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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.

The first comprehensive history of theater in Pittsburgh is offered in this volume that relates the significant influence and interpretation of urban socioeconomic trends in the theatrical arts and the role of the theater as an agent of social change.

Following the convening of Hong Kong International Poetry Nights 2011, *The World of Words* is a collection of selected works by some of the most internationally acclaimed poets today.

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The poem of "The Ancestor" by Paul Muldoon (Ireland) is finest contemporary poetry in trilingual or bilingual presentation.

The most rigorous, organic and actor-friendly approach to Phonetics and Accents available. Linklater based and highly compatible with all systems of voice training. Classroom tested and approved for twenty years.

(Applause Books). Gordon Phillips begins with the qualities possessed by the most exciting actors and then proceeds to the practical acting tools needed to make those qualities work for every actor. Each tool is accompanied by a clarifying exercise. Many of these tools can be used to enhance life as well as stage life.

Acting for the Stage is a highly accessible guide to the business of theater acting, written for those interested in pursuing acting as a profession. This book is a collection of essays by and interviews with talented artists and businesspeople who have built successful careers in the theater; it's a goldmine of career advice that might take years to find on your own. Herein, the myths around professional acting are dispelled, and the mysteries revealed. Acting for the Stage illuminates practical strategies to help you build a life as a theater professional and find financial rewards and creative fulfillment in the process. Contains essays by and interviews with working stage actors, acting coaches, directors, writers, and agents. Features discussions on selecting a graduate school program, choosing acting classes and workshops, making the most out of your showcase, landing an agent, networking and promoting yourself, and the business of casting. Covers issues of money management, balancing the highs and lows of the profession, finding work to nourish your acting career, and building your creative team and support network.

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varying academic environments and teaching circumstances downloadable forms to help reproduce the book's exercises in the classroom and for students to engage with their own vocal development outside of lessons audio recordings of all exercises featured in the book examples of Voiceover Demos, including both scripts and audio recordings links to useful web resources, for further study. Four mentors - the voice chef, the voice coach, the voice shrink and the voice doctor - are on hand throughout the book and the website to ensure a holistic approach to voice training. The authors also provide an authoritative survey of US and UK vocal training methods, helping readers to make informed choices about their study.

This practical manual for teaching acting is really a drama course or two in a book, and can be used by veteran teachers, new teachers, actors from junior high through college, and little theater groups. Written by an award-winning high school drama teacher with over twenty-five years of experience, it contains both an introductory course and an advanced course, in a lesson-by-lesson format, as well as sections on scene study and relaxation/warm-up exercises which are basic to both. These separate courses are sequential and cumulative but complement each other and are adaptable to any group. Each lesson - twenty-nine in the beginning course, and forty in the advanced - includes lists of materials needed, step-by-step procedures, and outlines of the objectives, all tempered with the practical advice of a wise and compassionate teacher. Sample charts, diagrams, forms, and worksheets are here, too.

Theater games found in the introductory course may be used as warm-ups, or, in fact, entire classes, in either of the two courses. But apart from teaching acting techniques; blocking; stage areas; creating characters; improvisation; and all the skills of the stage, Mr. Schlusberg never loses sight of the fact that theater is meant to encourage growth. With subtlety and

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deftness he shows how acting training can increase awareness of character, environment, senses, and emotions in developing more fulfilled human beings.

A 90-minute audio cassette and booklet that is a companion to 314102 - Speak with Distinction (Cloth Book).

Speak with Distinction Applause Theatre & Cinema

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There are over 150 BFA and MFA acting programs in the US today, nearly all of which claim to prepare students for theatre careers. Peter Zazzali contends that the curricula of these courses represent an ethos that is as outdated as it is limited, given today's shrinking job market for stage actors. Acting in the Academy traces the history of actor training in universities to make the case for a move beyond standard courses in voice and speech, movement, or performance, to develop an entrepreneurial model that motivates and encourages students to create their own employment opportunities. This book answers questions such as: How has the League of Professional Theatre Training Programs shaped actor training in the US? How have training programmes and the acting profession developed in relation to one another? What impact have these developments had on American acting as an art form? Acting in the Academy calls for a reconceptualization of actor training the US, and looks to newly empower students of performance with a fresh, original perspective on their professional development. Did you know that an actor must believe to make his audience believe? This is the key concept behind ACTING IS BELIEVING. Authors Charles McGaw and Larry D. Clark have influenced thousands of actors, and this Twelfth Edition has been completely updated by Kenneth Stilson to inspire today's future acting professionals. New exercises keep the content current and

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relevant. You'll learn the Stanislavski System and how to perfect using it, and benefit from hundreds of other tips that help you become the flawless actor you are meant to be. The final chapter, Getting the Job, will help you find a job in the acting industry by discussing the latest approaches to auditioning and marketing. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

This is a comprehensive workbook for actors, covering the key characteristics and profiles of a wide range of African accents of English. Its unique approach not only addresses the methods and processes by which to go about learning an accent, but also looks in detail at each example. This lets the reader plot their own route through the learning process and tailor not only their working methods but also their own personal idiolect. Full breakdowns of each accent cover: an introduction giving a brief history of the accent, its ethnic background, and its language of origin preparatory warm-up exercises specific to each accent a directory of research materials including documentaries, plays, films and online resources key characteristics such as melody, stress, pace and pitch descriptions of physical articulation in the tongue, lips, jaw, palate and pharynx practice sentences, phoneme tables and worksheets for solo study. African Accents is accompanied by a website at www.routledge.com/cw/mcguire with an extensive online database of audio samples for each accent. The book and audio resources guide actors to develop their own authentic accents, rather than simply to mimic native speakers. This process allows the actor to personalize an accent, and to integrate it into the creation of character rather than to play the accent on top of character.

Twenty-four leading voice experts speak out on the changing role of voice on stage. Among the essay topics include: Re-Discovering Lost Voices * Thoughts on Theatre, Therapy, and the

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Art of Voice * Finding Our Lost Singing Voices * Voice Training, Where Have We Come From?
* Vocal Coaching in Private Practice * and more.

In *Singing and Communicating in English*, internationally renowned diction coach Kathryn LaBouff provides singers with an accessible guide to the principles of English diction they need to communicate the text successfully. In addition to standard American and British English, a variety of regional dialects and accents are covered in depth. A companion website features a full range of vowel/consonant drills, poems read aloud by the author and veteran theater and voiceover actor John Keating, as well as an instructor's answer key, and publishers' lists to help the singer locate a vast array of English language works for performance.

A phonetic analysis of accents in North American film and television: how they vary and how they have changed.

This study is the first of its kind to analyse the representation of Irish English in film. Using a corpus of 50 films, ranging from John Ford's *The Informer* (1935) to Lenny Abrahamson's *Garage* (2007), the author examines the extent to which Irish English grammatical, discourse and lexical features are present in the films and provides a qualitative analysis of the accents in these works. The authenticity of the language is called into question and discussed in relation to the phenomenon of the Stage Irishman.

Geoffrey G. Forward, acting coach and leading expert in American diction, clearly illustrates for the singer how to gain control by eliminating vocal tension and poor diction and replacing it with clear pronunciation. Put the finishing touches on your singing not only with the excellent diction you will gain by using this text, but also through the concepts of phrasing, identifying key words and singing with emotion, which are brought to life in this book. This 270-page book

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is an essential addition to the library of every singer, voice teacher and vocal coach. *Treatment of Voice Disorders, Second Edition* presents the entire range of behavioral, medical, and surgical voice treatment options from the perspective of a variety of specialist practitioners with exceptional breadth and clarity. As suggested in the opening chapter, contemporary treatment of voice disorders draws on interdisciplinary expertise, and the book is true to that perspective. The team approach to voice treatment is realized through the contributions of laryngologists, speech-language pathologists, singing voice specialists, nurses, physiotherapists, acting voice trainers, and others. The reader will find discussion of various treatment procedures, including surgical, pharmacological, and behavioral. This text presents essential information that allows for the effective interaction of various specialties. For example, behavioral specialists can draw on the information that is given on surgery, trauma and injury, and medications. This book is at once a template for team-based treatment and a deep informational resource for treatment alternatives. Its scope and depth make it a book that the voice specialist will want to keep close at hand. New to this edition: New content on topics such as technology in the studio and pedagogy for children. Many topics have been expanded to highlight current practices, to include information published since the previous edition, and to present current management approaches. Chapters have been rewritten extensively to include the most current techniques and to reflect the latest beliefs and practices, as well as the most recent

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information from the evolving literature in this field. Chapter 16 on nutrition has been completely rewritten and includes important changes in criteria and strategy, reflecting developments in nutritional science over the past decade. New material on topics such as choral pedagogy for geriatric singers, laryngeal manipulation, and cosmetic procedures and their implications for voice professionals. *Treatment of Voice Disorders, Second Edition* is ideal for speech-language pathology students and clinicians and is suitable for classroom use as well as for reference. It is an essential volume for anyone concerned with voice disorders.

Explains how to create a professional-quality Internet radio broadcast, with sections on selecting the right software, creating quality sound, building a show, distributing a podcast, audio editing, videocasting, and more. Original. (Intermediate)

Maria Aitken explains how to develop characters in high comedy using a practical approach to the demands of this form of comedy and examples from Coward, Wilde, Sheridan and Congreve.

Now in one convenient volume, *Vocal Health and Pedagogy: Science, Assessment, and Treatment, Third Edition* answers every question you've ever had about the voice, from the physics of sounds, to vocal technique, to medications, to performance anxiety. It presents anatomical, physiological, and neurological considerations, as well as covers critical issues related to patient history, laryngeal function, the physical examination, and historical perspectives of vocal pedagogy. The first part of the book

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introduces basic concepts of voice science, assessment, and training. It focuses on the science behind the common problems that afflict voice users and enables understanding of the medical approach to problem analysis. The second part of the book contains additional information on the specific health and performance conditions that affect the voice and their assessment and treatment. It considers the medical and nonmedical issues affecting the human voice, including diagnosis and treatment of voice problems, the effects of physical injury, posture, pollutants and irritants, psychological effects, voice therapy, medication, and more. New to this edition: New chapters on topics such as pedagogy for children, the importance of studying music, laryngeal issues involving wind instrument performance, high-speed digital imaging, the evolution of technology, pediatric voice disorders, thyroid disorders, the vocal effects of birth control medications, and autoimmune disorders. Many chapters have been extensively revised to update previous content and add new information on material such as choral pedagogy for geriatric singers, World Trade Center syndrome, and laryngeal effects of asbestos exposure. Chapters on medications for performers have been revised to delete medications no longer used frequently and to add various medications and drug classes that were not included previously, as well as information on alternative and complementary medicines. References have been updated throughout to include discussion of new studies and a review of the latest literature, while also retaining the classic literature. Includes the most recent practices and

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techniques, the latest information on surgical and adjunctive therapy, and important changes in criteria and strategy. *Vocal Health and Pedagogy: Science, Assessment, and Treatment, Third Edition* is ideal for courses in vocal pedagogy and speech-language pathology. Additionally, it is a valuable resource for professional and amateur performers and their teachers.

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