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Nota di contenuto	Cover; Half Title; Title Page; Copyright Page; Table of Contents; 1 Introduction to contemporary solo performance; 1.1 How to use this book; 1.2 Exercises and micro-performances; 1.3 Approaching exercises and micro-performances; 1.4 Narrative vs non-narrative performance; 1.5 As a workshop guide; 1.6 The chapters; 1.7 Which subjects make for a good solo performance?; 1.8 Why make solo performance?; 1.9 How long should my solo performance be?; 1.10 What if my idea has been done before?; 1.11 How do I keep my story ideas from being stolen?; 1.12 Where can I rehearse/work? 1.13 How do I know if my work is any good?1.14 Why and how should I document my work?; 1.15 Where do I go with my show when it is done?; 1.16 Advice for practice; 2 Beginnings; Introduction; 2.1 Exercise: Being your audience; 2.2 Exercise: Proustian biscuits; 2.3 Exercise: Openings; 2.4 Exercise: Starting points; 2.5 Exercise: Forming your script; 2.6 Exercise/micro-performance: Coming soon; 2.7 Exercise: First person or third man?; 2.8 Exercise: Job interview; 2.9 Exercise: Memory box; 2.10 Exercise: Scrap scripting; 2.11 Exercise: Building icebergs; 2.12 Exercise: Who's it for? 2.13 Exercise: Defining your space2.14 Exercise: The Slave of the Ring; 2.15 Exercise: Big questions; 2.16 Exercise: Guiding question; 2.17

Exercise: Climaxes, turning points and transformations; 2.18 Exercise: Begin with an ending; 2.19 Exercise: Zoom lens; 2.20 Exercise: Application form; 2.21 Exercise: Voice warm up; 2.22 Exercise: Body warm up; 2.23 Micro-performance: Cleansing the space; 2.24 Micro-performance: Evoking the story; 2.25 Micro-performance: Physical seeds; 2.26 Micro-performance: Orientation; 2.27 Micro-performance: The untold story; 2.28 Micro-performance: Cleaning up  
2.29 Micro-performance: Story time  
2.30 Micro-performance: My niche;  
2.31 Case study: Judi Dench; 2.32 Case study: David Benson; 2.33 Case study: James Hodgson; 2.34 Case study: Emma Cooper; 2.35 Case study: Pat Holden; 3 Character/persona: Performer as vehicle; Introduction; 3.1 Exercise: Stranger in a stranger land; 3.2 Exercise: Passport; 3.3 Exercise: Wheres and whys; 3.4 Exercise: Consequences; 3.5 Exercise: What's in a name?; 3.6 Exercise: Home and work; 3.7 Exercise: Who do you think you are talking to?; 3.8 Exercise: Six degrees of separation; 3.9 Exercise: Many voices  
3.10 Exercise: Who do you think you are?  
3.11 Exercise: Social networking; 3.12 Exercise: Questions and answers; 3.13 Micro-performance: Performing the answers; 3.14 Micro-performance: Flickering life; 3.15 Micro-performance: Becoming; 3.16 Micro-performance: Speed dating; 3.17 Micro-performance: Passport photo; 3.18 Micro-performance: Consequences; 3.19 Micro-performance: Clothing; 3.20 Micro-performance: Public confession; 3.21 Micro-performance: Private confession; 3.22 Micro-performance: Self-portrait; 3.23 Micro-performance: Daily grind; 3.24 Micro-performance: Manchurian candidate  
3.25 Micro-performance: A few of my favourite things

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## Sommario/riassunto

"Creating Solo Performance is an innovative toolbox of exercises and challenges focused on providing you, the performer, with engaging and inspiring ways to explore and develop your idea both on the page and in the performance space. The creation of a solo show may be the most rewarding, liberating and stressful challenge you will take on in your career. This book acts as your silent collaborator as you develop your performance, by helpfully arranging exercises under the following headings: Beginnings Creating character Generating material Using your performance space Technology Endings Collaboration Exercises can be explored in sequence, at random or according to your specific needs and interests as a performer. By enabling you to create a bespoke formula that best applies to your specific subject, area of interest, style and discipline, this book will become an indispensable resource as you produce your solo show,"--

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