Record Nr. UNINA9910789781503321 Autore Meyer-Dinkgrafe Daniel <1958-> Titolo Approaches to acting: past and present // Daniel Meyer-Dinkgrafe Pubbl/distr/stampa London;; New York:,: Continuum,, 2001 **ISBN** 0-8264-4901-8 1-283-20229-8 9786613202291 1-4411-0381-3 Descrizione fisica 1 online resource (234 p.) Collana Continuum Collection 792/.028 Disciplina Soggetti Acting Acting - History 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 (pages [207]-218) and index. Nota di contenuto Contents: Acknowledgements: Introduction: 1 Worldwide Origins of Acting; 2 The Foundations of Western Approaches to Acting: Greece and Rome; 3 Renewing the Sources: Approaches to Acting in the Middle Ages and the Renaissance; 4 Nature or Form: Approaches to Acting from 1550 to 1900; 5 Approaches to Acting in the Twentieth Century; 6 Non-Western Approaches to Acting: 7 Approaches to Acting in the Intercultural Paradigm; 8 Training the Actor, Past and Present; 9 Theatre Criticism; 10 The Future of Acting; Notes; Bibliography; Index Sommario/riassunto For centuries the theatre has been one of the major forms of art. How did acting, and its institutionalization in the theatre, begin in the first place? In some cultures complex stories relate the origin of acting and the theatre. And over time, approaches to acting have changed considerably. In the West, until the end of the 19th century, those changes occurred within the realm of acting itself, focusing on the question of whether acting should be 'natural' or 'formal.' Approaches to acting were closely related to the trends in culture at large. Acting

became more and more professional and so