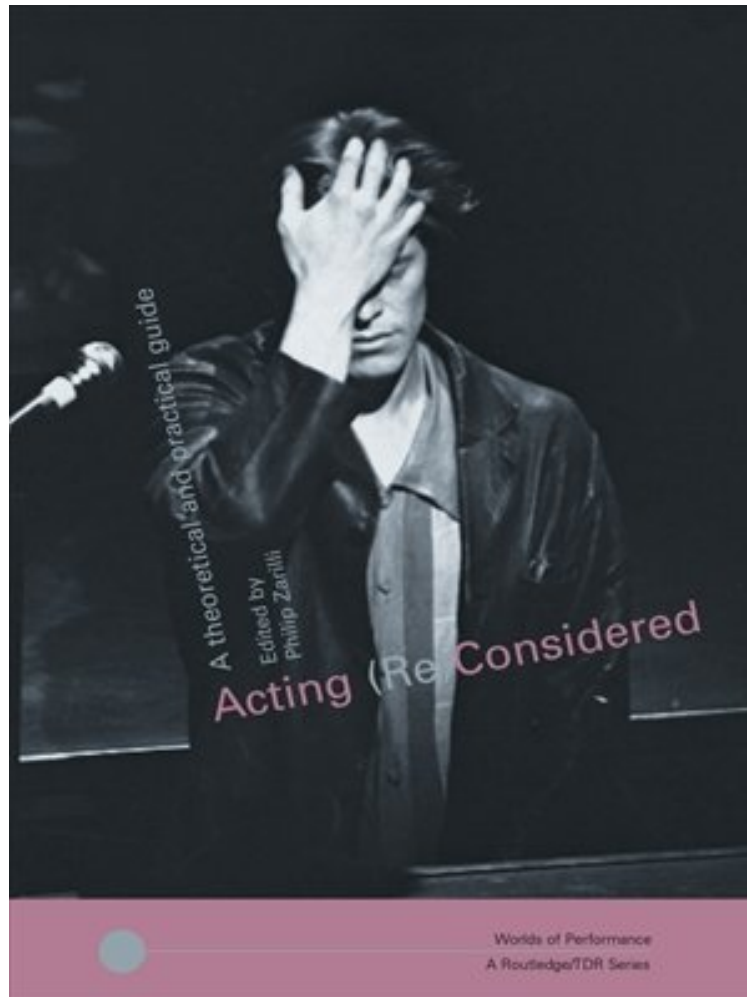



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## Acting (Re)Considered: A Theoretical and Practical Guide (Worlds of Performance)

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**From Routledge : Acting (Re)Considered: A Theoretical and Practical Guide (Worlds of Performance)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Acting (Re)Considered: A Theoretical and Practical Guide (Worlds of Performance):

0 of 0 people found the following review helpful. Acting and Performance is well-considered in Zarrilli's diverse collection. By A. C. Edinburgh I am moved to write a review in opposition to the one posted by Lexo1941. Whilst I would agree that not every essay in this collection is brilliant, there are a number of interesting takes on the potential relationship between theory and practice in contemporary performance. Michael Kirby's 'On Acting and Not-Acting' stands as an inspired and articulate examination of acting as a process of representation, whilst the essays describing the approaches of Grotowski, Odin, Lecoq, Bloch and Decroux are all highly informative. Lauren Love's 'Resiting the Organic' is certainly problematic; however, Lexo1941's analysis is unfair. Love's essay raises many interesting

questions about received truths about acting through analysing performance from a material feminist perspective. Whilst I disagree with much of her reading of Uta Hagen's work, I was taken by her integrity and rigour as an artist thinking about critical issues in performance. This book was one of the first to bring a diverse range of practices and together with critical theory. It provides a range of ideas about how to watch and make performance. Not every chapter is a jewel, but taken as a whole, the book will provide any student of theatre with a list of interesting questions to think about. 4 of 6 people found the following review helpful. Almost useless

By lexo1941

This collection of largely academic essays on acting and performance has become one of the more cited collections, by virtue of I'm not quite sure what. I first encountered it as a young and intellectually hungry actor in the mid-90s, and was disappointed (after spending a lot of money on it) to find that the only piece that was more than marginally useful to me was the one about Willem Dafoe. Dafoe's account of his 'task-based' approach to the work of the Wooster Group is remarkably interesting. (I subsequently saw him perform in their production of 'The Emperor Jones', and can't honestly say that the essay illuminates his phenomenal energy and commitment in the role.) However, amidst all the dross about Decroux and Brecht and Rachel Rosenthal and this and that, there is one fantastic piece of unintentional comedy: Lauren Love's essay on being a feminist actor in conventional theatre, the unwittingly hilarious account of how one woman attempted to reverse centuries of male oppression by screwing up an obscure production of Oscar Wilde's 'The Importance of Being Earnest'. It's the kind of thing that makes you realise exactly what Naomi Klein was talking about when she wrote in 'No Logo' of her realisation that the true women's issues of the new century were not how oppressed she was as a privileged American student, but how oppressed thousands of Asian girls were, working in Far Eastern sweatshops assembling running shoes for the US market. Love's self-importance and self-righteousness are the stuff of high comedy, and although her essay is absolutely serious in intention, the result is far funnier than I imagine that particular production of 'Earnest' ever managed to be. I can only compare it to a storyline in the wonderful but neglected Canadian comedy series 'Slings and Arrows'; if anyone was ever suited to being in pretentious director Darren Nicholls' original conception of 'Romeo and Juliet', it's Lauren Love. Still, it's not worth paying out a three-figure sum for. If you really want a copy, get in touch with me and I'll sell you mine. As an assessment of genuinely fruitful developments in performance, like I said, besides the Dafoe essay, this book is academic cruft.

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.

About the Author Phillip B. Zarrilli is internationally known for training actors in psychophysical process through Asian martial/mediation arts, and as a director. He is the author of numerous books and essays including: *When the Body Becomes All Eyes* (1998); *Kathakali Dance-Drama: Where Gods and Demons Come to Play* (1999); a co-author of *Indian Theatre: Traditions of Performance* and the editor of *Asian Martial Arts in Actor Training*.