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**Public Choice Theory and the Illusion of Grand Strategy** Richard Hanania 2021-12-28 This book argues that while the US president makes foreign policy decisions based largely on political pressures, it is concentrated interests that shape the incentive structures in which he and other top officials operate. The author identifies three groups most likely to be influential: government contractors, the national security bureaucracy, and foreign governments. This book shows that the public choice perspective is superior to a theory of grand strategy in explaining the most important aspects of American foreign policy, including the war on terror, policy toward China, and the distribution of US forces abroad. Arguing that America's defense expenditures are approved by Congress due to ignorance with regard to the topic, the secrecy that surrounds national security issues, the inherent complexity of the issues involved, and most importantly, clear cases of concentrated interests. The book will be of interest to students and scholars of American Studies, Foreign Policy Analysis and Global Governance.

**On Acting** Steven Breese 2013-04-01 To support a new generation of actors/acting teachers by coupling fresh ideas and new approaches with the best proven methods and practices. On Acting is written primarily for the contemporary American actor. It strives to address the acting process with an eye toward the performance culture and requirements that exist today. It is a book for the new twenty-first century artist—the serious practical artist who seeks to pursue a career that is both fulfilling and viable. The text features a balance of philosophy, practical advice, anecdotal evidence/experiences and a wide variety of acting exercises/activities. Also included is the short Steven Breese play "Run. Run. Run Away" and an example of a scene score from that play.

**Reframing Screen Performance** Cynthia Baron 2010-02-11 "A significant contribution to the literature on screen performance studies, Reframing Screen Performance brings the study of film acting up to date. It should be of interest to those within cinema studies as well as general readers." —Frank P. Tomasulo, Florida State University Reframing Screen Performance is a groundbreaking study of film acting that challenges the long held belief that great cinematic performances are created in the editing room. Surveying the changing attitudes and practices of film acting—from the silent films of Charlie Chaplin to the rise of Lee Strasberg's Actor's Studio in the 1950s to the eclecticism found in contemporary cinema—this volume argues that screen acting is a vital component of film and that it can be understood in the same way as theatrical performance. This richly illustrated volume shows how and why the evocative details of actors' voices, gestures, expressions, and actions are as significant as filmic narrative and audiovisual design. The book features in-depth studies of performances by Anjelica Huston, John Cusack, and Julianne Moore (among others) alongside subtle analyses of directors like Robert Altman and Akira Kurosawa, Sally Potter and Orson Welles. The book bridges the disparate fields of cinema studies and theater studies as it persuasively demonstrates the how theater theory can be illuminate the screen actor's craft. Reframing Screen Performance brings the study of film acting into the twenty-first century and is an essential text for actors, directors, cinema studies scholars, and cinephiles eager to know more about the building blocks of memorable screen performance. Cynthia Baron is Associate Professor of Film Studies at Bowling Green State University and co-editor of More Than a Method: Trends and Traditions in Contemporary Film Performance. Sharon Carnie is Professor of Theater and Slavic Studies and Associate Dean of Theater at the University of Southern California and author of Stanislavsky in Focus.

**Gao Xingjian's Idea of Theatre** 2008-07-10 This book argues that Gao Xingjian's Idea of Theatre can only be explained by his broad knowledge and use of various Chinese and Western theatrical, literary, and philosophical traditions. *The Actor's Instrument* Hollis Huston 1992 Theory of theater from an actor's vantage point that seeks to bridge the gap between performance and thought.

**Perceiving and Acting in the Real World: From Neural Activity to Behavior** Simona Monaco 2016-12-07 One remarkable ability of the human brain is to process large amounts of information about our surroundings to allow us to interact effectively with them. In everyday life, the most common way to interact with objects is by reaching, grasping, lifting and manipulating them. Although these may sound like simple tasks, the perceptual properties of the target object, such as its location, size, shape, and orientation all need to be processed in order to set the movement parameters that allow an accurate reach-to-grasp-to-lift movement. Several brain areas work in concert to process this outstanding amount of visual information and drive the execution of a motor plan in just a few hundred milliseconds. How are these processes orchestrated? In developing this type of comprehensive knowledge about the interactions between objects perception and goal-directed actions, we have a window into the mechanisms underlying the functioning of the visuo-motor system. With this research topic we aim to further understand the neural mechanisms that mediate our interactions with the world. Therefore, we particularly encourage submission of papers that attempt to relate such findings to real-world situations by investigating behavioural and neural correlates of information processing related to eye-hand coordination and visually-guided actions, including reaching, grasping, and lifting movements. This topic welcomes submissions of original research using any relevant techniques and methods, from behavioural kinematics/kinetics, to neuroimaging and transcranial magnetic stimulation (TMS), as well as neuropsychological studies. *The Actor's Instrument* Hollis Huston 1992 Theory of theater from an actor's vantage point that seeks to bridge the gap between performance and thought.
experience in a range of human-animal relationships through tales of cruelty, interspecies communion and compassion, and efforts to either overcome or establish the human-animal divide. Four themes run through the volume: the prevalence of animals in utopian visions; the ways in which Russians have incorporated and sometimes challenged Western sensibilities and practices, such as the humane treatment of animals and the inclusion of animals in urban domestic life; the quest to identify and at times exploit the physiological basis of human and animal behavior and the ideological implications of these practices; and the breakdown of traditional human-animal hierarchies and categories during times of revolutionary upheaval, social transformation, or disintegration. From failed Soviet attempts to transplant the samonamic Sami and their reindeer herds onto collective farms, to performance artist Oleg Kulik’s scandalous portrayal of Pavlov’s dogs as a parody of the Soviet “new man,” to novelist Tatya Tolstaya’s post-cataclysmic future world of hybrid animal species and their disaffection from the past, Other Animals presents a completely new perspective on Russian and Soviet history. It also offers a fascinating look into the Russian psyche as seen through human interactions with animals.

Making Believe

Forthcoming Books

Rose Arny 1987

Playing Contemporary Scenes

Michael Nash 2016-12-12 When it comes to big data processing, we can no longer ignore concurrency or try to add it in after the fact. Fortunately, the solution is not a new paradigm of development, but rather an old one. With this hands-on guide, Java and Scala developers will learn how to embrace concurrent and distributed applications with the open source Akka toolkit. You’ll learn how to put the actor model and its associated patterns to immediate and practical use. Throughout the book, you’ll deal with an analogous workforce problem: how to schedule a group of people across a variety of projects while optimizing their time and skillsets. This example will help you understand how Akka uses actors, streams, and other tools to stitch your application together. Model software that reflects the real world with time and skillsets. This example will help you understand how Akka uses actors, streams, and other tools to stitch your application together. Model software that reflects the real world with time and skillsets.

Playing Contemporary Scenes

Gerald Lee Ratliff 1996 A collection of scenes from plays by contemporary playwrights, divided into several age groups and accompanied by performance hints and exercises.

The End of Acting

Richard Hornby 1992 Acting in America has staggered to a dead end. Every year tens of thousands of aspiring actors pursue the Hollywood grail and chant the familiar strains of the Stanislavski “Method” in classrooms and studios across the nation. The initial liberating spirit of Stanislavski’s experiments has long ago withered into rigid patterns of inhibitions and emotional introspection. According to Richard Hornby, the Method now “shackles American acting”. With his iconoclastic new work, The End of Acting, Richard Hornby dismantles, tenet by tenet, the American Method as promulgated by Lee Strasberg and other pretenders to the Stanislavski dynasty. Hornby separates the myth from the Method in his exploration of Stanislavski’s original initiatives and the proprietary feud over his theories which continues even today.

Between the Body and the Flesh

Lynda Hart 1998 In this first book-length study of lesbian s/m, Lynda Hart creates a vivid and compelling counterdiscourse to the eroticophobic voices in contemporary cultural debates. Focusing on a variety of representations, from the boundary-shattering work of queer performances to the daring conjunction of childhood sexual abuse and perverse desire in the work of Dorothy Allison, Between the Body and the Flesh situates s/m as a lightning rod that stimulates discussions of censorship in the arts, the fetishization of sexual paraphernalia, reifications of class, race, and sexuality, and the politics of psychoanalysis.

Books in Print Supplement 1987 Includes authors, titles, subjects.

Theatre History Studies 2017 Sara Freeman 2017-12-12 Theatre History Studies is a peer-reviewed journal of theatre history and scholarship published annually since 1981 by the Mid-American Theatre Conference (MATC), a regional body devoted to theatre scholarship and practice.

Business Psychology and Organizational Behaviour

Eugene McKenna 2020-05-13 Business Psychology and Organizational Behaviour introduces principles and concepts in psychology and organizational behaviour with emphasis on relevance and applications. Well organised and clearly written, it draws on a sound theoretical and applied base, and utilizes real-life examples, theories, and research findings of relevance to the world of business and work. The new edition of this bestselling textbook has been revised and updated with expanded and new material, including: proactive personality and situational theory in personality; theory of purposeful work behaviour;
emotional and social anxiety in communication; decision biases and errors; and right brain activity and creativity, to name a few. There are numerous helpful features such as learning outcomes, chapter summaries, review questions, a glossary, and a comprehensive bibliography. Illustrations of practice and relevant theory and research also take the reader through individual, group, and organizational perspectives. This is an essential textbook for undergraduates and postgraduates studying psychology and organizational behavior. What is more, it can be profitably used on degree, diploma, professional, and short courses. It’s also likely to be of interest to the reflective practitioner in work organizations.

**Acting Emotions** Ely Konijn 2000 Actors and actresses play characters such as the embittered Medea, or the lovelorn Romeo, or the grieving and tearful Hecabe. The theatre audience holds its breath, and then sparks begin to fly. But what about the actor? Has he been affected by the emotions of the character he is playing? What’s going on inside his mind? The styling of emotions in the theatre has been the subject of heated debate for centuries. In fact, Diderot in his Paradoxe sur le comédien insists that most brilliant actors do not feel anything onstage. This greatly resembles the detached acting style associated with Bertolt Brecht, which, in turn, stands in direct opposition to the notion of the empathy-oriented "emotional reality" of the actor which is most famously associated with the American acting style known as method acting. The book’s survey of the various dominant acting styles is followed by an analysis of the current state of affairs regarding the psychology of emotions. By uniting the psychology of emotions with contemporary acting theories, the author is able to come to the conclusion that traditional acting theories are no longer valid for today’s actor. Acting Emotions throws new light on the age-old issue of double consciousness, the paradox of the actor who must nightly express emotions while creating the illusion of spontaneity. In addition, the book bridges the gap between theory and practice by virtue of the author’s large-scale study of the emotions of professionals. Acting Emotions, therefore, provides a unique view of how actors act out emotions and how this acting out is intimately linked to the development of contemporary theatre.

**Distance, Theatre, and the Public Voice, 1750–1850** M. Nuss 2012-12-05 As theatres expanded in the eighteenth and nineteenth centuries, the distance between actor and audience became a telling metaphor for the distance emerging between writers and readers. Nuss explores the ways in which theatre helped authors imagine connecting with a new mass audience.

**Playing Real** Lindsay Brandon Hunter 2021-02-15 Playing Real: Mimesis, Media, and Mischief explores the interaction and integration of mimetic theatricality and representational media in twentieth- and twenty-first-century performance. It brings together carefully chosen sites of performance—including live broadcasts of theatrical productions, reality television, and alternative reality gaming—in which mediated and mimesis compete and collude to represent the real to audiences. Lindsay Brandon Hunter reads such performances as forcing confrontation between notions of authenticity, sincerity, and spontaneity and their various others: the fake, the feigned, the staged, or the rehearsed. Each site examined in Playing Real purports to show audiences something real—real theatre, real housewives, real alternative scenarios—which is simultaneously visible as overtly constructed, adulterated by artifice and artificiality. The integration of mediation and theatricality in these performances, Hunter argues, exploits the proclivities of both to conjure the real even as they risk corrupting the perception of authenticity by imbricating it with artifice and overt manipulation. Although the performances analyzed obscure boundaries separating actual from virtual, genuine from artificial, and truth from fiction, Hunter rejects the notion that these productions imperil the "real." She insists on uncertainty as a fertile site for productive and pleasurable mischief—including relationships to realness and authenticity among both audience and participants.

**Beginning Acting** Richard H. Felnagle 1987

**United States Theatre** Robert Silvester 1993

**Advances in Experimental Social Psychology** Mark P. Zanna 2009-03-12 Advances in Experimental Social Psychology continues to be one of the most sought after and most often cited series in this field. Containing contributions of major empirical and theoretical interest, this series represents the best and the brightest in new research, theory, and practice in social psychology. This series is part of the Social Sciences package on ScienceDirect. Visit info.sciencedirect.com for more information. Advances Experimental Social Psychology is available online on ScienceDirect — full-text online of volume 32 onward. Elsevier book series on ScienceDirect gives multiple users throughout an institution simultaneous online access to an important complement to primary research. Digital delivery ensures users reliable, 24-hour access to the latest peer-reviewed content. The Elsevier book series are compiled and written by the most highly regarded authors in their fields and are selected from across the globe using Elsevier’s extensive researcher network. For more information about the Elsevier Book Series on ScienceDirect Program, please visit:info.sciencedirect.com/booksseries/

**The East-West Dimension** David Kras 2012 Actors assume their most brilliant acts. In Schmitt 1990 Looks at the scientific basis for theories of drama, and explains how Cage’s ideas have affected modern theater.

**Hollywood Goes Oriental** Karla Rae Fuller 2010 Too often Hollywood cinema is reduced to a homogenized product. Fuller, while primarily tracing consistencies within the Hollywood product, also traces the heterogeneous nature of Hollywood’s output. Thus, she not only chooses Films in which Oriental characters are played by non-Orientals but has discovered Films in which the issues of disguise, masquerade, and even stereotyping are central. Tom Gunning, professor of cinema and media studies at the University of Chicago Fuller’s study of images of Asian Americans in films takes an insightful approach by examining the practice of performances in ‘yellowface’: white (or in rare cases, black) actors portraying Asian characters. Hollywood Goes Oriental is a substantial contribution to the literature in Asian American studies. Frank H. Wu, chancellor of the University of California Hastings College of the Law’s discussion of cross-ethnic performance in Hollywood Films is long overdue. She adds valuable insights Go Film studies, ethnic studies, and gender studies, while her use of performance theory in the analysis in which ethnicity is viewed as a social construct that is expressed through the bodypoints to the possibility of new perspectives. Jenny Lau, professor of cinema at San Francisco State University

**Theorizing Film Acting** Aaron Taylor 2012 This comprehensive collection provides theoretical accounts of the ground rules and phenomenon of film acting. The volume features entries by some of the most prominent scholars on film acting who collectively represent the various theoretical traditions that constitute the discipline of film studies. Each section proposes novel ways of considering the recurring motifs in academic enquiries into film acting, including: (1) the mutually contingent problematic of description and interpretation, (2) the intricacies of bodily dynamics and their reception by audiences, (3) the significance of star performance, and (4) the impact of evolving technologies and film styles on acting traditions.

**The Actor and the Character** Vladimir Mirodan 2018-11-12 Transformative acting remains the aspiration of many an emerging actor, and constitutes the achievement of some of the most acclaimed performances of our age: Daniel Day-Lewis as Lincoln, Meryl Streep as Mrs Thatcher, Anthony Hopkins as Hannibal Lecter – the list is extensive, and we all have our favourites. But what are the physical and psychological processes which enable actors to create characters so different from themselves? To understand this unique phenomenon, Vladimir Mirodan provides both a historical overview of the evolution of notions of character or ‘inhabitability’ in modern theatre and a stunning contemporary analysis of the theoretical implications of transformative acting. The Actor and the Character: Surveys the main debates surrounding the concept of dramatic character and – contrary to recent trends – explains why transformative actors conceive their characters as ‘independent’ of their own personalities. Describes some important techniques used by actors to construct their characters by physical means: work on objects, neutral and character masks, Laban movement analysis, Viewpoints, etc. Examines the psychology behind transformative
acting from the perspectives of both psychoanalysis and scientific psychology and, based on recent developments in psychology, asks whether transformation is not just acting folklore but may actually entail temporary changes to the brain structures of the actors. The Actor and the Character speaks not only to academics and students studying actor training and acting theory, but contributes to current lively academic debates around character. This is a compelling and original exploration of the limits of acting theory and practice, psychology, and creative work, in which Mirodan boldly re-examines some of the fundamental assumptions of actor training and some basic tenets of theatre practice to ask: What happens when one of us ‘becomes somebody else’?

**Acting in Person and in Style** Jerry L. Crawford 2010-01-07 Appropriate for both fundamental and advanced levels, the authors ground their commentary on actor training on the process of personalization and the innovative approaches to voice and movement training. They define the personalization process as one in which the actor discovers and explores in the self, characteristics, qualities, attitudes, and experiences that are legitimate dimensions of the role being created. Part I transitions from essential ingredients used in creating a role, such as focusing and speaking, to guidelines for auditioning and rehearsing, including role analysis. The discussions of basic acting principles are supported by skills-building exercises. Part II explores historical performance styles and shows how basic stylistic elements can be freshly adapted for modern audiences. Thus, in Part II, the authors center their discussions of voice, movement, character, and emotion around theatrical styles prevalent during certain historical periods and around sound acting theories gleaned from a wide range of acting traditions. Each chapter in this part ends with a helpful checklist that summarizes voice, movement, gesture, and other elements common to the era discussed.

**The Show and the Gaze of Theatre** Erika Fischer-Lichte 1997 Theatre, in some respects, resembles a market. Stories, rituals, ideas, perceptive modes, conversations, rules, techniques, behavior patterns, actions, language, and objects constantly circulate back and forth between theatre and other cultural institutions that make up everyday life in the twentieth century. These exchanges, which challenge the established concept of theatre in a way that demands to be understood, form the core of Erika Fischer-Lichte's dynamic book. Each eclectic essay investigates the boundaries that separate theatre from other cultural domains. Every encounter between theatre and other art forms and institutions renegotiates and redefines these boundaries as part of an ongoing process. Drawing on a wealth of fascinating examples, both historical and contemporary, Fischer-Lichte reveals new perspectives in theatre research from quite a number of different approaches. Energetically and excitingly, she theorizes history, theorizes and historicizes performance analysis, and historicizes theory.

**Primitive Thinking** Nicola Gess 2022-09-05 This book explores modernity under the spell of the ‘primitive.’ Proponents of the ideology of progress as well as critics of civilization, utopians dreaming of a re-enchanted existence and supporters and opponents of nascent fascism alike were all profoundly shaped by the phantasm of the ‘primitive’, a central element of which, this book argues, is the notion of ‘primitive thought’. This comprises a distinct mode of thinking – characterized by turns as magical, mythical, mystical, or prelogical – that allows for a fundamentally different way of relating to the world. It was associated not only with indigenous cultures, but also with other figures of alterity, such as children and the mentally ill. The book examines the discourse on ‘primitive thinking’ in the social sciences, writings on art and language, and – most centrally – literary works by Robert Musil, Walter Benjamin, Gottfried Benn, and Robert Müller.

**Acting** Kurt Daw 2004 Kurt Daw updates his guide to how actors think about acting and how they translate that thought process into compelling performances. His book has become renowned as the ideal first text for the acting student for its clear, precise instruction.

**William Shakespeare's Othello** Harold Bloom 2010 Camus's landmark novel traces the aftermath of a shocking crime and the man whose fate is sealed with one rash and foolhardy act. The Stranger presents readers with a new kind of protagonist, a man unable to transcend the tedium and inherent absurdity of everyday existence in a world indifferent to the struggles and strivings of its human denizens. This addition to the Bloom's Guides series features an annotated bibliography and a listing of works by the author for further reading.

**Behavioral Disorders 1976**

**The Illusion of the First Time in Acting** William Gillette 1915

**The Theatre Audition Book** Gerald Lee Ratliff 1998 The most comprehensive book of monologues ever. With 127 audition pieces, this handbook has a monologue for almost any audition situation. It's important that the actor be inventive and imaginative in performing a monologue. This book shows students how to investigate dramatic and theatrical elements.