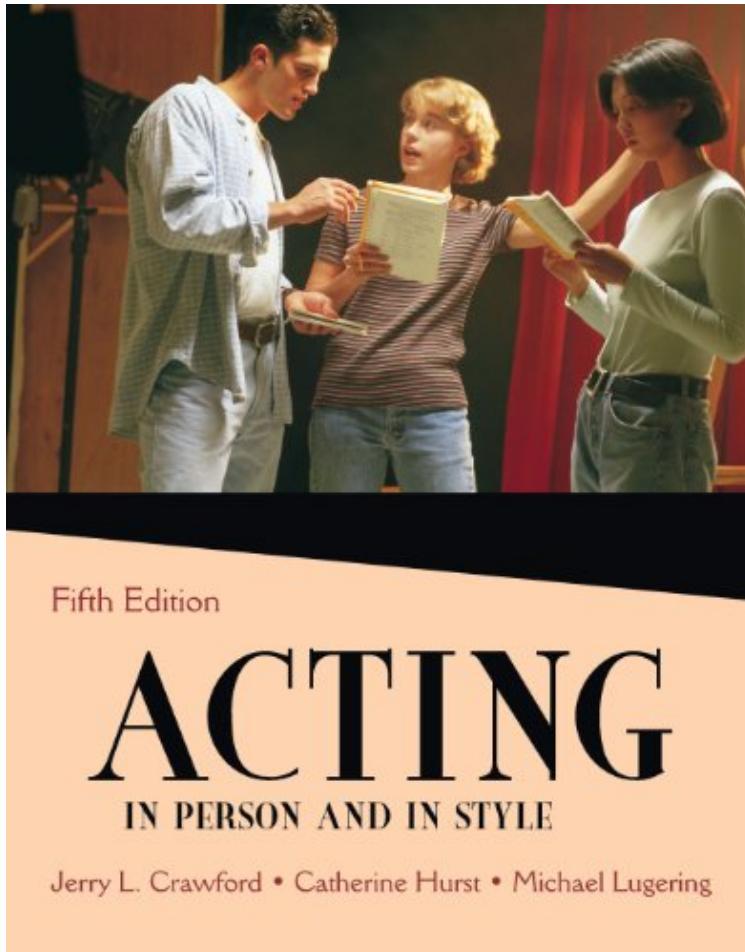


(Mobile ebook) Acting in Person and in Style

## Acting in Person and in Style

*Jerry L. Crawford, Catherine Hurst, Michael Lugering*  
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**Jerry L. Crawford, Catherine Hurst, Michael Lugering : Acting in Person and in Style** before purchasing it in order to gage whether or not it would be worth my time, and all praised Acting in Person and in Style:

0 of 0 people found the following review helpful. Four StarsBy Tamzin DarraghGreat refresher with a lot of detail for Epic theatre.1 of 3 people found the following review helpful. GREAT BEGINNERS BOOKBy Chante StacyI HAD TO PURCHASE THIS BOOK FOR AN ACTING CLASS OF MINE. A GREAT BOOK FOR THOSE WHO ARE LOOKING INTO ACTING, IT SHOWS BREATHING PRACTICES AND HOW TO PREPARE YOURSELF BEFORE ANY ON SCREEN ACTING ETC..8 of 8 people found the following review helpful. Delivers What is PromisedBy Dennis R. HennemanJerry Crawford's ACTING IN PERSON AND IN STYLE is an excellent acting text for students attempting to re-create roles from classical plays that are vital, relevant to the historical period in which they were written, and relevant to audiences viewing them in the 21st Century. The lessons are based on sound acting theories gleaned from a wide range of acting traditions.Part One covers a personalized approach to acting that encourages the actor to use one's own qualities in order to "personalize" a role. The basic acting topics covered include

Relaxation, Concentration, Movement Dynamics, Sensory Awareness, Roots of Feeling: The Body and Emotion, Imagination and Improvisation, and the Voice in Action. Each area includes a discussion of basic acting principles supported by acting exercises. Elements of effective scene study, auditioning, rehearsal techniques, role analysis, and performance considerations are also treated. Part Two treats the development of a performance style that is appropriate for effectively performing in classical plays. Classical periods covered include Classical Greek, Commedia Dell' Arte, Elizabethan/Jacobean/Shakespearean, Seventeenth Century French Neoclassicism, Restoration Comedy, Nineteenth Century Realism and Naturalism, Early Twentieth Century Nonrealism, Brecht/Epic, Absurdism, and Eclectic Intermingling. Each style is discussed in terms of its historical context and how basic stylistic elements can be effectively "translated" into a performance style that can be effective for an audience in the twenty-first century. Taken in total, Crawford successfully demonstrates that although all effective acting shares some common elements, the actor who must perform roles written in various historical periods faces some special performance problems in terms of voice, language, movement, theatrical conventions, and various historical/social/cultural contexts. He is able to demonstrate ways in which these performance problems may be successfully addressed in a modern context. I highly recommend this text as an important resource in developing a workable approach to creating classical roles with an effective sense of style and clarity.

Appropriate for both fundamental and advanced levels, the authors ground their commentary on actor training on the process of personalization and the innovative approaches to voice and movement training. They define the personalization process as "one in which the actor discovers and explores in the self, characteristics, qualities, attitudes, and experiences that are legitimate dimensions of the role being created." Part I transitions from essential ingredients used in creating a role, such as focusing and speaking, to guidelines for auditioning and rehearsing, including role analysis. The discussions of basic acting principles are supported by skills-building exercises. Part II explores historical performance styles and shows how basic stylistic elements can be freshly adapted for modern audiences. Thus, in Part II, the authors center their discussions of voice, movement, character, and emotion around theatrical styles prevalent during certain historical periods and around sound acting theories gleaned from a wide range of acting traditions. Each chapter in this part ends with a helpful checklist that summarizes voice, movement, gesture, and other elements common to the era discussed.

From the Publisher  
Title of related interest also available from Waveland Press: Catron, *The Power of One: The Solo Play for Playwrights, Actors, and Directors* (ISBN 9781577666202).