

1. Record Nr.	UNINA9910785996403321
Titolo	Theorizing film acting // edited by Aaron Taylor
Pubbl/distr/stampa	New York : , : Routledge, , 2012
ISBN	1-136-33773-3 1-283-64266-2 0-203-12321-2 1-136-33774-1
Descrizione fisica	1 online resource (320 p.)
Collana	Routledge advances in film studies ; ; 14
Altri autori (Persone)	TaylorAaron
Disciplina	791.4302/8
Soggetti	Motion picture acting
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
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

2. Record Nr.	UNINA9910789920503321
Autore	Bukatman Scott <1957->
Titolo	The poetics of Slumberland [[electronic resource]] : animated spirits and the animating spirit / / Scott Bukatman
Pubbl/distr/stampa	Berkeley, : University of California Press, c2012
ISBN	1-280-10847-9 9786613520654 0-520-95150-6
Descrizione fisica	1 online resource (286 p.)
Disciplina	700/.415
Soggetti	Animated films - History and criticism Comic books, strips, etc - History and criticism Fantastic, The, in art Fantasy in motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 239-250) and index.
Nota di contenuto	Front matter -- CONTENTS -- ILLUSTRATIONS -- APPRECIATIONS -- INTRODUCTION. The Lively, the Playful, and the Animated -- Chapter 1. DRAWN AND DISORDERLY -- Chapter 2. THE MOTIONLESS VOYAGE OF LITTLE NEMO -- Chapter 3. LABOR AND ANIMA -- Chapter 4.

Sommario/riassunto

In *The Poetics of Slumberland*, Scott Bukatman celebrates play, plasmatic possibility, and the life of images in cartoons, comics, and cinema. Bukatman begins with Winsor McCay's *Little Nemo in Slumberland* to explore how and why the emerging media of comics and cartoons brilliantly captured a playful, rebellious energy characterized by hyperbolic emotion, physicality, and imagination. The book broadens to consider similar "animated" behaviors in seemingly disparate media-films about Jackson Pollock, Pablo Picasso, and Vincent van Gogh; the musical *My Fair Lady* and the story of *Frankenstein*; the slapstick comedies of Jerry Lewis; and contemporary comic superheroes-drawing them all together as the purveyors of embodied utopias of disorder.
