Testosterone's Relationship to Self-presentation as Exhibited in Stage Presence

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 Garrick, Barry Humphries, Henry Irving, Vaslav Nijinsky and Paul Robeson.

Shadow of a Mouse

Describes 250 occupations which cover approximately 107 million jobs.

Performance of Absence in Theatre, Performance and Visual Art
This fascinating study differentiates stage presence from charisma and stardom, to explore the co-presence of and relationship between performer and audience.

New Directions in Ancient Pantomime

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.

Actor Training

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 poiesis in which the playwright and actors aim for 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 performance configuration created by Zeami (the nikyoku santal) as articulated in his mature theories on the training of the performer. Drawing on possible reference points from Buddhist and Daoist thought, the author argues that Zeami came to treat the nikyoku santai as a set of guidelines for bracketing the subjectivity of the novice actor, thereby allowing the actor to reach a certain skill level or threshold from which his freedom as an artist might begin.

Stage Presence

Professor Williams focuses on the classical period of German literature and theatre, when Shakespeare's plays were first staged in Germany in a relatively complete form, and when they had a potent influence on the writings of German drama and dramatic criticism.
Read Online Stage Presence The Actor As Mesmerist

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.

Performing Exile, Performing Self

Acting in Real Time by renowned Dutch director and acting teacher Paul Binnerts describes his method for Real-Time Theater, which authorizes actors to actively determine how a story is told---they are no longer mere vehicles for delivering the playwright's message or the director's interpretations of the text. This level of involvement allows actors to deepen their grasp of the material and amplify their stage presence, resulting in more engaged and nuanced performances. The method offers a postmodern challenge to Stanislavski and Brecht, whose theories of stage realism dominated the twentieth century. In providing a new way to consider the actor's presence on stage, Binnerts advocates breaking down the "fourth wall" that separates audiences and actors and has been a central tenet of acting theories associated with realism. In real-time theater, actors forgo attempts to become characters and instead understand their function to be storytellers who are fully present on stage and may engage the audience and their fellow actors directly. Paul Binnerts analyzes the ascendance of realism as the dominant theater and acting convention and how its methods can hinder the creation of a more original, imaginative theater. His description of the techniques of real-time theater is illuminated by practical examples from his long experience in the stage. The book then offers innovative exercises that provide training in the real-time technique, including physical exercises that help the actor become truly present in performance. Acting in Real Time also includes a broad overview of the history of acting and realism's relationship to the history of theater architecture, offering real-time theater as an alternative. The book will appeal to actors and acting students, directors, stage designers, costume designers, lighting designers, theater historians, and dramaturgs.

Acting Power

"Robert Cohen's book, Acting Power, follows the tradition of his other book, Acting One, and has been the veritable bible for acting teachers for the last quarter century."   David Krasner, Emerson College 'This book, above all else, is an attempt to explore the qualities of acting power. to suggest to you, the actor, an
Read Online Stage Presence The Actor As Mesmerist

Approach toward not merely good acting but powerful acting. Great actors display the power to frighten and the power to seduce and can shift between the one and the other like a violinist can her notes. From the Preface The first edition of Acting Power was a groundbreaking work of acting theory which applied sociological and psychological principles to actor training. The book went on to influence a generation of theatre and performance studies students and academics, and was translated into five languages. This carefully revised 21st Century Edition (re)considers, in the context of today's field: questions such as 'should actors act from the inside or the outside?' and 'should the actor live the role or present the role?'; contemporary research into communication theory, cybernetics, and cognitive science; brilliantly illuminating and witty exercises for solo study and classroom use, and a through-line of useful references to classic plays; penetrating observations about the actor's art by more than 75 distinguished professional actors and directors. Cohen's elegant and rigorous updates emphasise the continuing relevance of his uniquely integrated and life-affirming approach to this field. The new edition draws on his extraordinarily rich career as teacher, scholar, director, translator and dramaturg. It is a recipe for thrilling theatre in any genre.

Stage Presence

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.

Actor as Anti-character

Argues that the experience of modernity is fundamentally spatial rather than subjective.

Performance: Visual art and performance art
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, liveness, 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

The Routledge Companion to Michael Chekhov

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 guides 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.

The Paper Canoe

At the time of his death, Stanislavsky considered Nikolai Demidov to be his only
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student, who understands the System. Demidov’s incredibly forward-thinking processes not only continued his teacher’s pioneering work, but also solved the problems of an actor’s creativity that Stanislavsky never conquered. This book brings together Demidov’s five volumes on actor training. Supplementary materials, including transcriptions of Demidov’s classes, and notes and correspondence from the author make this the definitive collection on one of Russian theatre’s most important figures.

Acting (Re)Considered


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 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 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 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 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.

Romantic Autobiography in England
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—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.

Encyclopedia of Acting Techniques
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.
Read Online Stage Presence The Actor As Mesmerist

Jon Foley Sherman, in Stage Presence, explores the ethical possibilities of the stage, not just in its objects—the performers and the show itself, but in how we attend to others. Sherman argues that the ethical aspects of theatre lie in the way we engage with others on stage.

A Strange Proximity: Perspectives on Sexuality

Perspectives on Sexuality offers a practical guide to using theatre games for actor training. It includes a DVD with original footage of the author putting the techniques into action.

Theatre Games

This research project investigates the concepts of absence across the disciplines of visual art, theatre, and performance. It examines how absence in the centre of an ideology frees the reader from the dominant meaning. The book encourages active engagement with theatre theory and performances, leading to a reconsideration of theories and experiences that changes the way we engage with performances, as well as social relations and traditions outside of theatre.

Sylwia Dobkowska studies 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.

Directing

This book provides guidance for aspiring directors on the fine points of directing a musical production, from bringing a special vision to life on stage to staying organized and efficient throughout the audition process. It is everything an aspiring young director needs to know.

Nikolai Demidov's book examines the lives and arts of contemporary artists who have been exiled, either by force or by choice. The book explores how the hardship of exile has both been an existential ordeal and an opportunity for artists to exercise their creative abilities, professional competence, and artistic resources. It argues that the exilic challenge enables the émigré artist to (re)establish new artistic devices, new laws, and a new language of communication in both their everyday life and artistic work. It celebrates the creative propensity and artistic success that the state of exile can offer to an artist forced to deal with the typical exilic conditions of pain of displacement, nostalgia, and loss. The creative output and the fame of the artists selected for this study (Joseph Brodsky, Eugenio Barba, Wajdi Mouawad, Josef Nadj, Derek Walcott, and Atom Egoyan) present a variety of 'success stories' in exile that challenge the view of the exilic state as one of mourning, depression, and suffering.
Stage Presence: The Actor As Mesmerist

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 misguiding, 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.

Stage Presence: Acting in Real Time

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.

Thomas Hardy’s Tragic Poetry

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.
Read Online Stage Presence The Actor As Mesmerist

A Strange Proximity

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.

Body Voice Imagination

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

Shakespeare on the German Stage: Volume 1, 1586-1914

Provides information on directing a musical production, including advice on selecting a show, creating a vision, rehearsing, and the final performance.

Tips for Actors

The fifteen original essays in Staging Philosophy make useful connections between the discipline of philosophy and the fields of theater and performance and use these insights to develop new theories about theater. Each of the contributors leading scholars in the fields of performance and philosophy 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, deconstruction, critical realism, 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 foreground of intellectual inquiry while it inspires further philosophical investigation into theater and performance.

David Krasner is Associate Professor of Theater Studies, African
Read Online Stage Presence The Actor As Mesmerist

The collection reflects not only the multidisciplinary nature of current thinking about performance, but also the complex and contested nature of the concept itself.

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 material, and diversity of approaches. It includes 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.

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