

The Actor's Eye (PAJ Books)

Carnovsky, Professor Morris

Note: This is not the actual book cover

The Actors Eye Paj Publications

Lenard Petit



The Actors Eye Paj Publications:

The Actor's Eye Morris Carnovsky, Peter Sander, 1984 **Shakespeare and the Authority of Performance** William B. Worthen, 1997-09-25 How the idea of Shakespearean authority is still invested in the activities of directing acting and scholarship *The Path Of The Actor* Michael Chekhov, 2006-06 Full of illuminating anecdotes and witty accounts this is the first English translation of Chekhov's two volume autobiography Two leading Russian scholars present an extensive and authoritative account of this great actor and extraordinary man *Theatre History Studies*, 2002 *An Actor's Craft* David Krasner, 2017-09-16 This inspirational guide for advanced acting students brings together multiple ways of creating excellence in performance David Krasner provides tried and tested exercises a history of actor training and explores the complex relationships between acting theories and teachers Drawing on examples from personal experience as an actor director and teacher *An Actor's Craft* begins with the building blocks of mind body and voice moving through emotional triggers and improvisation to a final section bringing these techniques together in approaching a role Each chapter contains accompanying exercises that the actor should practice daily Combining theory and practice this thought provoking and challenging study of acting techniques and theories is for actors who have grasped the basics and now want to develop their knowledge and training further *Twentieth Century Actor Training* Alison Hodge, 2000 THE SECOND EDITION OF THIS TITLE ENTITLED ACTOR TRAINING IS NOW AVAILABLE Actor training is arguably the central phenomenon of twentieth century theatre making Here for the first time the theories training exercises and productions of fourteen directors are analysed in a single volume each one written by a leading expert The practitioners included are Stella Adler Bertolt Brecht Joseph Chaikin Jacques Copeau Joan Littlewood Vsevolod Meyerhold Konstantin Stanislavsky Eugenio Barba Peter Brook Michael Chekhov Jerzy Grotowski Sanford Meisner Wlodimierz Staniewski Lee Strasbourg Each chapter provides a unique account of specific training exercises and an analysis of their relationship to the practitioners theoretical and aesthetic concerns The collection examines the relationship between actor training and production and considers how directly the actor training relates to performance With detailed accounts of the principles exercises and their application to many of the landmark productions of the past hundred years this book will be invaluable to students teachers practitioners and academics alike *Movie Acting, the Film Reader* Pamela Robertson Wojcik, 2004 Combining classic and recent essays and examining key issues such *Movie Acting the Film Reader* explores one of the most central but often overlooked aspects of cinema film acting *Actor Training* Alison Hodge, 2010-01-29 Presents an introduction to how actor training shapes modern theatre

European Theatre Performance Practice, 1900 to the Present Geoff Willcocks, 2016-12-05 This volume captures the rich diversity of European performance practice evident in the twentieth and early part of the twenty first century Written by leading directors actors dancers scenographers and academics from across Europe the collection spans a broad range of subject areas including dance theatre live art multimedia performance and street protest The essays are divided into three

sections on performers and performing staging performance representation and reception and document innovations in acting performance and stagecraft by key practitioners Articles also explore the ways that performance has been used to stage debates around major preoccupations of the age such as war the human condition globalization the impact of new technologies and identity politics This volume which features previously published performance manifestoes articles and book chapters on the most frequently discussed and debated topics in the field is an indispensable reference work for both academics and students

The Very Thought of Herbert Blau Clark Lunberry, Joseph Roach, 2018-10-22 Herbert Blau 1926-2013 was the most influential theater theorist practitioner and educator of his generation He was the leading American interpreter of the works of Samuel Beckett and as a director was instrumental in introducing works of the European avant garde to American audiences He was also one of the most far reaching and thoughtful American theorists of theater and performance and author of influential books such as *The Dubious Spectacle* *The Audience* and *Take Up the Bodies* Theater at the Vanishing Point In *The Very Thought of Herbert Blau* distinguished artists and scholars offer reflections on what made Blau's contributions so visionary transformative and unforgettable and why his ideas endure in both seminar rooms and studios The contributors including Lee Breuer Sue Ellen Case Gautam Dasgupta Elin Diamond S E Gontarski Linda Gregerson Martin Harries Bill Irwin Julia Jarcho Anthony Kubiak Daniel Listoe Clark Lunberry Bonnie Marranca Peggy Phelan Joseph Roach Richard Schechner Morton Subotnick Julie Taymor and Gregory Whitehead respond to Blau's fierce and polymorphous intellect his relentless drive and determination and his audacity his authority to think as he frequently insisted at the very nerve ends of thought

Why Do Actors Train? Brad Krumholz, 2023-01-26 How are we to understand the actor's work as a fully embodied process Embodied cognition is a branch of contemporary philosophy which attempts to frame human understanding as fully embodied interaction with the environment Engaging with ideas of contemporary significance from neuroscience psychology linguistics and philosophy *Why Do Actors Train* challenges the outmoded dualistic notions of body and mind that permeate common conceptions of how actors work Theories of embodiment are drawn up to shed important light on the ways and reasons actors do what they do Through detailed step by step analyses of specific actor training exercises the author examines the tools that actors use to bring life and meaning to the stage This book provides theatre practitioners and scholars alike with a new lens to re-examine the craft of acting offering a framework to understand the art form as one that is fundamentally grounded in embodied experience

The Michael Chekhov Handbook Lenard Petit, 2009-09-10 Petit's words go right to the heart of Chekhov's technique Anyone looking for a key to understanding more about Michael Chekhov's technique will devour it Jessica Cerullo Michael Chekhov Association NYC The Michael Chekhov technique is today seen as one of the most influential and inspiring methods of actor training in existence In *The Michael Chekhov Handbook* Lenard Petit draws on twenty years of teaching experience to unlock and illuminate this often complex technique Petit uses four sections to guide those studying working with or encountering Chekhov's approach for the first

time the aims of the technique outlining the real aims of the actor the principles acting with energy imagination and creative power the tools the actor s use of the body and sensation the application bringing the technique into practice The Michael Chekhov Handbook s explanations and exercises will provide readers with the essential tools they need to put the rewarding principles of this technique into use Lenard Petit is the Artistic Director of The Michael Chekhov Acting Studio in New York City He teaches Chekhov Technique in the MFA and BFA Acting programs at Rutgers University He was a contributor and co creator of the DVD Master Classes in The Michael Chekhov Technique published by Routledge **The Publishers' Trade List Annual** ,1992 **New Theatre Quarterly 54: Volume 14, Part 2** Clive Barker,Simon Trussler,1998-06-04 Provides an international forum where theatrical scholarship and practice can meet The Publishers Weekly ,1987 **The Cambridge Companion to Brecht** Peter Thomson,Glendyr Sacks,2002 This updated edition properly retains much that was in the original Companion but also introduces new voices and themes It brings together the contrasting views of major critics and active practitioners and contains new essays on Brecht s early experience of cabaret his significance in the development of film theory and his unique approach to dramaturgy A detailed calendar of Brecht s life and work and a selective bibliography of English criticism complete this thorough overview of a writer who constantly aimed to provoke Book jacket

The Gothic Novel and the Stage Francesca Saggini,2015-08-12 In this ground breaking study Saggini explores the relationship between the late eighteenth century novel and the theatre arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas Similarly elements of the theatre provided inspiration to novelists **The Actor's Eye** David Downs,1995 Applause Books With this landmark compilation of classes and exercises anyone can afford to be coached by the man whose students are propelled from his legendary classes at Northwestern University to Broadway and Hollywood Acting is as simple as brick laying and as great as Leonardo da Vinci s art writes Downs The Downs approach coaches the actor to make the essential connections between his character and the forces that govern him so that craft is inevitable and art is made possible **Subject Guide to Books in Print** ,1997

Mnemodrama in Action John C Green,2019-03-05 This book provides an introductory guide to the experiments in actor training conducted by the Italian theatre maker Alessandro Fersen in his studio laboratory in Rome between 1957 and 1983 This work resulted in the creation of Mnemodrama a drama of memory The technique was designed by Fersen to provide actors with a psychic training By entering a state of trance they were able to access previously hidden dimensions of their personas using techniques inspired by ancient ritual practices In the process of creating Mnemodrama Fersen collaborated with practitioners in the fields of anthropology ethnology and psychology The inclusion of a selection of his theatre writings reveals the scope and diversity of Fersen s thinking and argues for this previously little known artist to be considered one of the pioneers of mid 20th century experimental theatre practice Through tracing one artist s journey this book provides new insights into the relationship between theatre and ritual

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