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Nota di contenuto	Front Cover -- Copyright -- Table of Contents -- Acknowledgments -- A Note on the Use of Pronouns in this Text -- A Word or Two of Introduction -- A Quick Word About Technique -- A Quick Word About the Biz -- Chapter 1: Getting Present -- Chapter 2: The Principles -- Chapter 3: Principle #1 - Actors Must Be Able to Direct Themselves -- Chapter 4: States of Being -- Chapter 5: The Playing of Actions -- Chapter 6: Images -- Chapter 7: Tool #1 - Keying -- Chapter 8: Principle #2 - Be Compelling, Not Necessarily Right -- Chapter 9: Tool #2 - Drone Noting -- Chapter 10: Some Notes on Character -- Chapter 11: Principle #3 -Modern Acting Is About Selecting Not Pretending -- Chapter 12: A Tangent - The Voice in Your Head -- Chapter 13: Principle #4 -No Neutral Mask -- Chapter 14: The Elephant in the Room -- Chapter 15: Principle #5 -Icon and Action Not the Word -- Chapter 16: Principle #6 -Naturalism Not Realism -- Chapter 17: Auditions -- Chapter 18: When the Moon's Too Thin for Stories -- Appendix: Exercises -- An Afterword -- Back Cover.
Sommario/riassunto	One of the world's foremost acting teachers -- who taught such actors as Rachel McAdams, Tatiana Maslany, Scott Speedman, and Sarah Gadon to name but a few -- shares 30-plus years of insight into the art of acting. "A lively, conversational textbook dedicated to the art of acting from a

master teacher. *Act: The Modern Actor's Handbook* is the result of 30 years of one of North America's most renowned acting teachers teaching some of the world's most talented screen actors. This is a full tour through the concepts at the heart of Rotenberg's techniques: states of being, primaries and secondaries, images that you elaborate up or distill down, modifiers, actions and beats, and more. Although his methods loosely draw on the great acting teachers like Hagen and Meisner back to Stanislavski, he teaches new techniques suited to the best of today's screen actors. This is a major new work in the actor's library and will be pulled off the shelf time and again to find that key into a scene, to prepare for an audition, or to find that right technique to make the art come alive again."--
