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Nota di contenuto	Introduction: acting, casually and theoretically speaking / Aaron Taylor -- Aesthetics: understanding and interpreting film acting. Acting matters: noting performance in three films / Brenda Austin-Smith -- Living meaning: the fluency of film Performance / Andrew Klevan -- Play-acting: a theory of comedic performance / Alex Clayton -- Performed performance and the man who knew too much / Murray Pomerance -- Brando sings! the invincible star persona / George Toles -- Reception: film acting, audiences and communities. "Look at me"?: a phenomenology of Heath Ledger in The dark knight / Jorg Sternagel -- Is acting a form of simulation or being? acting and mirror neurons / William Brown -- The bond that unbinds by binding: acting mythology and the film community / Kevin Esch -- From being to acting: performance in cult cinema / Ernest Mathijs -- Acting and performance in home movies and amateur films / Liz Czach -- Culture: film history, industry and the vicissitudes of star acting. Story and show: the basic contradiction of film star acting / Paul McDonald -- The screen actor's "first self" and "second self": John Wayne and Coquelin's acting theory / Sharon Marie Carnicke -- Acting like a star: Florence Turner, picture personality / Charlie Keil -- Niche stars and acting "gay" / Chris Holmlund -- Apparatus: technology, film form and the actor. What becomes of the camera in the world on film? / William Rothman --

Sonic bodies: listening as acting / Jennifer M. Barker -- Dance of the ubermarionettes: toward a contemporary screen actor training / Sean Aita -- Articulating digital stardom / Barry King.

Sommario/riassunto

This comprehensive collection provides theoretical accounts of the grounds and phenomenon of film acting. The volume features entries by some of the most prominent scholars on film acting who collectively represent the various theoretical traditions that constitute the discipline of film studies. Each section proposes novel ways of considering the recurring motifs in academic enquiries into film acting, including: (1) the mutually contingent problematic of description and interpretation, (2) the intricacies of bodily dynamics and their reception by audiences, (3) the significance of star pe
