New Directions in Ancient Pantomime
Theatre Games
Performance: Visual art and performance art
Tips for Actors
Actor Training
Body Voice Imagination
Mapping Intermediality in Performance
Stage Presence
Thomas Hardy's Tragic Poetry
The Five Continents of Theatre
The Tradition of the Actor-author in Italian Theatre
Actor as Anti-character
Stage Presence
How the World Became a Stage
Shadow of a Mouse
Romantic Autobiography in England
Performance of Presence in Absence
Performance and Visual Art
Staging Philosophy Acting (Re)Considered
Perspectives on Sexuality
Dictionary of the Theatre
Actors and Audiences
Performing Exile, Performing Self
Crossing Cultural Borders
Through the Actor's Work
A Strange Proximity
Directing Testosterone's Relationship to Self-presentation
as Exhibited in Stage Presence
Architect's Essentials of Presentation Skills
Nikolai Demidov
Stage Presence
Occupational Outlook Handbook
Towards a Third Theatre
The Paper Canoe
Creativity: the Actor in Performance
A Theatre Laboratory Approach to Pedagogy and Creativity
Metareference across Media: Theory and Case Studies
Circles of Meaning, Labyrinths of Fear
Developing Zeami
Stage Presence
Audiences
Actors and Audiences explores the exchanges between those on and off the stage that fill the atmosphere with energy and vitality. Caroline Heim utilises the concept of "electric air" to describe this phenomenon and discuss the charge of emotional electricity that heightens the audience's senses in the theatre. In order to understand this electric air, Heim draws from in-depth interviews with 79 professional audience members and 22 international stage and screen actors in the United Kingdom, United States, France and Germany. Tapping into the growing interest in empirical studies of the audience, this book documents experiences from three productions – The Encounter, Heisenberg and Hunger. Peer Gynt – to describe the nature of these conversations. The interviews disclose essential elements: transference, identification, projection, double consciousness, presence, stage fright and the suspension of disbelief. Ultimately Heim reveals that the heart of theatre is the relationship between those on- and off-stage, the way in which emotions and words create psychological conversations that pass through the fourth wall into an "in-between space," and the resulting electric air. A fascinating introduction to a unique subject, this book provides a close examination of actor and audience perspectives, which is essential reading for students and academics of Theatre, Performance and Audience Studies.
A great actor can bring us to tears without saying a word. What makes the actor great?
Total Physical Awareness - it's what every actor needs to seize the creative moment and steal the show. Veteran acting trainer David Zinder has spent a career helping actors at all stages of their careers fine-tune their stage presence and harness their talent through a unique series of exercises that hone the actor's fundamental expressive tools - the body, the voice and the imagination. Drawing upon the proven methods of David Zinder's workshops and acting classes, Body Voice Imagination teaches a set of skills so that the actor can be ready to perform at his or her highest level of creativity. Organized with a practitioners' theoretical and aesthetic concerns in mind, the exercises in this volume build on the link between technique and inspiration, providing a practical overview of Zinder's "Logic of Training" that lends from the bases of physical awareness, to advanced non-vocal and vocal imagery improvisations, to the fundamentals of the Chekhov school of acting. Body Voice Imagination communicates the joy and passion that motivate our geniuses of the stage, and reveals the secret behind their success. The beginning actor will find here the tools to prepare for a life on stage, and the experienced performer will appreciate techniques that will turn good performances into great ones. A great actor can bring us to tears without saying a word. What makes the actor great? Total Physical Awareness - it's what every actor needs to seize the creative moment and steal the show. Veteran acting trainer David Zinder has spent a career helping actors at all stages of their careers fine-tune their stage presence and harness their talent through a unique series of exercises that hone the actor's fundamental expressive tools - the body, the voice and the imagination. Drawing upon the proven methods of David Zinder's workshops and acting classes, Body Voice Imagination teaches a set of skills so that the actor can be ready to perform at his or her highest level of creativity. Organized with a practitioners' theoretical and aesthetic concerns in mind, the exercises in this volume build on the link between technique and inspiration, providing a practical overview of Zinder's "Logic of Training" that lends from the bases of physical awareness, to advanced non-vocal and vocal imagery improvisations, to the fundamentals of the Chekhov school of acting. Body Voice Imagination communicates the joy and passion that motivate our geniuses of the stage, and reveals the secret behind their success. The beginning actor will find here the tools to prepare for a life on stage, and the experienced performer will appreciate techniques that will turn good performances into great ones. Creativity: the Actor in Performance focuses on what it takes to be a creative performer. Many stage-actors succeed in rehearsals, yet under-perform where it counts—in performance. But, as actors know, performance is a thing unto itself—something is going to have to happen out there beyond anything that happened in rehearsals. This book provides actors, their teachers and directors with insights into the creativity of the actor in performance. An historical account of the emergence and development of one of the most generative concepts of our times – creativity - provides a theoretical backdrop to a critical discussion of the creativity of acting - a discussion that includes analyses of Denis Diderot, George Henry Lewes, William Archer, Konstantin Stanislavsky, Michael Chekhov, Michel Saint-Denis, Zeami and Eugenio Barba. Creativity: the Actor in Performance concludes by offering a detailed rationale for performance-oriented actor training, offering examples of workshop exercises (CREATICS) which focus on developing four main competencies crucial for successful and creative performances: situation awareness, audience awareness, divided consciousness and presence. Foreword by Ellen Page, star of Inception, Juno and X-Men The perfect humorous gift for students, actors and anyone with an interest in theatre. In the most important theatrical book of this or any other decade, Twitter sensation @tips4actors gives you all the advice you need to take your acting to the next level. How to upstage your fellow cast members, what to wear on the first day of rehearsals, where to go for a poo in London's glamorous West End - it's all covered in here! Includes advice such as 'Never read the script. Would your character read it? No, of course not. For them the script doesn't exist' and 'When having sex with a casting director, show off your acting by faking an orgasm'. This is a hilarious parody which demands to be read.You've heard of sacred places, writings, relics, and rituals, holy days and magical times of year. But these are actually representations of relationships that people have with each other and the elements of the world. Some of these relationships environmental:
they involve landscapes, animals, and the streets of your home town. Some are personal, such as families, friends, and elders. Some are public, involving musicians, storytellers, medical doctors, and even soldiers. This book studies twenty-two relationships, from a variety of traditions, and shows their place in ‘the good life’. Yet these relations are always fragile, and threatened by fears, from the fear of loneliness, to the fear of the loss of personal or political freedom, to the fear of death. To escape from these fears, people often trap themselves into ways of life that are bad for everyone, including themselves. This book studies how that happens, and how to prevent it. More than beliefs, laws, and teachings, our relationships are the true basis of spirituality, and freedom. The great noh actor, theorist, and playwright Zeami Motokiyo (ca. 1363-1443) is one of the major figures of world drama. His critical treatises have attracted international attention ever since their publication in the early 1900s. His corpus of work and ideas continues to offer a wealth of insights on issues ranging from the nature of dramatic illusion and audience interest to tactics for composing successful plays to issues of somaticity and bodily training. Shelley Fenno Quinn's impressive interpretive examination of Zeami's treatises addresses all of these areas as it outlines the development of the playwright's ideas on how best to cultivate attunement between performer and audience. Quinn begins by tracing Zeami's transformation of the largely mimetic stage art of his father's troupe into a theater of praxis in which the playwright and actors aim at performances wherein dance and chant are re-keyed to the evocative power of literary memory, prosodies and associated auras with the flow of dance and chant led to the creation of a dramatic prototype that engaged and depended on the audience as never before. Later chapters examine a semiotic approach to the theatre, with cross-referenced alphabetical entries ranging from absurd to word scenery. This fascinating study differentiates stage presence from charisma and power, and will be valuable reading for practitioners and others involved in the theatre. This is the first comprehensive and illustrated study of the most important form of theatre in the entire Roman Empire - pantomime, the ancient equivalent of ballet dancing. Performed for more than five centuries in hundreds of theatres from Portugal in the West to the Euphrates, from Gaul to North Africa, solo male dancing stars - the forerunners of Nijinsky, Nureyev, and Baryshnikov - stunned audiences with their erotic costumes, subtlety of gesture, and dazzling athleticism. In sixteen specially commissioned and complementary studies, the leading world specialists explore all aspects of the ancient pantomime dancer's performance skills, popularity, and social impact, while paying special attention to the texts that formed the basis of this distinctive art form. Eugenio Barba is one of Europe's leading theatre directors, at the forefront of experimental and group theatre for more than twenty years. Ian Watson provides the most comprehensive and systematic study of Barba's work, including his training methods, dramaturgy, productions and theories, as well as his work at the International School of Theatre Anthropology. An encyclopedic dictionary of technical and theoretical terms, the book covers all aspects of a semiotic approach to the theatre, with cross-referenced alphabetical entries ranging from absurd to word scenery. This fascinating study differentiates stage presence from charisma and stardom, to explore the co-presence of and relationship between performer and audience. First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company. This new edition of Twentieth Century Actor Training is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements is enhanced by the inclusion of eight more practitioners and forty more photographs. What happens in the relationship between audience and performer? What choices are made in the space of performance about how we attend to others? A Strange Proximity examines stage presence as key to thinking about performance and ethics. It is the first phenomenological account of ethics generated.
from, rather than applied to, contemporary theatrical productions. The ethical possibilities of the stage, argues Jon Foley Sherman, rest not so much in its objects—the performers and the show itself—as in the “how” of attending to others. A Strange Proximity is a unique perspective on the implications of attention in performance.” Donald Crafton, our lively guide, shows us around a Tooniverse populated by performers, not just images, who engage us in all the ways their flesh-and-blood counterparts do, and then some. Taking classical animation as his terrain, Crafton nevertheless pushes ongoing discussions of performance, liveliness, and corporeality in the directions in which they need to go if they are to help us describe and navigate our increasingly virtual worlds.” Philip Auslander, author of Liveness: Performance in a Mediatized Culture “Every once in a while a book comes along that marks a transformational point in its discipline. Such a book is Donald Crafton’s Shadow of a Mouse. Crafton skillfully draws together theoretical sources, animation history, technological development, and social analysis, deftly weaving together thinkers from Disney to Deleuze and Sito to Stanislavsky. The result is a substantial rethinking of animation that will reshape traditional approaches to the medium. Crafton’s magisterial grasp of theory and history is livened by a true fan’s passion for the subject and a keen sense of humor. Shadow of a Mouse is a must-read for anyone with an interest in performance, embodiment, popular culture, race, or reception.” Mark Langer, Associate Professor of Film Studies, Carleton University “This research project investigates the concepts of absence across the disciplines of visual art, theatre, and performance. Absence in the centre of an ideological freeing the reader from the dominant meaning. The book encourages active engagement with theatre theory and performances. Reconsideration of theories and experiences changes the way we engage with performances, as well as social relations and traditions outside of theatre. Sylvia Dobkowska examines and theorises absence and presence through theatre, performance, and visual arts practices. This book will be of great interest to students and scholars of theatre, visual art and philosophy. Explores the actor as subversive celebrant in premodern popular theatre, with special attention to Aristophanes’ Frogs, medieval mystery plays, and Shakespeare’s As You Like It.” The central importance of the author-actor is a distinctive feature of Italian theatrical life, in all its eclectic range of regional cultures and artistic traditions. The fascination of the figure is that he or she stands on both sides of one of theatre’s most important power relationships: between the exhilarating freedom of performance and the austere restriction of authorship and the written text. This broad-ranging volume brings together critical essays on the role of the author-actor, spanning the period from the Renaissance to the present. Starting with Castiglione, Ruzante and the commedia dell’arte, and surveying the works of Dario Fo, De Filippo and Bene, among others, the contributors cast light on a tradition which continues into Neapolitan and Sicilian theatre today, and in Italy’s currently fashionable ‘narrative theatre’, where the author-actor is centre stage in a solo performance.” A practical guide to using theatre games for actor training which includes a DVD with original footage of the author putting the techniques into action. Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present. The essays—by directors, historians, actor trainers and actors—bridge the gap between theories and practices of acting, and between East and West. No other book provides such a wealth of primary and secondary sources, bibliographic lists, and diversity of scholarly perspectives. These discussions of such key topics as: * how we think and talk about acting * acting and emotion * the actor’s psychophysical process * the body and training * the actor in performance * non-Western and cross-cultural paradigms of the body, training and acting. Acting (Re)Considered is vital reading for all those interested in performance. This collection reflects not only the multidisciplinary nature of contemporary thinking about performance, but also the complex and contested nature of the concept itself. The fifteen original essays in Staging Philosophy make useful connections between the discipline of philosophy and the fields of theatre and performance and use these insights to develop new theories about theatre. Each of the contributors—leading scholars in the fields of philosophy and performance—breaks new ground, presents new arguments, and offers new theories that will pave the way for future scholarship. Staging Philosophy raises issues of critical importance by providing case studies of various philosophical movements and schools of thought, including aesthetics, analytic philosophy, phenomenology, postmodernism, poststructuralism, and cognitive science. The essays, which are organized into three sections—history and method, presence, and reception—take up fundamental issues such as spectatorship, empathy, ethics, theater as literature, and the essence of live performance. While some essays challenge assertions made by critics and historians of theater and performance, others analyze the assumptions of manifestos that prescribe how practitioners should go about creating texts and performances. The first book to bridge the disciplines of theater and philosophy, Staging Philosophy will provoke, stimulate, engage, and ultimately bring theater to the forefront of intellectual inquiry while it inspires further philosophical investigation into theater and performance. Others argue that the exilic challenge enables the émigré artist to (re)establish new artistic devices, new laws and a new language of communication in both his everyday life and his artistic work. This insightful book explores the relationship between theater and digital culture. The authors show that the marriage of traditional performance with new technologies leads to an upheaval of the implicit “live” quality of theatre by introducing media interfaces and Internet protocols, all the while blurring the barriers between theater-makers and their audience. Covers all aspects of making a presentation, from preparation to delivery. Provides the tools to succeed in your next project interview. Presents guidelines for capturing an audience and creating a “stage presence.” Easy access to crucial business information for design professionals. Find the concise, practical business information you need right now in the Architect’s Essentials of Professional Practice Series. These authoritative guidelines quickly make you an instant expert on the best business practices crucial for success in today’s design and construction professions. Each portable, affordable, user-friendly volume gives you: Authoritative advice from leading national figures. Flip-and-find access to critical business topics. Bulleted lists and callout boxes for quick reference.
Clear, insightful explanations of complex business topics Architect's Essentials of Presentation Skills provides invaluable techniques and tools for giving effective design and marketing presentations. Whether presenting yourself, your firm, or your work, this book includes step-by-step instructions for planning, preparing, and delivering quality presentations, as well as tips, tricks, and shortcuts. Learn how to make the most of your limited presentation time, engage a skeptical audience and prevent boredom, overcome tension, create a "stage presence," manage multiple presenters, choose the best visual aids, and much more. Written by a leading expert in the field, Architect's Essentials of Presentation Skills is an indispensable guide for architects, landscape architects, interior designers, and students of these professions. Taking into account the popularity and variety of the genre, this collaborative volume considers a wide range of English Romantic autobiographical writers and modes, including working-class autobiography, the familiar essay, and the staged presence. In the wake of Rousseau's Confessions, autobiography became an increasingly popular as well as a literary mode of writing. By the early nineteenth century, this hybrid and metamorphic genre is found everywhere in English letters, in prose and poetry by men and women of all classes. As such, it resists attempts to provide a coherent historical account or establish a neat theoretical paradigm. The contributors to Romantic Autobiography in England embrace the challenge, focusing not only on major writers such as William Wordsworth, De Quincey, and Mary Shelley, but on more recent additions to the canon such as Mary Robinson, Dorothy Wordsworth, and Mary Hays. There are also essays on the scandalous Memoirs of Mrs. Billington and on Joseph Severn's autobiographical scripting of himself as "the friend of Keats." The result is an exploratory and provisional mapping of the field, provocative rather than exhaustive, intended to inspire future scholarship and teaching.

This book considers the pedagogy of the theatre laboratory, focusing on seminal theatre group Odin Teatret. It provides a detailed discussion of the historical background to theatre laboratories, including their conception, before moving on to specific examples of how the work at Odin Teatret crosses creativity, pedagogy, and research practices. The book draws on a range of insightful sources, including historical readings and previous literature, interviews with members of the theatre group, autoethnographic pieces, and personal experiences. Its unique narrative brings fresh insights into how to establish inquiry-based learning laboratories, in order to re-think higher education. It will be an invaluable resource for students and academics working on performance, creativity studies and pedagogy. Focusing on examples of live performance in drama, dance, opera and light entertainment, Jane Goodall explores a characteristic as compelling and enigmatic as the performers who demonstrate it. The mysterious quality of 'presence' in a performer has strong resonances with the uncanny. It is associated with primal, animal qualities in human individuals, but also has connotations of divinity and the supernatural, relating to figures of evil as well as heroism. Stage Presence traces these themes through theatrical history. This fascinating study also explores the blend of science and spirituality that accompanies the appreciation of human power. Performers display a magnetism of their audiences; they electrify them, exhibit mesmeric command, and develop chemistry in their communication. Case studies include: Josephine Baker, Sarah Bernhardt, Thomas Betterton, David Bowie, Maria Callas, Bob Dylan, David Gannick, Barry Humphries, Henry Irving, Vaslav Nijinsky and Paul Robeson. A sophisticated analysis of how the intersection of technique, memory, and imagination inform performance, this book redirects the intercultural debate by focusing exclusively on the actor at work. Alongside the perspectives of other prominent intercultural actors, this study draws from original interviews with Ang Gey Pin (formerly with the Workcenter of Jerzy Grotowski and Thomas Richards) and Roberta Carreri (Odin Teatret). By illuminating the hidden creative processes usually unavailable to outsiders--the actor's apprenticeship, training, character development, and rehearsals--Nascimento both reveals how assumptions based on race or ethnicity are misleading, trouble definitions of intra- and intercultural practices, and details how performance analyses and claims of appropriation fail to consider the permanent transformation of the actor's identity that cultural transmission and embodiment represent.

Copyright code: 4d1f71bcd21c625fcb2dea78ad909a4d