetitive actions that work with gravity and breath and within a methodology of awareness as opposed to consciousness (Feldenkrais

[24] Daily

1972:50). I did them all, and the impact on the ability to release parts of my body – head and neck, lower spine – was so profound that they have been incorporated into my teaching ever since.

Understanding that 'listening' to one's own body, to the space and the bodies of others was a pre-requisite to be able to trust one's own body, space and the other. I borrowed from Feldenkrais and introduced the 'body check' as a continuous mode of self-reflection in the classes. Feldenkrais calls this 'scanning the body' (1972: 91). The body check is a moment of reflection in stillness that calculates how the body feels particularly in response and consequent to action. I will ask the students to do a body check at the beginning of the class that involves silently answering a series of question that require them to build up a mental picture of how their body is placed in relation to the floor and the space around them. We will do the same body check after various exercises – running, swinging, leaning etc. in order to measure the changes that have occurred as a result of the particular actions that they have just performed in space. This body check does two things: it encourages an ability to listen to the individual's own body and it teaches the notion that action has consequence. This emphasis on the consequence of action is a deliberate strategy to initiate a very practical understanding of how the body and therefore the individual can, through action, make changes within the body and within the space/world. In Feldenkrais, though, these shifts are linked to a notion of perfection particularly in relation to the self- image – a kind of Nietzschian idealism - that is potentially oppressive and impossible to attain (Hall 2011:np). For me, the shifts are about identifying the particularity of each individual body's narrative in regard to action, rather than being measured against some kind of perfect self that is still yet to be attained. The empowered ability of the individual to affect his/her own transformation was a good fit with my own objectives.

2.3 Play and Release

For Lecoq, embodied play was crucial in two ways. It was the central impulse that allowed for the generation of new work – improvisation – and secondly, the state of play was a necessary condition for being a successful actor (Lecoq 2000:65). In Lecoq's development of the actor-player, play is a complex notion lying at the heart of his vision of theatre and acting. Play includes dimensions of making the most of a theatrical moment (Murray 2003:67), shifting the rules so possibilities multiply (Etchells cited in Murray 2003:67), and finding play through the dynamic distance created between an actor and the character s/he is portraying: 'If character becomes identical with personality there is no play' (Lecoq 2000:61). As Murray points out, the pleasure of childhood play - imaginative play and games - lies at the base of Lecoq's emphasis on play but the approach is much more complex (Murray 2003:67).

Lecoq's notion of play is one of the aspects of the import that found purchase in my teaching but I needed to incorporate another aspect of play at a more foundational stage and in a slightly different way. I explored play, as in the playing of childhood and other games, because it seemed to offer certain values in regard to allowing participants to release, listen, and trust particularly at the beginning stages. Again the inclusion of games came by chance. As a way of introducing people in a group who didn't know each other I

asked them to describe and then play a game together that they remembered from their childhood. I observed the release of tension, and the pleasure that was experienced, which seemed to change the atmosphere in the room and level the playing field. I started to explore other practitioners who were using games in different ways in the training of actors. Clive Barker's (1997), *Theatre Games,* and later Augusto Boal's (1992), *Games For Actors and Non Actors,* have provided many exercises as well as the inspiration for the development of others.

Many of the play theorists do not make a clear distinction between play and games (Denzin 1975:460) which Denzin finds confusing - as do I - but still there is much in the analysis of the definitions by Caillois, Piaget and Huizinga that are useful in understanding what purpose games could serve in the teaching space. Games theorists – Callois (1961), Huizinga (1970), and Piaget (1962) - see play as a way of creating the interactional experiences on which socialization is built (Denzin 1975:474). I used games to 'socialize' participants into participating in the behaviours that I needed in order to proceed with the teaching: an ability to listen, trust, and respond to bodies and space, and physical release.

> By learning to play, young children learn what elements make up place, they learn to attach different meanings and interpretations to self, other and object … they learn how to form, break and challenge social relationship, how to measure time and its passage … they are seen as acquiring the skills requisite for future moments of focused interaction…. [P]laying games gives child players the interactional experience of taking one another's perspectives in concrete focused interpersonal exchanges. (Denzin 1975:474)

There are four points in this quote that I want to extract in order to relate them to the learning that occurs in the use of games in the training of the physical theatre performer. The games I use teach about:

1. Space;
2. Other bodies;
3. How to focus; and
4. They orientate players towards the notion of diversity.

Firstly, the games re-orientate participants' bodies in space and in relation to other bodies in that space. I use games from all the different classification of games as defined by Caillois: games of competition, games of chance, of simulation and vertigo (Callois 1961:36). I play 'Filling the gaps' – a walking and running game (see Appendix B: 8.1.1) - the outcome of which is the orientation of the bodies in space and responsiveness to other bodies.[25] From these walking/running games I have developed more complex games that challenge the bodies to an even greater awareness /'awakeness' in particular, in relation to the other bodies. Trust games (Appendix B: 8.5.2) also allow the students to explore their own levels of comfort and discomfort

[25] It also has the effect of releasing the bodies to gravity so that at the end of a running walking game the participants bodies are more connected to the floor, they move more freely with more flow and their arms swing more easily.

with other people's bodies, developing experience in the classroom that can potentially change habitual responses in relation to the trust of oneself and others. All the games teach skills around the ability to focus. The often competitive or risk element built into the games insists on intense focused attention. The games also teach diversity – no two players play the same. Games are often structured so that the diverse and multiple reactions of one partner negotiating another body encourages the notion of other perspectives, other ways of playing the game, diverse strategies around attack and defence.

And, finally, one of the most important things about play is that it generates pleasure as a group, which impacts on the release of tension and creating trust. In 2010 I worked with a group of refugee women from the Whole World Women Association in Cape Town who wanted to create performance around their experience for world refugee day. They were diverse in every possible way – age, language, culture, size, - except for their experience as foreigners in South Africa. I wondered how I was going to move them, some of them fully shrouded, others it seemed permanently glued to their seats and reluctant to stand. We started with playing games from childhood. Clapping games -silly games - and even, finally, gentle running games. There was an immense amount of laughter and forgetting. The comments after revealed how the play had managed to create an island, a holiday space, where they were able to drop their guard, to relax and enjoy their bodies moving, to experience each other's company and the space in a way that was regenerative - both as a moment of forgetting of the trauma of their relocation and a reminder of a state of play relating to the joy and carefreeness associated with childhood. Play determined a space in which who they are as human beings could be defined by their own imagination as opposed to being defined by others as victims of violence or 'makwerekwere'[26].

SECTION THREE: REFORMULATIONS

1. MODIFYING THE APPLICATION: CONTRACTION

Reformulations in the application of pedagogy occurred not only as a result of the difference in levels and the intensification of violence and racism in South Africa, but also as a result of other facts – the ages of my students, the length of the training courses, the requirements of the particular institution and because of language.

[26] A derogatory slang word for foreigners; usually referring to illegal immigrants.

1.1. Duration, Age and Language

Up until 2008, when Magnet Theatre started its own training programme, all my teaching had been in the service of one or other training institution, fitting in to various degrees with the mandates, philosophical, and time structures of larger organizations of which I was only a part. The institutions ranged from university structures (Wits University, UCT), to less permanent organisations such as the Community Arts Project which became AMAC, to more ad hoc interventions in physical theatre for projects that included the Market Theatre Laboratory, the National Schools Festival and the People's Space (See Appendix A). This meant that I was trying to meaningfully apply what I knew within parameters that were defined by someone else or some other organization and, to meet those objectives, the strictness of which ranged and depended on the varying levels of sophistication of the particular organization. Although there were obvious synergies in terms of overall objectives, subtle shifts took place in my teaching as a result. One of the major modifications resulted from the shift in duration. Even now, with my own training program at Magnet Theatre, the teaching time is defined by other demands created by minimal staffing, administrative needs, the volatility of funding structures within the country, and the consequent urgencies of financially maintaining the program. In contrast, Lecoq taught a consistent group of students over a period of one year and then a more select group over two years. Time allocated to the various components of the course was determined solely by him and by his pedagogical agenda.

My shifts in duration were rarely of an extended nature. The imperative usually was to impart something significant over a short period of time. As a teacher this has often been frustrating and has seemed to preclude a more profound process-orientated exploration towards development. Alfred Hinkel, after teaching a one-week module on choreography with the Magnet Theatre trainees in 2010, remarked in reference to the structure of teaching at Jazzart Dance Theatre: 'I'd forgotten what a luxury it was to have three years to teach dancers. Here something has had to happen in a week' (Hinkel 2010). But the contraction in time-frames has offered interesting challenges and ultimately opportunities that have developed my teaching in a particular direction.

There seemed to be contradictory impulses inherent in the need to achieve something in a short space of time and the desire to create a space that was free of any kind of 'end gaining' and open to genuine exploration. I borrow the term 'end gaining' from Matthias Alexander's teaching where he refers to the problematic procedure of learning that places emphasis, rather than on the process of attaining a goal, on the goal itself (Gelb 1987:80). If learning is a process whereby we unlearn old habits and unleash new possibilities, 'end gaining' simply causes 'the muscles that habitually perform an act…to be automatically… activated' (Gelb 1987:80). Young people are particularly susceptible to 'end gaining': the school system stresses results - achieving in exams - and they are often caught up in the need to please others including their peers, teachers and other significant adults. The challenges related to the difficulties of engaging in a process that involved genuine learning in a contracted and strictly defined time-frame impacted on the kind of relationship that I could establish with the participants.

The implication of a more process-orientated learning is that it often places an emphasis on the all-knowing leadership of the teacher: the learner who doesn't know surrenders to a process that is guided by a teacher who knows. The defined and contracted time frames that disallowed a more process-orientated approach to teaching also precluded the development of a particular kind of guru teacher-student relationship, and allowed me to develop one that was more egalitarian and transparent. The compromise to process was a gain to learner independence.

The ages of the people I was teaching also played an important part in the choices that I made as a teacher. Lecoq had, and the school still continues to have, strict entrance criteria in regard to age and experience. The minimum age for consideration is still twenty-one and Lecoq insisted that applicants have at least some performance experience and/or undergraduate degree. I, on the other hand, have been teaching young people mostly under the age of twenty-one in the University structures, school programmes, and the Community Groups Intervention. It is only in recent years on the Magnet Theatre training programme that I have been in the position to teach more mature students in their late twenties. This has impacted on the necessity to make modifications around the abstract nature and sometimes more obscure aspects of the pedagogy.

Teaching mostly second-language English speakers also impacted on the way I taught. I teach in English, a language that has always been considered to be a preferential medium of instruction in South African schools (over Afrikaans for example) but that still carries with it the shadow of the history of European colonial impositions. As Mazrui points out (1993), the relationship to European languages carries within it the seeds of cultural alienation. Accepting that to speak in another language requires, to a certain extent, an understanding and acquisition of a certain set of cultural underpinnings, when that language is also associated with the oppressor, '"the world view" that it implicitly expresses is often accepted as more valid than one's own' (1993:355). In the classes at Lecoq the task was set in the medium of French and was swiftly converted in whispers into a multitude of languages from all over the globe, North and South. The complicated difference between allowing moments of translation in South Africa, compared to in the converted gymnasium in Paris, was that many of the language groups gathered at the school in Paris did not have the 'colonial or neo colonial relations of domination that could "inferiorise"' (Mazrui 1993:359) their own language, culture and identity in regard to the French people and the French language. In the ad hoc teaching venues in South Africa, teaching in English carried with it the danger of infantilizing the participants where, in their minds, acknowledging non-understanding through the act of translation could be an admission of a perceived inferiority.

Fanon himself suggests a way out of this polarised dialectic in regard to the meeting of these two languages: he rejects the notion that language is a reservoir of culture and sees it rather as capital. The 'mastery of language' affords the individual 'remarkable power' (Fanon in Mazrui 1993:360). It is within the context of understanding language in this way that the mastery of the language in which I was teaching did not automatically need to lead to an 'impoverishing identification with the occupier' (Fanon in Mazrui 1993:361); that it could become in itself part of the struggle for liberation - that I could proceed.

1.2 Unit Standards

This modification process set in motion by duration, age, and language was helped along its way by the introduction at the University of the need to conform to the South African Qualifications Authority.

> The South African Qualifications Authority (SAQA) Act (Act NO. 58 of 1995) introduced a new philosophy for the regulation of qualifications in education and training. This act makes provision for the establishment of a National Qualifications Framework (NQF) to serve as an integrated national framework with the purpose of relating all qualifications to one another in a single framework of standards. (Fourie 1999:283)

SAQA wanted to introduce unit standards and to be able to apply a consistency of unit standards to anyone who was studying acting across the country. The University of Cape Town argued for a standards to be determined at the point of exit, and not at the point of the individual teaching unit, which would allow some freedom of approach. The implication for me, as part of the academic staff at the Drama School at UCT, was that I had to establish clear outcomes, goals and examination criteria for every course that I taught. I had to align my teaching with very concrete deliverables that could be assessed and would be comparable to points of exit on movement courses at other institutions of theatre training at the University level. This was often completely contradictory to the conception of learning as a process that is, at times, arbitrary and mysterious, and defies definition. Even though I found it extremely problematic to have such concrete outcomes imposed - particularly as I believe that teaching the body is about the individual and, as such, avoided imposing universal generalized outcomes into which I would have to squeeze my students' progress - it did force me to step back and to get a bird's eye view of the trajectory of my, and Lecoq's, process. It was sometimes distasteful that the clarity and definition occurred at the expense of a reductionism and dubious simplicity.

1.3 Contraction: Tools and Maps

In response to these issues of time, age, language, and institutional demands I have been engaged, over the years, with developing strategies of contraction. The process has been one of trying to distil tangible, extractible principles from what I have learned without losing the aspects of the teaching that I had found most valuable. I have had to, reluctantly, wean myself off aspects of the mystical poetic landscape that Lecoq's pedagogy was embedded in and that, also, belonged to the improvisation process experienced with Mavis Taylor in the Ping Pong Palace at UCT. I have attempted to systematize pedagogy in a way that could be digested in shorter spaces of time, by younger people, and second language English speakers.

This process involved the development of 'tools' and 'maps'. The tools are basic principles or approaches to understanding of the movement of the world and the movement of the body. They are based

on Lecoq's teaching but are more clearly formulated in response to the needs of my own context. The maps are sets of descriptions setting out the rules and exclusions of particular physical theatre styles.

There are five 'tools' that are interlocked and define the way in which participants can analyse how the body makes meaning in the world, and how the world that moves describes itself (see Appendix B: 9.2). These tools can be used to analyse how the invisible world is made visible - both the interior world of feeling, impulse, objectives, age, history and relationship and the exterior world of place, time, season and relationship. They function in two ways: they form a base for understanding how movement 'talks' in the world but they also form the base of a technical framework of how to work, activate, and transform the body. It is a frame of my own in which I located many of Lecoq's exercises. As my teaching has progressed these tools have developed to the point where I find it impossible to proceed without grounding the classes in these foundational exercises.

The maps are a way of defining the architecture of, for example, the physical theatre styles that I was teaching in a very concrete way (see Appendix B: 4 and B: 9.1). Lecoq set physical exercises through which we could discover the rules of a particular style through trial and error. We were being taught blind, as it were, dependent on Lecoq to orientate us, but also, paradoxically, his approach allowed the opportunity to discover through doing and failing and not knowing where we were going. But Lecoq was the compass. I developed a list of descriptions that helped to define the kind of territory in which each style lived. The list acts as a guide-book for the student so s/he is not totally dependent on my presence in the development of the style.

CONCLUSION

Much of Lecoq's practice was imported and applied because it fulfilled particular perceived needs in relation to my own teaching context. The bracketed sections refer to Lecoq's practice:

- The need to affirm the possibilities of change and transformation both politically, personally and creatively (*tout bouge*);
- The perceived need to acknowledge the body as the primary site of violence and an entity that is threatened (place the living body at the centre of the theatre and, therefore, the teaching);
- The need to offer a strategy of creating something from nothing and triumphing over the emptiness of the void, space, and death (embodied play as a creative, liberatory tool);
- The need to create spaces for the imagination to operate both as an artistic and life skill (play as a way of engaging the imagination and the body in the generation of product);

- The need to temper the emphasis on the empowerment of the individual subject with a sense of connectivity to the world and the need to provide tactics for transformation (impulses for transformation - the elements, matter, animals etc.);
- A need to build physical strength and discipline both as a physical and psychological strategy for empowerment (acrobatics and twenty movements[27]);
- A need to understand the details and specificity of place as a starting point for the creation of theatre (place and event - one of the first *auto-cours* themes);
- A need to provide a scientific analytical approach to how the world moves – knowledge as empowerment (analysis of movement);
- A need to provide a distillation of an accessible methodology of making the invisible visible and the need to understand and practice the notion of a 'skill' (twenty movements and principles of mime – pushing pulling, resistance and oppositions, contact release, imagination);
- The need to create democratic 'teacher–independent' structures for creation (*auto-cours*).

It is clear, from the above, that there were many aspects that found purchase in the new environment but it is important to note that the process was selective as there were often elements of the same practice that were not an appropriate fit (for example: the democratic process of Lecoq's *auto-cours* was tempered by his overarching authority). My task was to respond, within the context of my own moment of teaching, and emphasise those aspects that I needed to develop and/or reject others.

The greatest pressure exerted on the pedagogy, in my own context, came from the inappropriateness of accepting or imposing notions of commonality - an old-style humanism, and universal truths - and this is where my own pedagogy has, by necessity, developed to make notions of difference and diversity central to the teaching process. Significantly I have come to understand that it is also the differences between people in the teaching space that lends muscle, robustness and possibility to the learning process and that lack of diversity (in other words only women, only Xhosa speakers) creates a kind of 'huis clos'[28] where mobility is restricted and limitations are reinforced. The history of racism challenged notions of pedagogical authority, exerted a pressure to reinforce independence and equality, and suggested a need to create clear structures (maps and tools) and definable styles within which to develop product.

The second most intense pressure came from the need to address physical tension and levels of trust and this also led me to practitioners and practices that revealed deeper understandings of the complexity and implications of difference for the body. In terms of the two journeys or paths that defined the structure and paradox of Jacques Lecoq's school, my own South African context tipped the balance in the teaching away

[27] The twenty movements were a series of movements that Lecoq taught which encapsulated certain skills, attitudes and movement technique.

[28] *No Exit*. Existentist French play by Jean-Paul Sartre. Commonly used expression to indicate some kind of claustrophobic experience.

from the revelation of universal truths and permanency (analysis of movement) to improvisation and play and their regenerative location in the differentiated individual subject.

I mentioned, in the last chapter, the degree to which images of resistance formed an integral part of the landscape of the political life in the late 1980s. These images and the struggle for liberation against the perpetrators of apartheid was an invitation to defend and commit oneself to the possibility of social and human liberation in all aspects of life: political, social and cultural. Chantal Mouffe points out that once the notions of democracy and equality have been accepted as important in one sphere of life – i.e. the political - they becomes valued in an inevitable chain of consequences in all aspects of life.

> People struggle for equality not because of some ontological postulate but because they have been constructed as subjects in a democratic tradition that puts those values at the center of social life. We can see the widening of social conflict as the extension of the democratic revolution into more and more spheres of social life, into more social relations. All positions that have been constructed as relations of domination/subordination will be deconstructed because of the subversive character of democratic discourse…. Democratic discourse questions all forms of inequality and subordination. (Mouffe cited in Nelson and Grossberg 1988:96)

I make reference to this quotation because it explains the need that I and other 'cultural workers', as we were known at that time felt in order that we may locate ourselves within a framework of certain ethical and political ideas. We continue to do so to this day.

My two years of study at Lecoq had given me what I perceived as, the ideal material with which to engage as a teacher specifically in relation to this aspect of the South African context. I was inspired to teach in South Africa precisely to resist oppression and to contribute to these values of democracy, equality, and the recognition of diversity that the struggle against apartheid was upholding, within the arena of cultural activity. In this environment, suffused with images - and the notion itself of struggle - I, unlike Lecoq, could not assume that the battle for personal and political liberation had been won. The struggle for liberation was an iconic framework that was all-pervasive and invested my own teaching practice with an underlying dialogical structure. The task was one of situating oppositions: of doing battle with those elements that were oppressive to the free functioning of the body and to the individual's creative capacity. This pendulum swing has continued to create in my teaching in South Africa, as it has in the broader landscape of the country, a space of resistance and resilience - of vibrancy. The pedagogy attempts to replace the void with something, to counter the impulses that intend to suppress and oppress life, with an intensity of the living, moving, individuated body. There seems to be a central cord that has been developed and sustained over twenty-five years of my practice that is about an impulse towards freedom. Like theory (Said) and like matter (Bergson), the pedagogy strains towards life, responsiveness, and liberation. Part of that thread is my own, paradoxical, and albeit subconscious, struggle to free myself as a teacher from the overarching dominance of Lecoq's pedagogy itself.

Looking to the present time in South Africa, although the political moment encompasses some degree of normalcy and inclusion, the challenges are still significant and the dialogical impulses responding

to rupture, stillness, and erasure are still operational. The shifts in the social, political frame are continuous and nuanced and demand constant pedagogical responsiveness. As Lecoq insisted: '*tout bouge'*.

APPENDIX A

MAGNET THEATRE and THE MAGNET THEATRE EDUCATIONAL TRUST

Magnet Theatre was first formed in 1987 to produce *Cheap Flights* - my first solo show - directed by Roz Monat. It re-emerged in 1991 to produce *The Show's Not Over Till the Fat Lady Sings* directed by Mark Fleishman, which toured all over the world. Magnet Theatre was originally created as a home for my and Mark Fleishman's creative life but has, since then, grown to include a number of collaborators and in 1987 it formalized its commitment to training through the establishment of the Educational Trust. Magnet Theatre seeks to celebrate a spirit of theatrical research and to challenge participants (performers and audiences) in our activities through experiences that shift bodies' assumptions, feelings, beliefs and understandings. We have created an original repertoire of South African productions, performance events and educational processes that emphasize the primacy of the human body in the act of theatre. The list of productions is as follows: *Moby Dick* 1993, *Medea* 1994-1996, *The Sun The Moon and the Knife* 1995 *Soe loep ons nou nog* 1996/1997, *I do times 22* 1997/8, *Pump* 1998, *Vlam 1* 1999. *Vlam 2* 1999/2000 *Voices Made Night* 2000-2001/2007, *Cold Waters Thirsty Souls* 2001, *53 Degrees* 2002/3 *Rain in a Dead Man's Footprints* 2004-2005, *Onnest'bo* 2002/3/4/5, *The Fire Raisers* 2004, *Ingcwaba lendoda Lise Cankwe Ndlela* 2007, *Cargo* 2007, *Inxeba Lomphilis* 2009, *Every Year Every Day I am Walking* 2006-2011, *Die Vreemdeling* 2010/11, *Autopsy* 2010, *The Children and The Bees* 2011.

MAGNET THEATRE'S COMMUNITY GROUPS INTERVENTION (CGI)

The Community Groups Intervention was an educational outreach project that operated in Khayelitsha from 2002- 2008 and was run by Magnet Theatre. Mandla Mbothwe and myself, were tired of the paradigm of 'hit and run' workshops for township youth. This project mentored already existing drama groups from that community with the intention of strengthening community theatre as a legitimate form in the South African theatrical landscape. We provided workshops in theatre-making, management skills, movement, acting, leadership skills, visits to theatres, facilitation of the groups' own projects, fundraising, and assisted in establishing a Khayelitsha Forum that could act as an umbrella for the fourteen groups that participated over the six years. There was no participation fee payable by the youth, and transport and food were provided for workshops and rehearsals. The intervention resulted in the acceptance of nine first time university attendees in their families into the University Of Cape Town's Drama School, three of whom have graduated, one with distinction. Recently, one of the participants from the CGI successfully auditioned for a Baxter Theatre production directed by Lara Foot playing opposite Dame Janet Suzman in his first professional production.

MAGNET THEATRE'S FULL TIME TRAINING AND JOB CREATION PROGRAM

Magnet Theatre's Training Program is a two-year full time professional training in physical theatre that grew out of the needs of the Community Group's Intervention and is intended to bridge the gap between the communities, other tertiary educational institutions, and the industry as a whole. Every two years Magnet Theatre selects between ten and twenty young actors from the community groups to become part of the Training Program. The course is constructed and taught currently by myself and Faniswa Yisa and draws on the expertise of other teachers from other disciplines – dance, voice, singing, English skills, and text analysis. The trainees receive a bursary to cover food and transport.

THE MARKET THEATRE LABORATORY

The Market Theatre laboratory was founded in 1989 by the late Barney Simon and John Kani with support from the Rockefeller Foundation and offered training to black actors and community theatre groups (Kruger 1999:163), as well as a space to showcase their work. It was a deliberate attempt to redress the inequalities in access to performance training spaces in Johannesburg. John Kani, in an interview, implied that it could also provide a substitute to University for students who could not, for financial or educational reasons, attend University (Kobokwana 2010:Online). Mark Fleishman, the first administrator of the Market Theatre Laboratory, explains in more detail how it was started as a space where actors could receive on-going vocational training but, as there was no culture of continued training amongst actors with a concrete end, the classes floundered (Fleishman 2010:np). At the same time, he remembers, 'political violence erupted in the townships in the Vaal triangle which left lots of young kids coming to Johannesburg, into the city to escape the violence. Somehow these young black youth found their way to the Lab. Some of them were unemployed and some of them were pantsula dancers. We initiated activities during the day to keep them busy' (Fleishman 2010:np). As an organization it continues to this day but when I taught there it was within a framework of short-term weekend workshops, which were sometimes longer, making use of public holidays and extending to week-long sessions over school holidays. The groups were not homogenous: some of the students were freelance performers, school going learners, and some were unemployed youth who had had a history of work with their community drama groups from townships around Johannesburg – Soweto, Alexandra, and others. There was no payment for the classes and attendance was erratic.

JAZZART DANCE THEATRE

Jazzart Dance Theatre is one of the oldest contemporary dance companies in South Africa. It was founded as a dance school in 1975 by Sonia Mayo. My contact with Jazzart stretched across various configurations. I

did class at Jazzart when it was run by Sue Parker (1978- 1892) and then Val Steyn (when she took over in 1982) and continued the association when Alfred Hinkel took over in 1986. Under Hinkel's direction the company developed a 'philosophy of professional dance training and performance… that was inclusive and all-encompassing, recognizing the socio-political and economic context of the students who wanted to be trained and the audiences who wanted to watch' (Jazzart Dance Theatre History nd:online). Jazzart has, over the years, continued their commitment to training in the most disadvantaged communities as well as developing and training young dancers for the professional stage.

Jazzart Dance Theatre is Magnet Theatre's most significant collaborator over the years, both in terms of product and input in their training program. Our first collaboration was Medea in1994 and we have since then worked on six productions together. Jackie Manyaapelo took over from Alfred Hinkel as artistic director in 2010. Currently they run a full time three-year training program where the trainees receive a bursary to study covering food and transport.

COMMUNITY ARTS PROJECT/ARTS MEDIA ACCESS CENTRE (AMAC)

The Community Arts Project in Cape Town was founded in 1977 in order to establish a forum for the anti-apartheid artistic activities and received funding from overseas organizations. It played an important role during the struggle, largely in the area of print and media, by establishing facilities for poster and t-shirt printing for the many progressive organizations that sprung up during the 80's. In 1998 CAP won the 'Cultural Development Organization of the Year' award from the Arts and Culture Trust of the President and, in 2004, merged with Mediaworks to become Arts and Media Access Centre (AMAC) (Arts and Media Access Centre 2004:Online). The students were unemployed youth from townships in and around Cape Town. When I taught there, there was no full time course and classes were run weekly and as one off workshops. The classes were provided free of charge.

NEW AFRICA THEATRE

New Africa Theatre (now New Africa Theatre Association) was the brain-child of Professor Mavis Taylor who wanted to create a training centre that would provide the best possible teaching and training for young people who didn't have easy access to, or who were, for one reason or another, excluded from other institutions of training. It started as a two-year program which proved difficult and developed into a one-year full time training program where the training was provided free of charge and where, at the beginning of its history, the students were given a small stipend to cover transport costs for which the organization sought out funding from various sources.

THE PEOPLE'S SPACE THEATRE

The People's Space Theatre was founded by Yvonne Bryceland and Brian Astbury in 1972 but was housed in Long Street, only from 1976 in the old YMCA building. It was defiantly non-racial in its policies and was the first non-racial place of entertainment in South Africa (Uys 1997:327). Using its infrastructure, Mavis Taylor ran the People's Space Road show – an outreach project designed to take theatre for all ages to areas of Cape Town that had extremely limited access to performance events.

NATIONAL SCHOOLS FESTIVAL

The National School's Festival is a project of the Grahamstown Foundation and has been running for thirty-six years. These festivals take place in major centres in seven provinces around South Africa and are aimed at grade eleven learners with the objectives of helping meet the needs of a varied arts curriculum in schools, exciting young audiences, and generating future audiences for art, drama, and dance. The Festivals involve participation in workshops in various arts disciplines as well as attending performances. They are designed to run over intense two five-day periods concurrent with school holidays. There is a fee payable per learner for participation but limited bursaries are and have been available for learners from disadvantaged schools.

APPENDIX B: EXERCISES

These are some of the examples of my practice that have been referred to in my thesis. They respond to the challenges as discussed in Part Three, Chapter Two, sometimes incorporate some of Lecoq's practice, and are not a comprehensive reflection of my teaching. Some of them contain elements of exercises from other practitioners.

1. EXAMPLES OF TASKS

Solo tasks:

'Performing home'[29]

- The student's research where they come from: birthplaces, ancestors, and lineage.
- They find an object associated with 'Home'.
- They explore ways of performing that object in the context of the information they have gathered.

'8 Counts'

- Each student is asked to create a repeatable sequence of movements to 'reflect who they are' using 8 beats.
- They play with this sequence choreographically: reversals, changing pace, rhythm and spatial orientation.
- They learn each other's sequences.

Group Tasks:

- In groups of four or five, the students choose and observe a place.
- They recreate that place in the teaching space as faithfully as possible.
- They create that space at two different times of day.

2. 'RUPTURE' (Alternative title: 'SOMETHING NEW SOMETHING DIFFERENT')

- Working with the whole group, the students make a proposal of a physical gesture in the space. The gesture needs to have a clear shape, a beginning, middle and end and one that can be repeated. The students are encouraged to be emotionally and thoughtfully engaged.

[29] As with many of the exercises the explorations start with that which is familiar and move on to that which is not. This is one on the first tasks that is set with a new group of students.

- The rest of the group copies - as faithfully as possible - the feeling, shape, placement, breath rhythm, directions, weight, degree of tension/ relaxation of the proposal.
- A new person is instructed to propose a new movement, one that ruptures and changes as much of the previous movement as possible.
- The rest of the group picks up as quickly as possible the new movement and copies that.

3. 'SHIFT'

- The students work in a circle. One person in the middle starts a movement that has a beginning, middle, and an end and that can be repeated.
- The rest of the group copies this movement as faithfully as possible.
- When the movement has become clear the person offers the movement to someone else in the group who then takes her/his place in the centre.
- That student repeats until they sense small changes that embody a new thought, a new feeling, and a new presence in the space. There is a moment of traveling, of uncertainty and shift -when the movement seems to be waiting to find itself - and a moment when the movement arrives at its new incarnation and establishes itself firmly.
- The rest of the group continues to copy.
- The exercise continues until everyone has had the opportunity to shift.

4. MAP OF THE MIME-STORYTELLER

4.1 This is the map of the Mime -Storyteller style, which is given to the student at the beginning of the teaching module:

1. A storyteller tells a story using
(a) Strong physical images
(b) Clear extended physical gestures
(c) Words, sounds, evocation, mime - as many different techniques as possible to make it interesting.
(d) Images need to be pithy. The performer needs to find the essential gesture (picture) for each image.

2. The storyteller transforms into different
(a) Characters
(b) Places

(c) Objects

(d) Emotional states (abstract element).

These can be created with the whole body, through mime, or evoked[30] through the use of sound and gesture.

3. The storyteller

(a) Talks directly to the audience (heightened quality)

(b) Alternates the use of text and the use of movement in constructing the story

(c) Uses changes of rhythm and

(d) Changes of attack

(e) Makes the invisible visible through his/her body

(f) Occupies the space in a dynamic way, varying the distance between him/herself and the audience

(g) Essentialises time (contraction). The story is not told using naturalistic time frames.

Task:

Take a dramatically tragic event that has touched you in some way and make a 2-3 minute solo piece in the style of the mime storyteller.

4.2 The Process:

- Create/evoke the place and objects
- Choose the central iconic object – create it with the body. It will reveal something about the story itself
- Create the characters
- Create an image that suggests an abstract emotional response to the story
- Tell the story using three images – 1.what is to be lost. 2. The loss. 3. The consequence of the loss.
- Start to tell the story using the material developed in the above exercises
- Play around with chronology and the repetition of images.

[30] Making objects with the whole body involves a loss of contact with the audience. The performer's body disappears in the space and becomes the knife, motorbike or book. Making creates a sense of a close-up. Evoking involves using a gesture or sound to conjure up a sense of that object. The performer maintains his/her presence in the space as a magician and clearly paints something for the audience. Usually evoking creates a sense of a long-shot.

4.3 The Physical Haiku

Haiku is a Japanese form of poetry using 3 lines and 17 syllables. The first line is 5, the second 7 and the third 5 syllables. As a consequence of its form, it is very condensed in its use of imagery and usually describes one single image.

- The students write a poem that starts with:

'I see a _____ man' (5 syllables)

They fill in the second line with 7 syllables and the third with 5 syllables. The second and third line should describe what it is that is seen. There are various restrictions that can be placed on the next two lines, but the most useful is to use the lines to include the other senses – feeling, hearing, sensation, smell, and taste.

- The poems are read out, slowly and seriously.
- They create a very short performance using:

The first line

A physical moving image that is suggested by another image that is described in the poem

One other word chosen from the poem. The word cannot be the same as the physical image that is made.

- They explore ways of putting all three together in any order that would best allow the meaning of the poem to jump out.
- Physical haiku's are performed to the rest of the class.

5. THE HAND

Four stages in the gestures of the hand that link the 'nothing' to 'something' in a chain of events:

1. Nothing. The hand completely released to gravity.
2. Preparation. The hand prepares – it is generously open and ready. (This opening up to the world in the smallest gesture of the hand is a prerequisite for being able to grasp anything – try and open a door without opening the hand to grasp the handle).
3. Contact. The hand makes contact with an object working with a level of tension appropriate to the objects being grasped.
4. Release. When the hand lets go of the object, or releases it, the hand performs a movement similar to the moment of preparation in reverse.

6. EXERCISES AND TASKS AROUND IMAGINATION

6.1 Waking up

- The students explore in the empty space their everyday activities[31] that they perform from the moment of waking and preparing themselves for work/ schools lectures etc. to the moment they leave home.
- The students discuss the difficulties, the problems of seeing, creating and maintaining the space, weight, definition and clarity of objects.

6.2 Space/ Place

- The students choose different spaces/places to observe for example home, taxi ranks, school, church
- They begin to observe places that are less and less familiar
- In groups, those spaces are then recreated in the emptiness of the teaching space.

6.3 Visualising and Creating Character:

This exercise bridges the gap between visualization and transformation. It is a long exercise:

- The students draw a pair of shoes, with their index finger in the space with great clarity.
- They put the imaginary shoes on and allow the body to shift as a result. They make sure that they keep the shoes in their mind's eye as they walk about the space.
- Again, with their index finger, they draw an item of clothing that could be worn with those shoes (for example: a skirt, jacket, coat). Again they need to really see the item in front of them.
- The students put on the item of clothing and again the body is allowed to shift, change and be affected by the clothing. They walk around the space again keeping the clothing firmly in their mind's eye.
- They go back to the drawing board and draw, in as much detail as possible, an accessory that would go with that clothing and those shoes, for example, a bag, scarf, hat, item of jewellery.
- They attach the accessories to their bodies and allow the body to be affected. They walk around the space clarifying the impact.
- The students put on the clothes, the shoes and the accessories and allow the body to accumulate the impact as clearly as possible.

[31] Again the pedagogy starts always with that which is known and familiar to empower the students and to provide a strong base to venture off into exploring the unknown.

- They uncover a character contained in those objects and the body that has responded to them.
- They explore and find a very clear rhythmic walk and make gestures – clear, extended gestures away from the body into the space – which they think the character might make.
- They gesture and freeze and gesture and freeze in order to build up a vocabulary of gestures that they think that character might use.
- They choose a name and a voice for that character and select one pose out of all the gestures that they think epitomizes that character.
- They explore and find a habitual phrase that they think that person might use that expresses something of their world view, for example: 'It's not fair', 'Please don't go', 'It's not my fault', 'Why me?' or 'Get out of my way!' and a gesture to match. The phrase deepens the physical gesture.
- The students are asked to put that whole person aside.
- The students return to the drawing board. They repeat the whole process above this time with a very different pair of shoes and therefore a different item of clothing and a different accessory. They build a completely different character on the basis of their visualisation of the shoes, clothing and accessory.
- The students change very quickly from one character to another, each time clarifying more and more the difference in physicality between the two.
- The students find a place where the two characters can meet and a small event that can happen between them.
- The students present the performance task to the class, transforming from one character to the other, working with rhythm, visualisation and action.

7. FORMULA FOR TRANSFORMATION

These are four stages that the student can use to approach physical transformation. These stages can be applied to other human beings, animal or insect life, or element and matter (the world of objects and materials).

The four stages are

1. Observation;
2. Identification;
3. Humanising; and
4. Play.

For example:

- The students observe air or rather, as air is invisible; its behaviour is observed through its effect on visible particles and objects.
- Students apply the five tools of expression (see below: 9.2) to analyse and understand what they see.
- As a group the students 'identify' with air by becoming the particles of air as they are, for example, in the teaching room itself.
- Air is humanized. The information they have gathered though their own observations as a result of processes One and Two is then applied to the human character. The question to be answered is: If air were a human being how would it move in space? The patterns of movement need to be justified in terms of human responses.
- The students use their understanding from the above process as a physical structure within which to play and interact with a particular time, place and event, either with the audience or with another performer in the space.

8. ADDDRESSING TENSION

Five strategies for the release of physical tension:

1. Walking and Running;
2. Swinging;
3. Shaking;
4. Stretching; and
5. Play.

8.1 Walking/ running games

8.1.1 'Going for the Gaps'

- Body Check
- Stationary, balanced body gazing forward and aware of peripheries
- Students walk into the space where there are no other bodies
- Change direction as soon as another body is encountered
- Running, the students 'go for the gaps', continuously reorienting themselves in space
- Slow down gradually as a group to a stop without anyone leading or following
- Body Check

8.1.2 Running in a Circle / Figure of eight

- Students run in a circle trying to find a sense of minimum effort, maximum efficiency[32]
- Arms are bent at the elbow, the shoulder girdle spirals freely in opposition to the legs, the hands are released at the wrists and they keep a sense of the connection with the floor – running heel /toe and feeling the foot work through the floor
- The students gallop sideways - releasing in the shoulders and softening in the knees
- They run backwards ensuing that the buttocks do not lead
- The students run in a figure of eight, intersecting the group in half – two equal circles crossing in the middle, crossing one at a time in the middle
- Students change direction suddenly, quickly re-establishing the rhythm.

8.2. SWINGING EXERCISES

- The students hang, for example, slowly rolling down from the head to the floor through the spine, surrendering to gravity with the body hanging off the pelvis.
- The students lean, for example, in two's very slowly finding different ways to lean against another body, making sure that both bodies are dependent on each other for the stability of the moment.
- The students isolate limbs, surrendering them progressively to the pendulum swing of gravity. Working from the head, into the shoulders, upper back, whole torso, the students swing in a semi-circle from right left and back. The arms swing repeatedly forward and back, the torso swings round to the side, to the floor in a figure of eight and then down backwards and forwards. Standing on one leg, the other leg is swung forward and back, releasing at the knee. The arms are swung in the opposite direction to the legs to maintain balance.

8.3. SHAKING

- Body check
- The students shake each limb starting from the foot, traveling up the leg from the foot into the ankle calf, knee, and thigh. This is repeated with the other leg
- The process is repeated with the hands/ wrists/ arms/ shoulders and then the whole arm shaking, in different directions
- The students throw the legs away in different direction and the rest of the body follows the impulse of the leg; the arms are also thrown away, letting the body follow the arms into space

[32] Minimum effort, maximum efficiency requires the students to find the right amount of effort to perform the action – not too much or too little.

- The throwing is always done into the gaps
- The students shake out their torsos as if they were dogs coming out of water
- Body Check.

8.4 STRETCHING EXERCISES

The stretching exercises are a combination of yoga exercise and Feldenkrais sequences which use gravity to stretch and extend the muscles of the body. My focus is always on the sense of creating space in the body through moving one part of the body in the opposite direction to the other with the facilitating power of breath, rather than stretching into tension.

8.5 PLAY

I use three types of games: fun games, trust games, and creative games. Examples of creative games are 'Rupture' and 'Shift' which I have described above.

8.5.1 Fun Games

'Stick By Me One'

- In twos. A leads and moves around the space. B tries to stick by the person's left shoulder.

'Stick by Me Two'

- Again in two's. A leads and B sticks to the student's left shoulder.
- The students work with the notion of motion and stopping, of the physical phrase/ sentence. The leader explores different lengths of phrases, different lengths of stopping, different levels, and different ways of crossing the space.

'Restricted tag'

- One student is 'on'
- The space is restricted
- Different physical restrictions are placed on the way the bodies can move through space, that is, only walk with enormous steps, lead with your nose, walk with tiny steps, or on hands and feet.

8.5.2 Trust Games

- I initiate a discussion about trust. What is trustworthy behaviour? How can I trust someone? Why it is important to build trust amongst a creative group?
- I request a high level of focus and concentration and respect for the varying levels of students' comfortability with the exercises.
- The games develop different kinds of dependencies in the group in relation to others, for example, removing sight (blind games where the students are dependent on the actions of others to lead them safely around the space); restraining the ability to move (falling logs where the students fall like logs into the arms of the other members of the class).
- The students debrief and analyse what behaviour feels good and what doesn't, and the differences between trusting and being trustworthy.

9. CONTRACTION

9.1 Maps

Map of the COMIC BOOK

1. Gestural language is CLEAR and EXTENDED.
2. The body transforms to create STRONG PHYSICAL IMAGES.
These images can be created through
(a) a complete identification with the body; and/or
(b) evoked through sound and gesture; and/or
(c) literally drawn in the space with great clarity and 'essentialising'.
3. The body transforms into OBJECTS, PLACES, LIGHT, MEANS OF TRANSPORT, BUILDINGS, SMOKE ETC. In other words, the body is the set, props and the costumes.
4. The body transforms into different CHARACTERS. The proposals for character need to have a great clarity and specificity in terms of shape/placement, rhythm, direction, degrees of tension, vocal quality etc.
5. Essential to the comic book is the SURPRISE OF THE UNEXPECTED IMAGE.
6. The comic book uses varying PERSPECTIVES, for example, close up and long shots. In this sense it borrows from the movies. The body needs to find ways of recreating those techniques.
7. The comic book jumbles time. It uses:
FLASH BACK/ SCROLLING FORWARD (Like the movies, the time frame is not necessarily chronological); and
SLOW MOTION/FAST MOTION.
Time in the comic book is non -naturalistic.

8. The action is ESSENTIALISED. The comic book looks for the central image of the action and creates that, rather than the action as it exists in a naturalistic time frame. The action jumps from frame to frame.
9. The comic book is told DIRECTLY TO THE AUDIENCE. There is no fourth wall, that is, it does not operate in a naturalistic style.
10. The comic book can have a NARRATOR.
11. The physical comic book borrows stylistically from the PRINTED COMIC BOOK, which needs to be studied both in terms of style and story.
12. In structuring the comic book, you need to look for
(a) CHANGES IN RHYTHM
(b) CHANGES IN THE USE OF TEXT AND MOVEMENT
(c) CHANGES OF CHARACTER
(d) FAST CHANGES OF STORYTELLING TECHNIQUES - IMAGES THAT FLASH NEXT TO MOMENTS OF CHRONOLOGY
(e) THE FREE, EASY FLOW OF ONE IMAGE TO THE OTHER.
(f) USE OF SPACE / CREATIVE PLACING OF THE BODIES IN SPACE
13. The use of vocalized sound needs to be EFFECTIVE AND SPECIFIC TO WHAT YOU ARE CREATING.
14. The images that are created need to be RESPECTFUL OF THE REAL RHYTHMS OF LIFE and not fall into empty signing. The rhythm, degrees of tension and relaxation, directions, placement, weight, sound etc. need to be as faithful as possible to the real world.
15. The comic book tells old familiar stories because what is important is the HOW rather than WHAT. In other words what matters is the INVENTIVENESS, CREATIVITY and ATTENTION TO DETAIL with which the story is told.
16. The comic book depends on the SUCCESSFUL COLLABORATION OF THE GROUP. The story needs to be told as a collective.

Task: Tell a well -known story in the style of the comic book respecting the different kinds of characters and narrative embedded in the different genres, for example, Cowboy, Science fiction, Horror, Kung Fu, and Detective.

9.2. Five Tools of Expression

These five tools are not separate things at all. Each one affects and shifts the meaning of another. They all interlock and are inextricably linked. It is only for the purpose of clarity and analysis and specific explorations that they are separated out in the course of the teaching.

(i) Placement[33]

- The students explore how placement, in relation to other body parts, space and time, tell story
- They explore how different parts of the body, when shifted off a balanced, centered body, create meaning
- Different parts of the body are isolated each on a defined circular grid
- The students listen to their bodies and try and articulate the emotional, thought and character shifts that are created internally as a result of the physical placement shifts
- The students explore how story is also created through placement in relation and proximity to other bodies and objects in the space.

(ii) Degrees of Tension and Relaxation

- The students explore how levels of physical tension and relaxation reveal inner life, in terms of character, age, intention, and relationship to social context and relationship to place
- Students explore Lecoq's exercise – The seven levels of tension[34], surrendering the whole body to the different levels
- The students recognize their own habitual levels of tension and release
- The students are encouraged to extend their physical vocabulary.

(iii) Breath[35]

- The students stand with their eyes closed
- Using the index figure, they trace in the space the rhythm of their breath
- They are asked to identify the different stages:
    1. Inhalation

[33] 'Every social order systematically takes advantage of the disposition of the body and language to function as depositories of deferred thought that can be triggered off at a distance in space and time by the simple effect of re –placing the body in an overall posture which *recalls* the associated thoughts and feelings, in one of the inductive states of the body which, as actors know, gives rise to states of mind' (Bourdieu 1990:68). What the exercise in placement does is to try and deconstruct, in detail, the narratives of these postures of the body in the world and to recreate them, 're- place' in order to know them.

[34] Lecoq's exercise moves through seven levels of tension from the most released to gravity to the state of the most physical tensions possible in the body. Each level has a clear name and descriptive phrase as well as physical indications that open up the exploration on a very practical level, for example, level one: complete exhaustion, close to death, the entire body is released to gravity. Like a sea gull covered in tar. Level two: the body on holiday. Limbs respond to the pendulum swing of gravity. There is just enough resistance to gravity to keep the body upright. It is the happy state of the body on holiday.

[35] This exploration is the most persuasive in enabling understanding of how these five tools affect and/or create meaning. 'Breath is the key to restoring the deepest connections with impulse, with emotion, with imagination and thereby with language' AND with the body (Linklater 2009:np).

2. Full pause
3. Exhalation
4. Empty pause

- They each make a gesture of greeting to another student across the room
- They test how the meaning of the gesture changes as the gesture is made simultaneously with different stages in the cycle.

(iv) Rhythm.

- The students explore how meaning is created though the structure of movement or events in time, within the body, in relation to other bodies and through space
- They walk in time to repeated rhythms that change pace, allowing the change in pace to suggest different moods, places, and events
- They explore how changes in the rhythmic structure of movement create tension.[36]

(v) Direction.

- The students explore balance and imbalance
- They understand how the body keeps itself in balance by organizing body parts to move in opposite directions: for example, the arms swing in opposition to the legs to keep the body in balance when we walk
- How the directions of different body parts within the frame of one gesture can create narrative: for example, the head looking in the same direction as the body tells a different story from if the head changes direction and looks to the side
- They explore how oppositions set up within the body create dynamic tensions that are absent when the body is balanced and unidirectional
- The students explore how the directions of multiple bodies in space also create meaning in terms of place and narrative.

[36] Rhythm is the tool that I use to radically open up a more global awareness of where the body is in relation to its context, geographic location, and its current and historical moment. It focuses a way to observe and understand the connectivity of bodies – how rhythmic structure is created by the patterns of movement of more than one body and/or objects in space.

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