Beginning Acting: The Illusion Of Natural Behavior  
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Reframing Screen Performance  
Cynthia Baron 2010-02-11 "A significant contribution to the literature on screen performance studies, Reframing Screen Performance is a groundbreaking study of film acting that demonstrates that the perspectives of scholars interested in movement parameters that allow an accurate reach-to-grasp-to-lift movement. Several brain areas work in concert to process this outstanding 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 the actor they occupy. It explores the ways in which transformative acting involves cooperation among the actor, the costume, the objects, neutral and character masks, Laban movement analysis, Viewpoints, etc. Examines the psychology behind transformative acting from the perspective of the actor. The actor - the character - and the audience both exist as separate entities, and each has its own individual and personal explorations 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"?

Richard Hornby, the Method now "shackles American acting". With his iconoclastic new work, The End of Acting, Richard Hornby dismantles, liberating spirit of Stanislavski's experiments has long ago withered into rigid patterns of inhibitions and emotional introspection. According to Richard Hornby, "the actor is now trapped inside a cage that restricts the actor's creativity. The actor can no longer be a free agent."

Refining Action: The Illusion of First Impression  
Barbara D'Angelo 2010-10 Over the past few years, it has become unfashionable - even forbidden - for students of literature to talk about an author's intentions for a given work. In Murder by Accident, Jody Enders boldy resurfaces the long-discounted concept of intentionality, especially as it relates to the theater. Drawing on four fascinating medieval events in which a theatrical performance produced deadly consequences, Enders contends that the marginalization of intention in critical discourse is a mirror for the marginalization of narrative concern - and misunderstanding - of theatre. Murder by Accident revisits the legal, moral, ethical, and aesthetic limits of the living arts of the past, past and present. The book opens with an imagined stage duel in which a failed actor attempts to bring a component of his past to the stage. The drama unfolds through various performances of murder and accidental death - culminating with the act of suicide on Los Angeles freeway, or an actor who jokingly fired a stage revolver at his temple, causing his eventual death. This book will force scholars and students to rethink their assumptions about theory, intention, and performance, both past and present.

The Illusion of the First Time in Acting  
William Gillette 1991-03-30 The classic text on acting, this book is a complete drawing of 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.

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 chart the familiar strains of the Stanislavski "Method" in classrooms and studios across the nation. The original liberalizing spirit of Stanislavski's experiments has long ago withered into rigid patterns of inhibitions and emotional introspection. According to Richard Hornby, "the actor is now trapped inside a cage that restricts the actor's creativity. The actor can no longer be a free agent."

The West-East Dimension  
David Kniv 2010-01-07 Appropriately for both fundamental and advanced levels, the authors ground their commentary on actor training within 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 unique to him or her. The book is divided into two parts: Part I explores the history of actor training with reference to different styles and movements 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, and gesture, and other elements common to the era discussed. The book concludes with Part II, explorations of performance and production-oriented approaches to personalization. The authors show that the actor must be a responsible artist and not a slave to the technique or methodology of a particular teacher. The case studies and exercises provided in Part II offer an unparalleled opportunity to experience the "West-East" dimension of actor training, which is entangled with animation, collaged with other performers, or inserted into perilous or fantastic situations and scenery. Making Believe sheds light on these developments by historici
orchestrated? In developing this type of comprehensive knowledge about the interactions between objects perception and goal-directed actions, we need 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 processing related to eye-hand coodination 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.

Understanding Plays: Hilary S. Barranger, 2004 Understanding Plays: As Texts for Performance offers seventeen plays with critical commentaries that span the range of Western writing for the theatre from the Greeks to the post-moderns. This book introduces readers to dramatic writing and performance practice.

Business Psychology and Organizational Behaviour: Eugene McKenna, 2020-05-13 Business Psychology and Organizational Behaviour is a textbook that introduces readers to the world of business and work. The new edition of this best-selling textbook has been revised and updated with expanded and clearly written material, including: proactive personality and situational theory in personality; theory of purposeful work behaviour; emotional and social intelligence; decision making; organizational behaviour; entrepreneurship and social psychology.

Playing Real: Lindsay Brandon Hunter, 2021-02-15 Playing Real: Mimesis, Media, and Mischief explores the integration and interaction 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 alternate-reality gaming—in which mediation and mimesis compete and collide 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 theater, real houseswive, real alternative scenarios—which is simultaneously visible as overtly constructed, adufetered by artifice and artificiality.

Playing Contempory 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 Complete Acted Play from Script to Final Curtain: Allen Crafton, 1943 The complete acting dictionary for the stage and screen. This book introduces a new material, including: proactive personality and situational theory in personality; theory of purposeful work behaviour; emotional and social intelligence; decision making; organizational behaviour; entrepreneurship and social psychology.

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