

Acting Through Mask

An updated edition of the classic book on digital storytelling, with a new introduction and expansive chapter commentaries. I want to say to all the hackers from every field—gamers, researchers, journalists, artists, programmers, scriptwriters, creators of authoring systems... please know that I wrote this book for you.” —Hamlet on the Holodeck, from the author's introduction to the updated edition Janet Murray's Hamlet on the Holodeck was instantly influential and controversial when it was first published in 1997. Ahead of its time, it accurately predicted the rise of new genres of storytelling from the convergence of traditional media forms and computing. Taking the long view of artistic innovation over decades and even centuries, it remains forward-looking in its description of the development of new artistic traditions of practice, the growth of participatory audiences, and the realization of still-emerging technologies as consumer products. This updated edition of a book the New Yorker calls a “cult classic” offers a new introduction by Murray and chapter-by-chapter commentary relating Murray's predictions and enduring design insights to the most significant storytelling innovations of the past twenty years, from long-form television to artificial intelligence to virtual reality. Murray identifies the powerful new set of

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expressive affordances that computing offers for the ancient human activity of storytelling and considers what would be necessary for interactive narrative to become a mature and compelling art form. Her argument met with some resistance from print loyalists and postmodern hypertext enthusiasts, and it provoked a foundational debate in the emerging field of game studies on the relationship between narrative and videogames. But since *Hamlet on the Holodeck's* publication, a practice that was largely speculative has been validated by academia, artistic practice, and the marketplace. In this substantially updated edition, Murray provides fresh examples of expressive digital storytelling and identifies new directions for narrative innovation.

A groundbreaking, cross-cultural reference work exploring the diversity of expression found in rituals, festivals, and performances, uncovering acting techniques and practices from around the world. * A–Z entries span every region of the world and cover diverse topics from Ireland's Abbey Theatre to China's Zhang Mu (rod-puppet theater) * Beautiful illustrations include masks used in classical Greek dramas, an advertisement for a performance of Punch and Judy, the humorous puppet characters, and photographs of actors, performances, and ceremonies from Monty Python to young Balinese dancers performing the Legong dance

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Analog Game Studies is a bi-monthly journal for the research and critique of analog games. We define analog games broadly and include work on tabletop and live-action role-playing games, board games, card games, pervasive games, game-like performances, carnival games, experimental games, and more. Analog Game Studies was founded to reserve a space for scholarship on analog games in the wider field of game studies.

This work contains board information on photography and serves as a reference guide for photographers.

The Mother, the Lover, the Trickster, the Spiritual and Temporal Leader, the Devil- these are just some of the universal essences, known as archetypes, that lie deep within the human spirit; these are forces that we all recognize and embody in some capacity. Acting and Singing with Archetypes is a groundbreaking, experiential book that uses archetypes as the basis of an unprecedented method of study for actors and singers. By using fifteen archetype explorations that employ vocal exercises, mask making, monologue and scene work, breathing exercises, role playing, storytelling, singing, meditation, self-reflection, and more, this book empowers actors to interpret character and voice in exciting, untraditional ways. The explorations ultimately leave performing artists with the tools they need to develop their theatrical roles to the fullest, utilize their singing

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and speech abilities with the widest range of emotion, and unlock their overall creative potential. The book also reinforces the importance of breathing, relaxing, stretching, and other physical techniques that enable healthy practice of the craft. Geared toward theatre teachers, directors, and theatre workshop leaders, this is an incredible teaching tool, accompanied by a CD of demonstrative recordings of vocal exercises and other guiding content sung and spoken by authors Janet B. Rodgers and Frankie Armstrong. Book jacket.

In *Acting Through Mask*, the first volume of his *Mask: A Release of Acting Resources*, David Griffith examines the present state of actor-training and recommends a way in which the standards of performance skills in theatre may parallel those already established in other performing arts such as music and dance. The author proposes a practical actor-training philosophy using mask, which will realistically work alongside current actor-training programmes. Opening with a brief survey of the actor-training experiments and styles developed by Stanislavsky, Meyerhold, Grotowski and Brecht, Griffiths demands that the preparation for theatrical performance should reflect an awareness of training in performance in other cultures. The key to David Griffiths' philosophy as a theatre practitioner is the mask and here he explains the special skills required to animate it, helping the reader by extensive and cogent use of his own

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illustrations.

THE EDITORS: DAVID L. BLOCK AND KENNETH C. FREEMAN (SOC CO-CHAIRS), IVANIO PUERARI, ROBERT GROESS AND LIZ K. BLOCK 1. Harvard College Observatory, 1958 The past century has truly brought about an explosive period of growth and discovery for the physical sciences as a whole, and for astronomy in particular. Galaxy morphology has reached a renaissance . . . The year: 1958. The date: October 1. The venue: Harvard College Observatory. The lecturer: Walter Baade. With amazing foresight, Baade penned these words: "Young stars, supergiants and so on, make a terrific splash - lots of light. The total mass of these can be very small compared to the total mass of the system". Dr Layzer then asked the key question: ". . . the discussion raises the point of what this classification would look like if you were to ignore completely all the Population I, and just focus attention on the Population II . . ." We stand on the shoulders of giants. The great observer E. E. Barnard, in his pioneering efforts to photograph the Milky Way, devoted the major part of his life to identifying and numbering dusty "holes" and dust lanes in our Milky Way. No one could have dreamt that the pervasiveness of these cosmic dust masks (not only in our Galaxy but also in galaxies at high redshift) is so great, that their "penetration" is truly one of the pioneering challenges from both space-borne telescopes and

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from the ground.

Richard Pochinko (1946–89) played a pioneering role in North American clown theater through the creation of an original pedagogy synthesizing modern European and indigenous Native American techniques. In *Clown Through Mask*, Veronica Coburn and onetime Pochinko apprentice Sue Morrison lay out the methodology of the Pochinko style of clowning and offer a bold philosophical framework for its interpretation. Morrison is today a leading teacher of Pochinko's *Clown through Mask* technique and this book extends significantly the literature on this underdocumented form of theater.

Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present. The essays - by directors, historians, actor trainers and actors - bridge the gap between theories and practices of acting, and between East and West. No other book provides such a wealth of primary and secondary sources, bibliographic material, and diversity of approaches. It includes discussions of such key topics as: * how we think and talk about acting * acting and emotion * the actor's psychophysical process * the body and training * the actor in performance * non-Western and cross-cultural paradigms of the body, training and acting. *Acting (Re)Considered* is vital reading for all those interested in performance.

What is the relationship between 'body' and 'mind', 'inner' and 'outer' in any approach to acting? How have different modes of actor training shaped actors' experiences of acting and

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how they understand their work? Phillip B. Zarrilli, Jerri Daboo and Rebecca Loukes offer insight into such questions, analysing acting as a psychophysical phenomenon and process across cultures and disciplines, and providing in-depth accounts of culturally and historically specific approaches to acting. Individual chapters explore: • psychophysical acting and the legacy of Stanislavsky • European psychophysical practices of dance and theatre • traditional and contemporary psychophysical approaches to performance in India and Japan • insights from the new sciences on the 'situated bodymind' of the actor • intercultural perspectives on acting This lively study is ideal for students and practitioners alike.

In "The Masquerades of Nigeria and Touch", the fourth volume of his *Mask: A Release of Acting Resources*, David Griffiths investigates the use of mask in the Masquerade traditions of West Africa, and specifically of Nigeria. The author argues in favour of a common language of mask performance, and focuses particularly on the manner in which the Nigerian dramatist Wole Soyinka explores the theatrical virtuosity and vibrancy of mask in his plays, specifically his "root" play *A Dance of The Forests*. David Griffiths then presents his short trilogy of plays, under the title *Touch*, which he created to explore the intricate subtleties of African mask in a manner accessible to Western actors.

Written by two theatre professionals who worked intimately with Grotowski over the last twenty-five years of his life, this book fills a gap in the published writings about this master director and teacher. In this book, the writers demonstrate Grotowski's significance and how his frank rhetoric, his revolutionary theories, his landmark productions, and pioneering cultural projects continue to cause controversy and provide fertile topics for discussion and further experimentation in theatre studios, classrooms, and on stages around the world. The book

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introduces Grotowski to a new generation of theatre students, outlining his contributions to twentieth century performance and placing them in context and in perspective.

Focusing on Commedia Dell'Arte, this work provides a historical and critical commentary of the Commedia. It highlights common factors between this genre and that of the Japanese Noh theatre. The author proposes six similarities: characters familiar to their audience and masked, minimal properties and scenery with the focus on the actor, the "families" of performers, a sharp mind as well as an agile body, a professional living on these skills and patronage, and a knowledgeable audience. Complementing this book is the play "Please Be Gentle" which explores the various tricks and devices of Commedia Dell'Arte acting.

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 performance, and (4) the impact of evolving technologies and film styles on acting traditions.

The “spatial turn” of the 1990s has inspired many academics to re-evaluate the importance of space and time within their own disciplines and to engage in productive dialogue with other disciplines whose spatial focus intersects with their own. This book applies insights and approaches generated by the “spatial turn”

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to Greek and Roman theatre. The title evokes the “close relations” that exist between the many aspects and notions of space-time and their complex interweaving, between the disciplinary and interdisciplinary approaches that are needed to understand complex spatial phenomena, between notions of space in general and those of theatrical space, and between Greek and Roman theatre as it existed in antiquity and as it has been “received,” interpreted, and transformed throughout history ever since.

Keith Johnstone's involvement with the theatre began when George Devine and Tony Richardson, artistic directors of the Royal Court Theatre, commissioned a play from him. This was in 1956. A few years later he was himself Associate Artistic Director, working as a play-reader and director, in particular helping to run the Writers' Group. The improvisatory techniques and exercises evolved there to foster spontaneity and narrative skills were developed further in the actors' studio then in demonstrations to schools and colleges and ultimately in the founding of a company of performers, called The Theatre Machine. Divided into four sections, 'Status', 'Spontaneity', 'Narrative Skills', and 'Masks and Trance', arranged more or less in the order a group might approach them, the book sets out the specific techniques and exercises which Johnstone has himself found most useful and most stimulating. The result is both an ideas book and a fascinating exploration

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of the nature of spontaneous creativity.

Describes peacebuilding performances in different regions of the world fractured by war and violence.

This book examines the making of heritage in contemporary Japan, investigating the ways in which particular objects, practices and institutions are ascribed public recognition and political significance. Through detailed ethnographic and historical case studies, it analyses the social, economic, and even global political dimensions of cultural heritage. It shows how claims to heritage status in Japan stress different material qualities of objects, places and people - based upon their ages, originality and usage. Following on an introduction that thoroughly assesses the field, the ethnographic and historiographic case studies range from geisha; noh masks; and the tea ceremony; urban architecture; automata; a utopian commune and the sites of Mitsubishi company history. They examine how their heritage value is made and re-made, and appraise the construction of heritage in cases where the heritage value resides in the very substance of the object's material composition - for example, in architecture, landscapes and designs - and show how the heritage industry adds values to existing assets: such as sacredness, urban charm or architectural and ethnic distinctiveness. The book questions the interpretation of material heritage as an enduring expression

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of social relations, aesthetic values and authenticity which, once conferred, undergoes no subsequent change, and standard dismissals of heritage as merely a tool for enshrining the nation; supporting the powerful; fostering nostalgic escapism; or advancing capitalist exploitation. Finally, it considers the role of people as agents of heritage production, and analyses the complexity of the relationships between people and objects. This book is a rigorous assessment of how conceptions of Japanese heritage have been forged, and provides a wealth of evidence that questions established assumptions on the nature and social roles of heritage.

Black Acting Methods seeks to offer alternatives to the Euro-American performance styles that many actors find themselves working with. A wealth of contributions from directors, scholars and actor trainers address afrocentric processes and aesthetics, and interviews with key figures in Black American theatre illuminate their methods. This ground-breaking collection is an essential resource for teachers, students, actors and directors seeking to reclaim, reaffirm or even redefine the role and contributions of Black culture in theatre arts. Actor Anthony James has played killers, psychopaths, and other twisted characters throughout his Hollywood career. In the summer of 1967, James made his motion picture debut as the murderer in the Academy Award–winning

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Best Picture, *In the Heat of the Night*. His role in the 1992 Academy Award–winning Best Picture, *Unforgiven*, culminated a unique, twenty-eight year career. Behind his menacing and memorable face, however, is a thoughtful, gentle man, one who muses deeply on the nature of art and creativity and on the family ties that have sustained him. James’s *Acting My Face* renders Hollywood through the eyes and experience of an established character actor. James appeared on screen with such legendary stars as Clint Eastwood, Bette Davis, Gene Hackman, and Sidney Poitier, and in such classic television shows as *Gunsmoke*, *The Big Valley*, *Starsky and Hutch*, *Charlie’s Angels*, and *The A-Team*. Yet, it is his mother’s heroic story that captures his imagination. In an odyssey which in 1940 took her and her newly wedded husband from Greece to a small southern town in America where she bore her only child, James’s mother suffered the early death of her husband when James was only eight years old. In the blink of an eye, she went from grand hostess of her husband’s lavish parties to hotel maid. But like the lioness she was, she fought with great ferocity and outrageous will in her relentless devotion to James’s future. And so it was, that on an August morning in 1960, eighteen-year-old James and his mother took a train from South Carolina three thousand miles to Hollywood, California, to realize his dream of an acting career. They possessed only two hundred dollars,

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their courage, and an astonishing degree of naiveté. After his retirement in 1994, James and his mother moved to Arlington, Massachusetts, where he concentrated on his painting and poetry. His mother died in 2008 at the age of ninety-four, still a lioness protecting her beloved son. *Acting My Face* is an unusual memoir, one that explores the true nature of a working life in Hollywood and how aspirations and personal devotion are forged into a career.

W. Anthony Sheppard considers a wide-ranging constellation of important musical works in this fascinating exploration of ritualized performance in twentieth-century music. *Revealing Masks* uncovers the range of political, didactic, and aesthetic intents that inspired the creators of modernist music theater. Sheppard is especially interested in the use of the "exotic" in techniques of masking and stylization, identifying Japanese Noh, medieval Christian drama, and ancient Greek theater as the most prominent exotic models for the creation of "total theater." Drawing on an extraordinarily diverse—and in some instances, little-known—range of music theater pieces, Sheppard cites the work of Igor Stravinsky, Benjamin Britten, Arthur Honegger, Peter Maxwell Davies, Harry Partch, and Leonard Bernstein, as well as Andrew Lloyd Webber and Madonna. Artists in literature, theater, and dance—such as William Butler Yeats, Paul Claudel, Bertolt Brecht, Isadora Duncan, Ida Rubenstein, and Edward Gordon

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Craig--also play a significant role in this study. Sheppard poses challenging questions that will interest readers beyond those in the field of music scholarship. For example, what is the effect on the audience and the performers of depersonalizing ritual elements? Does borrowing from foreign cultures inevitably amount to a kind of predatory appropriation? *Revealing Masks* shows that compositional concerns and cultural themes manifested in music theater are central to the history of twentieth-century Euro-American music, drama, and dance.

My passion is embodied learning. Through twenty-five years of teaching, I've learned that students engage with material best when their bodies are active participants in the learning process. I have found this to be particularly true in teaching religious studies and theology. --from the Introduction People are torn by conflict, fractured by cultural, religious, racial, and economic divides. Religion has often been a prime motivator for this violence. Classrooms must be places in which we learn to hold differences and commonalities. Classrooms are opportunities to rehearse, to practice, how we want to live with one another. Religions, says Rue, are more than ideas: they are lived, enacted by human beings in particular ways. And courses in religion need more than a cognitive understanding of central concepts. Rue asserts that students need to viscerally

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encounter belief, religious practice, religious imagination, and religious experience. *Acting Religious*, a practical handbook, maps a new approach that uses theatre to teach religion. For many years, Rue has used theatre techniques and plays to introduce students to what she calls the experience of religion, showing how theatre makes theological ideas palatable, visceral, and available. *Acting Religious* is at once a call to experience meaning and a theatre method to embody it. Experienced and beginning teachers at both college and high school levels, as well as religious educators, will learn how to use the following techniques in the religion or theology classroom: improvisation, characterization, memorization, script writing, performance. From these methods, students will be able to engage religious traditions experientially as well as cognitively.

In *Through the Body*, Dymphna Callery introduces the reader to the principles behind the work of key practitioners of 20th-century theater including Artaud, Grotowski, Brook and Lecoq. She offers exercises that turn their theories into practice and explore their principles in action.

An examination of the conventions and techniques of the Greek theatre of Menander and subsequent Roman theatre.

For most of the postcolonial era, the Aymara Indians of highland Bolivia were a group without representation in national politics. Believing that their cause would

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finally be recognized, the Aymara fought alongside the victorious liberals during the Civil War of 1899. Despite Aymara loyalty, liberals quickly moved to marginalize them after the war. In her groundbreaking study, E. Gabrielle Kuenzli revisits the events of the civil war and its aftermath to dispel popular myths about the Aymara and reveal their forgotten role in the nation-building project of modern Bolivia. Kuenzli examines documents from the famous postwar Peas Trial to recover Aymara testimony during what essentially became a witch hunt. She reveals that the Aymara served as both dutiful plaintiffs allied with liberals and unwitting defendants charged with wartime atrocities and instigating a race war. To further combat their "Indian problem," Creole liberals developed a public discourse that positioned the Inca as the only Indians worthy of national inclusion. This was justified by the Incas' high civilization and reputation as noble conquerors, along with their current non-threatening nature. The "whitening" of Incans was a thinly veiled attempt to block the Aymara from politics, while also consolidating the power of the Liberal Party. Kuenzli posits that despite their repression, the Aymara did not stagnate as an idle, apolitical body after the civil war. She demonstrates how the Aymara appropriated the liberal's Indian discourse by creating theatrical productions that glorified Incan elements of the Aymara past. In this way, the Aymara were able to carve an acceptable space as

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"progressive Indians" in society. Kuenzli provides an extensive case study of an "Inca play" created in the Aymara town of Caracollo, which proved highly popular and helped to unify the Aymara. As her study shows, the Aymara engaged liberal Creoles in a variety of ways at the start of the twentieth century, shaping national discourse and identity in a tradition of activism that continues to this day.

The contributors awareness of the innate ambiguity of the terms sacred and performance provides an animated discussion of their relationship, including a variety of differing critical responses to an array of plays, texts and performances. The book examines not only the structural understandings and functions of the sacred in theatre, but also experimental and personal experiences. Sacred Theatre examines both theatrical and more multi-disciplinary approaches to the sacred, offering stimulation for discussion within performance and theatre teaching.

John Harrop examines how we think and speak about acting. Addressing himself to the intellectual problems associated with the idea of acting, it covers the range of actor training and practice from Stanislavski to the Post-Modern, and looks at the spiritual and moral purposes of acting within society: its danger and self-sacrifice.

'A focus on the body, its actions, and its cognitive mechanisms identifies ...

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foundational principles of activity that link the three elements of theatre; Story, Space, and Time. The three meet in, are defined by, and expressed through the actor's body.' – from the Introduction Embodied Acting is an essential, pragmatic intervention in the study of how recent discoveries within cognitive science can – and should – be applied to performance. For too long, a conceptual separation of mind and body has dominated actor training in the West. Cognitive science has shown this binary to be illusory, shattering the traditional boundaries between mind and body, reason and emotion, knowledge and imagination. This revolutionary new volume explores the impact that a more holistic approach to the "bodymind" can have on the acting process. Drawing on his experience as an actor, director and scholar, Rick Kemp interrogates the key cognitive activities involved in performance, including: non-verbal communication the relationship between thought, speech, and gesture the relationship between self and character empathy, imagination, and emotion. New perspectives on the work of Stanislavski, Michael Chekhov, and Jacques Lecoq – as well as contemporary practitioners including Daniel Day-Lewis and Katie Mitchell – are explored through practical exercises and accessible explanations. Blending theory, practice, and cutting-edge neuroscience, Kemp presents a radical re-examination of the unconscious activities engaged in creating, and presenting, a

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role.

Theatre as Human Action: An Introduction to Theatre Arts, Third Edition is designed for the college student who may be unacquainted with many plays and has seen a limited number of theatre productions. Focusing primarily on four plays, this textbook aims to inform the student about theatre arts, stimulate interest in the art form, lead to critical thinking about theatre, and prepare the student to be a more informed and critical theatregoer. The four plays central to this book are the tragedy Macbeth, the landmark African American drama A Raisin in the Sun, the American comedy classic You Can't Take It with You, and—new to this edition—the contemporary hip-hop musical Hamilton. At the beginning of the text, each play is described with plot synopses (and suggested video versions), and then these four representative works are referred to throughout the book. In addition to looking at both the theoretical and practical aspects of theatre arts—from the nature of theatre and drama to how it reflects society—the author also explains the processes that playwrights, actors, designers, directors, producers, and critics go through. In addition to Hamilton, this edition includes full color images throughout, as well as revised chapters and expanded and updated material on the technical aspects of theatre, coverage of children's theatre and British theatre, the role of drama as therapy, and the importance of diversity in theatre today. Structured into ten chapters, each looking at a major area or artist—and concluding with the audience and critics—the unique approach of Theatre as Human Action thoroughly addresses all of the major topics to be found in an introduction to theatre text.

This book places the work of Edward Gordon Craig within the context of the European avant-garde and the broader framework of performance and Modernity. Through a detailed study of

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the journal "The Mask" Craig is contextualized and theorized in terms of his contemporaries, his historical precedents, and in terms of the legacy he has left for succeeding generations of theatre experimenters.

A practical and theoretical guide to the world of the professional actor, skilfully combining ideas from a range of practitioners and linking the academy to the industry. It covers key areas such as: the development of modern drama and acting processes over the years the approach and legacy of acting pioneers and practitioners from around the world acting techniques and practicalities, including training, auditioning, rehearsing and performing – both for stage and camera Complete with a glossary of terms and useful website suggestions, this is the ideal introduction for anyone wanting to learn more about the practice of acting and the people who have advanced its evolution.

In this book, educator-actor-playwright-director Elizabeth Hess offers systematic and original explorations in performance technique. This hybrid approach is a fusion of physical theater modalities culled from Western practices (Psycho-physical actions, Viewpoints) Eastern practices (Butoh, Kundalini yoga) and related performance disciplines (Mask, Puppetry). Behavioral, physiological and psychological 'states of being' are engaged to unlock impulses, access experience and enlarge the imagination. Through individual, partnered and collective explorations, actors uncover a character's essence and level of consciousness, their energy center and body language, and their archetype and relationship to universal themes. Magic (to pretend, as if), Metaphor (to compare, as like) and Myth (to pattern after, as in) provide the foundation for generating transformative, empathetic and expansive artistic expression. Explorations can be adapted to character work, scene study and production, including

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original/devised work and established text, to illuminate singular and surprising work through collaborative creativity that is inventive, inclusive and alive.

Behind the mask, Appel notes, the student is free to create a personality; paradoxically, because the mask hides the self, it enables the student to probe more deeply into himself.

"This book describes, defines, and discusses the mask characterization process, providing the theory behind the exercises and the step-by-step procedure in the organic development of the character from the masks," Appel notes. The manual is divided into two parts: "The Instructor's Guide" and "The Actor's Guide." There is also an introductory chapter, "The Class Structure," which explains mask characterization procedures in the classroom, and a sample class schedule may be found in the back of the manual. This book adds a new dimension to actor training and learning. It is essential to aspiring actors seeking new ways to create honest dramatic characterizations.

Gerardus van der Leeuw was one of the first to attempt a rapprochement between theology and the arts, and his influence continues to be felt in what is now a burgeoning field. *Sacred and Profane* is the fullest expression of his pursuit of a theological aesthetics, surveying religion's relationship to all the arts -- dance, drama, literature, painting, sculpture, architecture, and music. This edition makes this seminal work, first published in Dutch in 1932, newly available. A new foreword by Diane Apostolos-Cappadona analyzes the continuing relevance of van der Leeuw's thought. Van der Leeuw's impassioned and brilliant investigation of the relationship between the holy and the beautiful is founded upon the conviction that for too long the religious have failed to seriously contemplate the beautiful, associating it as they do with the kingdom of sensuality and impermanence. Similarly it has been alien to literati and

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aesthetes to reflect upon the holy, for they choose to consider this physical world to be permanent, and therefore to be glorified through beauty alone. In truth, as van der Leeuw undertakes to show in *Sacred and Profane Beauty*, the holy has never been absent from the arts, and the arts have never been unresponsive to the holy. Whether one considers the Homeric epics, the dancing Sivas and Vedic poems, the sacred wall paintings of ancient Egypt, the primitive mask, or the range of sacred arts developed out of Latin and Byzantine Christianity, primordial creation in the arts was always directed toward the symbolization and interpretation of the holy. The fact that in our day this original connection is obscured and the artistic impulse is more generally regarded as wholly individualistic and autonomous does not contradict van der Leeuw's thesis; indeed, the breakdown of the unity of the holy and the arts is central to his thesis. Van der Leeuw was the rare thinker who combined profundity of insight, grace of style, and a willingness to take daring intellectual chances. In *Sacred and Profane*, he describes each of the arts in its original unity with the religious and then analyzes its historical disjunction and alienation. After a penetrating investigation of the structural elements within the arts which illumines a crucial dimension of the religious experience, van der Leeuw points toward the reemergence of an appropriate theological aesthetics on which a reunification of the arts could be founded.

Of all the subjects taught in the school system, dramatic arts probably has the greatest potential to help students prepare for life. The study of acting helps students develop personal and social skills: increased poise and confidence, better awareness of their physical and vocal selves, and an improved ability to think and react quickly. These talents can help in dealing with sometimes difficult real life situations. The intention of *Acting Skills for Life* is to integrate

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personal growth and the process of creative drama with the more formal skills required for stage production. This is a very practical book, full of suggestions for drama exercises and improvisations, developed over Cameron's thirty years of teaching drama, and includes helpful information for teachers working with students on stage productions.

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