

## Active Acting Exercises Improvisations Leading To Performance

This book addresses the historical, social, colonial, and administrative contexts that determine today's U.S. actor training, as well as matters of identity politics, access, and marginalization as they emerge in classrooms and rehearsal halls. It considers persistent, questioning voices about our nation's acting training as it stands, thereby contributing to the national dialogue the diverse perspectives and proposals needed to keep American actor training dynamic and germane, both within the U.S. and abroad. Prominent academics and artists view actor training through a political, cultural or ethical lens, tackling fraught topics about power as it plays out in acting curricula and classrooms. The essays in this volume offer a survey of trends in thinking on actor training and investigate the way American theatre expresses our national identity through the globalization of arts education policy and in the politics of our curriculum decisions.

Also provided is a chronological list of every play or musical that the artist staged in New York, including such details as dates, venue (Broadway, Off Broadway, and so forth), and whether the production was a new work or a revival. Presenting artists from the mid-eighteenth century, as well as current favorites such as Daniel Sullivan, Susan Stroman, Doug Hughes, and Kathleen Marshall, *Enter the Playmakers* includes traditionalists (for example, Harold Clurman and Gower Champion), avant-garde artists (for instance, Elizabeth LeCompte and Richard Foreman), and directors and choreographers noted for various styles, genres, and theatre movements. Internationally recognized artists such as Max Reinhardt and Peter Brook, whose productions had an impact on New York theatre, are also included.

There are more than 100 performance-tested theatre games in this unusually comprehensive collection. They were compiled after more than 15 years of workshops and study sessions. Included are a wide range of proven activities to assist in teaching specialised skills. The book is divided into 20 sections from Relaxation to Thinking Outside the Box. This is a flexible workbook designed to help instructors and participants mould and adapt many ideas to fit their needs.

Out of the 1920s Surrealist art studios emerged the exquisite corpse, a collaboratively drawn body made whole through a series of disjointed parts whose relevance today is the subject of *Exquisite Corpse: Studio Art-Based Writing in the Academy*. This collection draws from the processes and pedagogies of artists and designers to reconcile disparate discourses in rhetoric and composition pertaining to 3Ms (multimodal, multimedia, multigenre), multiliteracies, translanguaging, and electracy. With contributions from a diverse range of scholars, artists, and designers, the chapters in this collection expand the conversation to a broader notion of writing and composing in the 21st century that builds upon traditional notions of composing but also embraces newer and nontraditional forms. In the section devoted to process, readers will find connections between art, design, and academic writing that may encourage them to incorporate nontraditional strategies and styles into their own writing. In the section devoted to pedagogy, readers will encounter art-based writing projects and activities that highlight the importance of interdisciplinary work as students continue to compose in ways that are more than solely alphabetic. Both sections provide insight into experimental process, inquiry-based work, play, and risk-taking. They also reveal what failure and success mean today in the composition classroom. Throughout the collection, readers will encounter a variety of stylized critical essays, poetic vignettes, lavish contemporary visual art, 20th-century Surrealist exquisite corpse drawings, and candid snapshots from the artists' own studios. Contributors include John Dunnigan, Brian Gaines, Felix Burgos, Meghan Nolan, Derek Owens, Jason Palmeri, Christopher Rico, Jody Shipka, S. Andrew Stowe, Vittoria S. Rubino, Tara Roeder, Gregory L. Ulmer, and K. A. Wisniewski.

The Method Acting Exercises Handbook is a concise and practical guide to the acting exercises originally devised by Lee Strasberg, one of the Method's foremost practitioners. The Method trains the imagination, concentration, senses and emotions to 're-create' – not 'imitate' – logical, believable and truthful behavior on stage and in film. Building on nearly 30 years of teaching internationally and at the Lee Strasberg Theatre and Film Institute in New York and Los Angeles, Lola Cohen details a series of specific exercises in order to provide clear instruction and guidance to this preeminent form of actor training. By integrating Strasberg's voice with her own tried and tested style of teaching, Cohen demonstrates what can be gained from the exercises, how they can inform and inspire your learning, and how they might be applied to your acting and directing practice. As a companion to The Lee Strasberg Notes (Routledge 2010), a transcription of Strasberg's own teaching, The Method Acting Exercises Handbook offers an unparalleled and updated guide to this world renowned technique.

Directing: Film Techniques and Aesthetics is a comprehensive manual that teaches the essentials of filmmaking from the perspective of the director. Ideal for film production and directing classes, as well as for aspiring and current directors, Directing covers all phases of preproduction and production, from idea development to final cut. Thoroughly covering the basics, Directing guides the reader to professional standards of expression and control, and goes to the heart of what makes a director. The book outlines a great deal of practical work to meet this goal, with projects, exercises. The third edition emphasizes the connection between knowing and doing, with every principle realizable through projects and exercises. Much has been enhanced and expanded, notably: aspects of dramaturgy; beats and dramatic units; pitching stories and selling one's work; the role of the entrepreneurial producer; and the dangers of embedded moral values. Checklists are loaded with practical recommendations for action, and outcomes assessment tables help the reader honestly gauge his or her progress. Entirely new chapters present: preproduction procedures; production design; script breakdown; procedures and etiquette on the set; shooting location sound; continuity; and working with a composer. The entire book is revised to capitalize on the advantages offered by the revolutionary shift to digital filmmaking.

Are you a drama student looking for other ways to practice in your field? Do you teach drama students, or, as a teacher, want to enliven your lessons? Are you an actor who wants to diversify your role repertoire? Are you a therapist who uses active approaches to promote your clients' creative potentials? Are you wanting to be involved in a meaningful form of social action? This is the book for you! Thirty-two innovators share their approaches to interactive and improvisational drama, applied theatre, and performance, for education, therapy, recreation, community-building, and personal empowerment. You are holding the only book that covers the full range of dynamic methods that expand the theatre arts into new settings where many more people can participate in and enjoy the process of non-scripted drama. Drama is a great field! There are many ways to enjoy this activity other than by having to memorize scripts and preparing a performance for an audience. There are ways that are more playful, and types of drama in which the audience become co-actors. This present book is unique in offering ways for participants to become more spontaneous and involved.

Progress in computer animation has gained such a speed that, before long, computer-generated human faces and figures on screen will be indistinguishable from those of real humans. The potential both for scripted films and real-time interaction with users is enormous. However, in order to cope with this potential, these faces and figures must be guided by autonomous personality agents. This carefully arranged volume presents the state of the art in research and development in making synthetic actors more autonomous. The papers describe the different approaches and solutions developed by computer animation specialists, computer scientists, experts in AI, psychologists and philosophers, from leading laboratories world-wide. Finally, a bibliography comprising more than 200 entries enable further study.

Theatre in Practice is an accessible and wide-ranging exploration of the central practices and key practitioners covered on the various syllabi at A level, IB, BTEC and beyond. Exploring Stanislavski, Brecht, Artaud, Lecoq, Berkoff and Craig, as well as work from innovative theatre companies such as Complicite, Gecko and The Paper Birds, it combines an informal, unpretentious tone with a wealth of practical exercises. Revised and updated to meet the most recent post-16 and A level drama requirements and to include some of the latest practices in theatre, this new edition offers a step-by-step approach to developing key skills such as devising, improvising, rehearsing mono/duologues and directing plays. Written by specialists with extensive experience leading workshops for the post-16 age-group, Theatre in Practice is a thorough and imaginative resource that speaks directly to students. New for this edition: A new chapter exploring Artaud and how to use Artaud with text and when devising. A new chapter exploring the progression of practice from Lecoq to Complicite. A series of step-by-step exercises exploring the Gecko devising process. An exploration of the work of The Paper Birds and E G Craig when devising. New exercises on how to devise using Stanislavski and Brecht.

Active Acting Exercises and Improvisations Leading to Performance Star Publishing Company (Belmont, CA)

This established text explores the history, theory and practice of improvisation within the rapidly changing field of Drama, Theatre and Performance Studies. New material includes improvisation in film, stand-up comedy, LARPing, applied theatre and theatre sports. It contains a wealth of new exercises and examples from contemporary practitioners.

Allows actors to put theories and concepts together with practical exercises which can help in developing creative performances.

This book brings to life best practices of Human Simulation; maximizing the Standardized Patient (SP) methodology that has played a major role in health professions learning and assessment since the 1960s. Each chapter reflects the Association of SP Educators Standards of Best Practices (SOBPs) and provides guidance for implementation. Multiple insights are offered through embedded interviews with international experts to provide examples illustrating successful strategies. The Human Simulation Continuum Model, a practical and theoretical framework, is introduced to guide educators in decision-making processes associated with the full range of human simulation. The Continuum Model spans improvisations, structured role-play, embedded participants, and simulated-standardized patients. This book also provides the full "how-to" for SP methodology covering topics including; case/scenario development, creating training material, training techniques for case portrayal, training communication and feedback skills, GTA/MUTA/PTA training, SP program administration and professional development for SP Educators. A pragmatic, user-friendly addition to the Comprehensive Healthcare Simulation series, Implementing Best Practices in Standardized Patient Methodology is the first book framed by the ASPE SOBPs, embracing best practices in human simulation and marshaling the vast expertise

of a myriad of SP Educators.

Play Directing describes the various roles a director plays, from selection and analysis of the play, to working with actors and designers to bring the production to life.

This book rediscovers a spiritual way of preparing the actor towards experiencing that ineffable artistic creativity defined by Konstantin Stanislavski as the creative state. Filtered through the lens of his unaddressed Christian Orthodox background, as well as his yogic or Hindu interest, the practical work followed the odyssey of the artist, from being oneself towards becoming the character, being structured in three major horizontal stages and developed on another three vertical, interconnected levels. Throughout the book, Gabriela Curpan aims to question both the cartesian approach to acting and the realist-psychological line, generally viewed as the only features of Stanislavski's work. This book will be of great interest to theatre and performance academics as well as practitioners in the fields of acting and directing.

A collection of short, one-act plays written for one to three actors.

This text offers innovation and a call to action for educators -- engage fully to engage students fully. With stories from the classroom, Holistic Engagement invites and challenges social work, human services and counseling educators to seek meaning in their methods and content in the processes of teaching. Empirically grounded, the authors propose a new model for advancing pedagogy to draw from many ways of knowing and wisdom across traditions. Through rich analysis of globalization, higher education and the social work profession, as well as first person accounts, they co-create a story of holistic pedagogies being employed across the globe. Aiming toward transformative social work practice, the authors discuss the ways that they engage with the whole person (body, mind, heart, culture and spirit) and reveal how such participatory pedagogies strengthen presence, attunement, empathy, professional self-care and the integrative capabilities of social work students and human service professionals. Drawing from a wide range of literature and traditions, from Freire's critical pedagogy to the neuroscience of mindfulness, these engaging essays have much to offer both seasoned and new social work educators, while creating an integrative and realistic conceptual home for them. The authors discuss the uses of theatre, the arts, ritual, mindfulness, critical dialogue, yoga and many other methods that upend the traditional social work classroom. These approaches are used at the undergraduate and graduate levels in a range of courses, including policy, theory and practice. The auto-ethnographical nature of many of the essays will invite educators to reflect on their own pedagogies as they consider the rewards and risks of going beyond the cognitive and engaging the whole person.

Explores how improv-based teaching and training methods can bridge differences and promote the communication, leadership, and civil skills our world urgently needs. While much has been written about what democracies should look

like, much less has been said about how to actually train citizens in democratic perspectives and skills. Amid the social and political crises of our time, many programs seeking to bridge differences between citizens draw from the surprising field of improvisational theater. Improv trains people to engage with one another in ways that promote empathy and understanding. Don Waisanen demonstrates how improv-based teaching and training methods can forward the communication, leadership, and civic skills our world urgently needs. Waisanen includes specific exercises and thought experiments that can be used by educators; advocates for civic engagement and civil discourse; practitioners and scholars in communication, leadership, and conflict management; training and development specialists; administrators looking to build new curricula or programming; and professionals seeking to embed productive, sustainable, and socially responsible forms of interaction in and across organizations. Ultimately this book offers a new approach for helping people become more creative, heighten awareness, think faster, build confidence, operate flexibly, improve expression and governance skills, and above all, think and act more democratically. Don Waisanen is Professor of Communication at the Marxe School of Public and International Affairs at Baruch College, City University of New York. He is the author of *Political Conversion: Personal Transformation as Strategic Public Communication*.

The *Laban Workbook* is a compendium of unique exercises inspired by the concepts and principles of movement theorist and artist, Rudolf Laban. Written by five internationally recognized movement experts, this textbook is divided into single-authored chapters, each of which includes a short contextual essay followed by a series of insight-bearing exercises. These expert views, honed in the creation of individual approaches to training and coaching actors, provide a versatile range of theory and practice in the creative process of crafting theatre. Readers will learn: Enhanced expressivity of body and voice; Clearer storytelling, both physical and vocal, facilitating the embodiment of playwrights' intentions; Imaginative possibilities for exploring an existing play or for creating devised theatre. Featuring many exercises exploring the application of Laban Movement Studies to text, character, scene work, and devised performances - as well as revealing the creative potential of the body itself - *The Laban Workbook* is ideal for actors, teachers, directors and choreographers. "The Improvisation Technique is then applied to exercises with scripted lines, developing sophisticated improvisation skills for enhancing character, emotions, conflict, and agreement as well as improving the actor's audition process. Also included is a unique process for breaking down scripted scenes into improvisation choices."--BOOK JACKET.

Twenty-five contemporary one-act plays by nationally known playwrights designed to fit many needs. Includes plays for one, two, or three actors with a playing time of 10 to 15 minutes with about 5 minutes acting time per character. Each play is a complete work--no cuttings-- and are of contest caliber.

This pioneering introduction to Stanislavsky's methods and modes of actor training covers all of the essential elements of

his System. Recreating 'truthful' behaviour in the artificial environment, awareness and observation, psychophysical work, given circumstances, visualization and imagination, and active analysis are all introduced and explored. Each section of the book is accompanied by individual and group exercises, forming a full course of study in the foundations of modern acting. A glossary explains the key terms and concepts that are central to Stanislavsky's thinking at a glance. The book's companion website is full of downloadable worksheets and resources for teachers and students. Experiencing Stanislavsky Today is enhanced by contemporary findings in psychology, neuroscience, anatomy and physiology that illuminate the human processes important to actors, such as voice and speech, creativity, mind-body connection, the process and the production of emotions on cue. It is the definitive first step for anyone encountering Stanislavsky's work, from acting students exploring his methods for the first time, to directors looking for effective rehearsal tools and teachers mapping out degree classes.

Keith Johnstone's involvement with the theatre began when George Devine and Tony Richardson, artistic directors of the Royal Court Theatre, commissioned a play from him. This was in 1956. A few years later he was himself Associate Artistic Director, working as a play-reader and director, in particular helping to run the Writers' Group. The improvisatory techniques and exercises evolved there to foster spontaneity and narrative skills were developed further in the actors' studio then in demonstrations to schools and colleges and ultimately in the founding of a company of performers, called The Theatre Machine. Divided into four sections, 'Status', 'Spontaneity', 'Narrative Skills', and 'Masks and Trance', arranged more or less in the order a group might approach them, the book sets out the specific techniques and exercises which Johnstone has himself found most useful and most stimulating. The result is both an ideas book and a fascinating exploration of the nature of spontaneous creativity.

Improvisation in Drama was the first book to offer a unified view of work central to most drama training. This new edition features new practical examples and includes extended assessments of various practitioners as well as further coverage of women practitioners, non-western theatre, 'long form' improvisation and live-action role play

Dorothy Heathcote MBE was a unique educator whose practice had a vital influence on the international development of Drama in Education. For more than half a century she inspired generations of teachers and educators all over the world by her original and authentic approach to teaching and learning. This new collection of the essential writings of Dorothy Heathcote traces the development of her practice over her long professional life. It combines the most important and influential articles from the first edition with more recent pieces to show the significant development in Heathcote's thinking and practice. The book reveals the increasing complexity of her engagement with Mantle of the Expert as an approach to the curriculum and revisits earlier themes that are central to her work in such pieces as Productive Tension

and Internal Coherence. In everything she writes she is concerned with introducing teachers to the power of drama as a means of activating the curriculum and giving them the insight and understanding to enable them to generate significant learning experiences with their students. Each section is accompanied by an introduction, a summary of key points and an extensive list of resources. Edited by a leading expert in drama education and featuring a Foreword by Gavin Bolton, this new collection of Dorothy Heathcote's work will be welcomed by academics, teachers of drama, and student teachers.

Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

Because mask improvisation work is relatively new in American theater training, this book is designed not only to acquaint readers with the theory of mask improvisation but to instruct them in the techniques of method as well. Featuring dozens of improvisational exercises in the innovative spirit of Viola Spolin, and supplemented with practical appendices on mask design and construction, forms and checklists, and other classroom materials, this book is an invaluable tool for teacher and student alike, as well as compelling reading for anyone interested in acquiring a deeper understanding of masks as agents of transformation, creativity, and performance.

In this step-by-step guide, an actor and improvisational teacher brings his tested methods to the page to show how actors can take risks and gain spontaneity in all genres of scripted theater. Through 28 lessons—each of which includes warm-ups, points of concentration, and improvisation exercises—Improv for Actors provides insights into thinking and reacting with fluidity, exploring a character's social status, using the voice and body as effective tools of storytelling, and more. Actors of all levels will soon be able to give a fresh, original approach to classic characters, create funnier performances in farce and comedy, and make dramatic characters richer and more believable.

Includes contributions from some of the most distinctive leaders in the field, this volume outlines agendas for leadership and development, offering readers innovative ideas about what constitutes leadership.

Furnishes a comprehensive guide to improvisational techniques as used in stand-up comedy

Current teaching, learning and assessment practices can lead students to believe that courses within a programme are self-sufficient and separate. Integrative Learning explores this issue, and considers how intentional learning helps

students become integrative thinkers who can see connections in seemingly disparate information, and draw on a wide range of knowledge to make decisions. Written by international contributors who engaged reflectively with their teaching and their students' learning, the book seeks to develop a shared language of integrative learning, encouraging students to adapt skills learned in one situation to problems encountered in another, and make autonomous connections across courses, between experiences, and throughout their lives. More informed teachers can help students develop the necessary attributes for intentional learning, which include having a sense of purpose, fitting fragmentary information into a 'learning framework', understanding something of their own learning processes, asking probing questions, reflecting on their own choices, and knowing when to ask for help. Integrative Learning draws on international research and vast studies to provide the reader with the resources to ensure access to a unified learning experience. The book discusses conceptual and technical tools necessary for facilitating integrative learning across a range of disciplines as well as providing learning pedagogies and considers integrative learning in the context of the relevance of higher education in the complexity and uncertainty of the 21st century. It will appeal to academics and researchers in the field of higher education, as well as those generating higher education curriculums.

You can hit, you can field, but can you make them laugh? Working from interviews and questionnaires, Bradsaw (theater, Gonzaga U.) also uses his personal experience with a ComedySportz team in describing the intensive preparation necessary to get players ready for competitive improv comedy. He describes the history of the art form, the workshops conducted to help players develop the timing of trapeze artists and the hides of rhinos, and the fine points of a sport that favors explosive mind games over protective headgear, however handy the latter may be. He includes a list of teams in the Comedy League of America, the games played in ComedySportz, and a sample questionnaire. We were amused. The text is double-spaced. Annotation : 2004 Book News, Inc., Portland, OR (booknews.com).

"This is a book for dramaturgs of new work, but it is also a particularly effective book for anyone working on new plays: playwrights, directors, producers, even actors. Lenora skillfully dissects the process of workshoping new writing, and clearly defines the roles for all involved. I learned not only how to make a new play workshop more effective, but how to approach my writing and my directing, and how to meaningfully collaborate with others in this unique process. This is a necessary handbook for anyone working on new plays today." --Anne Marie Cammarato, Director

The Comedy Improv Handbook: A Comprehensive Guide to University Improvisational Comedy in Theatre and Performance is a one-stop resource for both improv teachers and students, covering improv history, theory, maxims, exercises, games, and structures. You will learn the necessary skills and techniques needed to become a successful improviser, developing a basic understanding of the history of improvisation and its major influences, structures, and theories. This book also addresses issues associated with being a college improviser – like auditions, rehearsals, performances, and the dynamics of improv groups.

This collection of Applied Improvisation stories and strategies draws back the curtain on an exciting, innovative, growing field of practice and research that is changing the way people lead, create, and collaborate. Applied Improvisation is the umbrella term widely used to denote the application of improvised theatre's theories, tenets, games, techniques, and exercises beyond conventional theatre spaces, to foster the growth and/or development of flexible structures, new mindsets, and a range of inter and intra-personal skills required in today's volatile and uncertain world. This edited collection offers one of the first surveys of the range of practice, featuring 12 in-depth case studies by leading Applied Improvisation practitioners and a foreword by Phelim McDermott and Lee Simpson. The contributors in this anthology are professional Applied Improvisation facilitators working in sectors as diverse as business, social science, theatre, education, law, and government. All have experienced the power of improvisation, have a driving need to share those experiences, and are united in the belief that improvisation can positively transform just about all human activity. Each contributor describes their practice, integrates feedback from clients, and includes a workbook component outlining some of the exercises used in their case study to give facilitators and students a model for their own application. This book will serve as a valuable resource for both experienced and new Applied Improvisation facilitators seeking to develop leaders and to build resilient communities, innovative teams, and vibrant organizations. For theatre practitioners, educators, and students, it opens up a new realm of practice and work.

ACTING FOR FILM AND TV. By Leslie Abbott. Who at some point in their lives has not dreamt of being a film or TV star? Most of us put away these dreams and pursue more mundane careers; this book is for those who hold on to the dream that they will have a career in films and or television. ACTING FOR FILMS AND TV starts with the very basics of the differences between acting on stage and for the camera; it proceeds to discuss the attributes of a good actor, and advances to the relationship between the actor and director. A significant part of the ACTING FOR FILM AND TV is the portion of the book devoted to the business side of the profession! "Seeking and finding work is a real part of the job," says Les Abbott, adding that "nothing in their training prepares them for the reality of working as an actor." Thus, two chapters, "The Business of The Business" and "Merchandising Your Talent" deal with issues that can make it easier for students to launch a viable career once they have left the world of academia. Other chapters, such as "Stardom" and "Attributes of A Good Actor" address subjects not likely to be found in acting textbooks! For classes, the book is enriched by scenes, mostly from original screenplays (so that the actor does not have a guideline of another actor's guideline to use in a role) -- these are scenes, that for the most part can be easily shot on a campus locale. From movie-tv jargon and preparing for a role on camera to dealing with stardom. Issues, ideas, and support from Leslie Abbott. ISBN: 0-89863-165-3 Star Publishing Company, P.O, Box 68, Belmont, CA 94002. (See also ACTIVE ACTING; EXERCISES AND IMPROVISATIONS LEADING TO PERFORMANCE. ISBN: 0-89863-114-9) tar Publishing Company, P.O. Box 68, Belmont, CA 94002. Phone (650) 591-3505; fax (650) 591-3898 email: mail@starpublishing.com

Creating innovative products and game-changing processes, and adapting to new cultures and communication styles, have all become imperative for business survival. Today's business leaders, from Fortune 500 companies on down, have discovered the value of improvisational theatre techniques to develop creativity and collaboration skills they need. Since publication of its seminal first edition, the principles and techniques pioneered in Training to Imagine have been widely adopted by organizations around the world, and have given rise to the field of Applied Improvisation. This new edition builds on the characteristics that made it the most comprehensive and most easy-to-apply resource for using improv in organizations. As before, this book translates the theories and exercises of improv into language that is familiar to business culture, and provides guidelines, case studies and exercises intended for use by individuals for self-development, for

small groups, and for facilitation by corporate trainers. This revised edition places more emphasis on the development of leadership, in particular adding activities designed for individuals to develop skills on their own, or outside formal training environments. It builds upon what has been learned since 2001, presenting examples of practice, and research on the methods, that have proven to be most effective in the workplace. Kat Koppett has added a whole new section on instructional design to help users make informed choices in selecting activities to best support their objectives and corporate context, as well as numerous new exercises. This is a vital resource for trainers, executives, and leaders at all levels who want to increase their personal communication and creativity skills, and in inspire and motivate their teams. The enhanced e-book edition will incorporate video of sample activities and exercises, as well as interviews with leading Applied Improv practitioners. This material will also be available free on the Stylus Web site.

This latest volume in a series of short play anthologies compiled by Deb and Norman Bert provides roles for almost any mix of students in an acting class. The plays range in mood from serious and heavy to dark or satiric comedy to farce. The heart of the book includes fifteen scripts for two actors. Also included are five monologues and five three-character plays. The playwrights are icons of the American avante garde, writers who have contributed much to regional theatre over recent years. An excellent resource for classrooms and festival competition use. 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.

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