

# L'école du Jeu

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DELPHINE ELIET

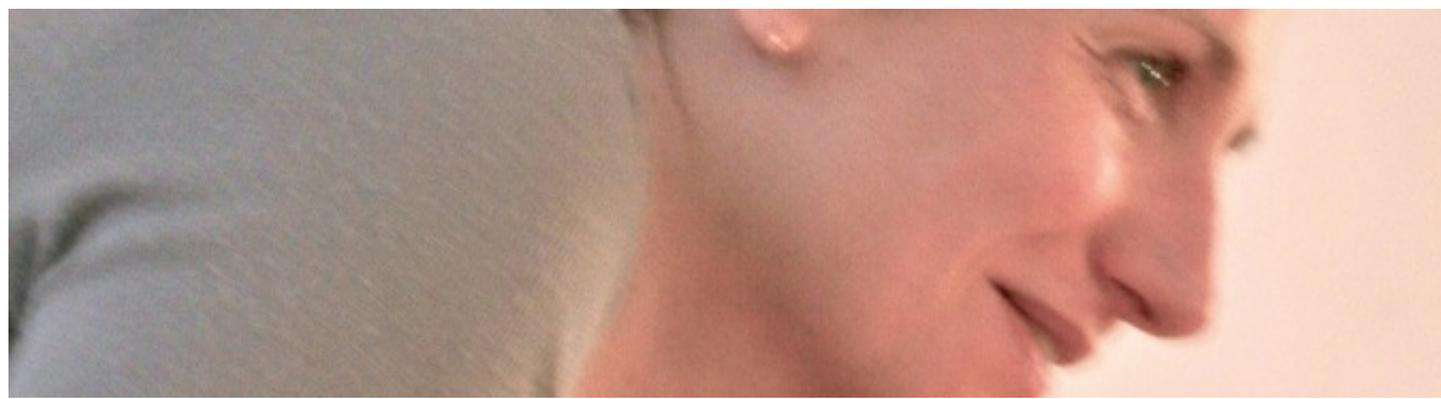
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Formation professionnelle pour acteurs / Paris

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The Technique of Intuitive and Physical Confirmation<sup>©</sup>



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## The Technique of Intuitive and Physical Confirmation



“The purpose of everything is pleasure. If it does not give pleasure, it is useless or detrimental.”

J.L Borges



### Définition

‘Technique’ : comes from the Greek tekhnê ; art, manner of doing something with the purpose of achieving a result

‘Acteur’ : one who takes action, who acts.

The Technique of Intuitive and Physical Confirmation is a collection of processes and acting exercises that work together to develop conviction (strong portrayal of emotion) and sensuality (clear communication of the senses), which are unique to each persons body.

It is a technique that encourages and affirms self awareness, including understanding and expressing intuition, desire, and rejection.

The actor learns how to think critically and how to approach a given situation with certain goals and objectives in mind.

The Technique of Intuitive and Physical Confirmation trains the actor to develop, among other things, their speed and flexibility, their charisma, their abilities to adapt and make decisions, and a sense of joy in their work. These abilities and traits are essential to those who wish to truly engage in artistic discovery and invention.

Originally developed by Delphine Eliet for stage actors, this technique can apply to any person or position that requires a heightened understanding of human emotion and expression: therapists, lawyers, leaders, teachers, parents...

« *Practically, any human activity can be the object of play.* »

Roger Caillois

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## Primary Concepts :

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- Allow yourself to experience ...
- Accepting being changed
- Confronting fear
- Giving / Receiving
- Working / Not Working
- Worry
- Dissociating
- Embodying an intention
- Communication

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## Tools :

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Learning "from", and "through" the body  
Develop your perceptions and intuitions to be able to affirm or deny the validity of a decision.  
Use movement and mobility to increase confidence.  
Discover what it means "to be intimate in public".

### Say and Persuade

Understand / Recognize dramatic structures.  
Know how to communicate and persuade.  
Understand and communicate a text: the foundation on which the craft of acting rests.  
Acquire a speed of execution that is founded on a firm base and well studied principles.  
Technically master the art of speaking and reciting words.

Use both silence and imagination

### Use emotion

Know how to let emotions exist and change, without allowing yourself to be overtaken by them, and without pushing emotions away. Benefit from the energy that they offer.  
Discover that no emotion is truly negative if one knows how to use it.  
Use an emotion to serve a purpose, and to reach the person you are communicating with.

“Theatre is being real in the unreal.”

Victor Hugo



Children have this power: they play so that they might understand the world, and in this way they grow, develop, and learn.

The principle behind our teaching is simple : We use the art of play and imagination to overcome the limitations and constraints that arise from preconceived images that we have of ourselves. We embody characters and train ourselves to experience their anger, their struggles, and their hopes.

We “play” with the conviction and boundless imagination of children living in their own world of “make believe.”

We take risks, we play with higher stakes, we seek to no longer be in opposition with every situation, we do not want to push them away.

The challenges posed by rehearsals, playing, and exploring allow the body to become more lively, more free and more perseverant. Confidence also develops through this process, revealing the strengths and qualities of each individual.

Since 2010, the teaching of Delphine Eliet has been studied and made the topic of a thesis at l’Ecole Normale Supérieure de Lyon. Under the direction of Jean-Loup Rivière, Kéti Irubetagoiena has studied the fashion in which the «presence and energy of the actor» are developed through this specific method of teaching.

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Long Cycle – Master Class – Week-ends – Workshops – Coaching

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*Delphine Eliet rediscovers the principles of several great directors who find the joy of theatre in creating excellent work. She teaches her students the way of the stage, the responsibility that comes with practicing theatre, and the risks that one must know to take.*

*Béatrice Picon-Vallin*

Director of Research in Theatre Studies at CNRS

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Contact Us

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