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| Autore                  | Kogan Sam <1946-2004., >   |
| Titolo                  | The science of acting // Sam Kogan ; edited by Helen Kogan   |
| Pubbl/distr/stampa      | London ; ; New York : , : Routledge, , 2010  |
| ISBN                    | 1-135-25768-X<br>1-135-25769-8<br>1-282-28450-9<br>9786612284502<br>0-203-87404-8  |
| Descrizione fisica      | 1 online resource (293 p.)   |
| Altri autori (Persone)  | KoganHelen <1975->   |
| Disciplina              | 792.02/8   |
| Soggetti                | Acting<br>Performing arts  |
| 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       | COVER; TITLE; COPYRIGHT; DEDICATION; CONTENTS; ILLUSTRATIONS; ABOUT THIS BOOK; PREFACE; ACKNOWLEDGEMENTS; INTRODUCTION; PART ONE The Foundations; ONE COMPLEXES; TWO AWARENESS; THREE EVENTS; FOUR PURPOSES; FIVE THE FORMATION OF CONSCIOUSNESS; SIX MINDPRINT; SEVEN ACTIONS; EIGHT FINISHING-OFF THINKING; NINE TEMPO-RHYTHM; PART TWO Qualities of an Actor; TEN IMAGINATION; ELEVEN ATTENTION; TWELVE FREE BODY; THIRTEEN TALENT; PART THREE Working on a Script; FOURTEEN THE TEN STEPS; A MARRIAGE PROPOSAL; AUTHOR'S AFTERWORD; FINAL WORD; APPENDIX 1 LIST OF PURPOSES AND THEIR DEFINITIONS<br>APPENDIX TWO LIST OF ACTIONS<br>APPENDIX 3; GLOSSARY; NOTES AND BIBLIOGRAPHY; INDEX |
| Sommario/riassunto      | What is good acting? How does one create believable characters? How can an actor understand a character if they do not understand themselves? In The Science of Acting, Sam Kogan uses his theories on the relationship between neuroscience, psychology and acting to answer these questions. Practical exercises provide a step-by-step guide to developing an actor's ability, culminating in Ten Steps to Creating a Character. He presents the reader with a groundbreaking   |

understanding of the subconscious and how it can be applied to their  
acting. The author's highly origina

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