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Helen Trenos

CREATIVITY: THE ACTOR IN PERFORMANCE

Creativity The Actor In Performance

Carrie Lobman, Barbara E. O'Neill



Creativity The Actor In Performance:

Creativity: the Actor in Performance Helen Treno, 2014-01-01 Creativity the Actor in Performance focuses on what it takes to be a creative performer Many stage actors succeed in rehearsals yet under perform where it counts in performance But as actors know performance is a thing unto itself something is going to have to happen out there beyond anything that happened in rehearsals This book provides actors their teachers and directors with insights into the creativity of the actor in performance An historical account of the emergence and development of one of the most generative concepts of our times creativity provides a theoretical backdrop to a critical discussion of the creativity of acting a discussion that includes analyses of Denis Diderot George Henry Lewes William Archer Konstantin Stanislavsky Michael Chekhov Michel Saint Denis Zeami and Eugenio Barba Creativity the actor in performance concludes by offering a detailed rationale for performance oriented actor training offering examples of workshop exercises CREATICS which focus on developing four main competencies crucial for successful and creative performances situation awareness audience awareness divided consciousness and presence

The Creativity of Acting Helen Treno, 2008 Truncated abstract In the last sixty years creativity has emerged as a buzzword hot topic and scholarly subject In light of this unprecedented interest this thesis aims to address the paucity of rigorous academic and professional enquiry in the West into what constitutes the creativity of stage acting The argument is made that there are two distinct contexts in which actors are called upon to be creative rehearsal and performance This distinction is seldom made Post Stanislavsky there is an overwhelming focus on the creative processes of actors in rehearsal where in the hegemonic Western acting style of psychological realism they collaborate with directors to create characters The assumption is made that being creative in this arena will automatically translate into successful performances However in performance actors are primarily responsible for creating much more than characters and this expanded creativity requires techniques strategies and skills which differ from those practised in rehearsals The enterprise of this dissertation is to establish the theoretical framework for an actor training which maximises the actor's creativity for and in theatrical performance It is in three parts Part One Creativity provides the necessary background and identifies the issues Chapter One The emergence of the concept traces the history of creativity as a concept and perceived value Chapter Two The psychology of creativity investigates how psychology has dominated creativity research setting the parameters for how creativity is defined It argues that psychology has been overwhelmingly preoccupied with establishing the locus of creativity in either the creative individual his or her personality traits or mental processes or in the creative product Chapter Three Entracte attempts to fill this perceived gap in psychology's research and theories focussing on its obvious omission of the creative act Chapter Seven Creativity and contemporary mainstream actor training surveys mainstream conservatory schools in the West Australia England the United States and identifies a major shortcoming while all the schools in question are production oriented in their training they are not performance oriented This is a crucial distinction and one that has

significant implications for how the creativity of acting is perceived Addressing the current gaps in Western mainstream actor training Chapter Eight establishes the theoretical framework for a performance oriented training Towards a performance oriented actor training It argues that performance requires different skills strategies and techniques These are then outlined approaches designed to firstly enhance the actor s full situation awareness through an increased capacity for divided consciousness and secondly to equip actors with the ability to engage an audience through timing and presence The thesis concludes Performing Creativity that the creativity of stage acting is much broader than character creation and the collaboration of actors and directors in rehearsals Actors create in performances and more radically create performances Such an expanded conception of the actor s creativity has not only the potential to enrich acting practice and its training but also to inform creativity research in general

Play and Performance Carrie Lobman, Barbara E. O'Neill, 2011-09-08 *Play and Performance* offers hope to those lamenting the loss of play in the twenty first century and aims to broaden the understanding of what play is This volume showcases the work of programs from early childhood through adulthood in a variety of educational and therapeutic settings and from a range of theoretical and practical perspectives The chapters cover an array of practices that can be seen across the play to performance continuum Taken together the myriad ways that play is performance and performance is play become clear sometimes blurring the need for distinction The volume provides play advocates researchers and practitioners a wealth of practical and theoretical ideas for expanding the use of performance as a tool for creating playful environments where children and adults can create and develop

Actors and the Art of Performance Susanne Valerie Granzer, 2020-10-08 Acting on stage is a mode of performing an action in the context of which the bodily aspects implicitly at work in acting reveal their own significance and power This event can actualize a wound incarnated in human beings because the actor acts and does not act at the same time and hence the concept of being the doer unmasks itself as being illusionary One could call it a kind of symbolic death Mueller an anthropological mutation Agamben an event of great interest because of its highly ethical call The book *Actors and the Art of Performance* Under Exposure opens with a cascade of contradictory motives for becoming an actor But if theatre is no longer understood as a theatre of representation then what takes place on stage is a transformation at play with truth in which ethics are realized by the aesthetic Insofar the book summarizes the attempt to explore and map guidelines of acting as being under the perspective of becoming That may sound fairly harmless in theory but it feels anything but harmless when you experience it on your own body For example for being physical under exposure actors have to learn that there exists no fundamental dualism between mind and matter Furthermore actors are espoused to a dynamic shifting ground in the name of creativity They have to carry the burden that the self is no sovereign identity as we generally suppose but rather a threshold of permanent becoming One could call it the outstanding gift of acting In the German language gift means poison in German ears the word has the double meaning of poison and present thus expressing the fact that a gift is disturbing and blessing at

the same time Loaded with fear and joy as the crucial point of acting which attacks and attracts actors and spectators most This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use All rights not granted by the work s license are retained by the author or authors *Hello, Norma Jeane* Elisa Jordan,2023-11-15 Her unforgettable image is seared into the minds of fans everywhere and her private life continues to inspire headlines and controversy but Marilyn Monroe is one of the most famous and misunderstood women in the world and remains a mystery to most people Hello Norma Jeane cuts through the rumors and myths to present the real person behind the queen of movies and pop culture From her chaotic childhood in Depression era Los Angeles to her rise in the world of Hollywood and finally her untimely death Hello Norma Jeane explores the legendary star s family history connection to the movies from childhood her personal life as an adult and her interest in continually educating herself Hello Norma Jeane is compulsively readable instead of chronological dates and dry accounts of events there are chapters about specific aspects of her life and career What did Marilyn like to eat What types of books did she read Was she really plus size Did she nearly bring down a political empire And how did she actually die This book explores everything and vividly brings to light the truth about the world s greatest movie star Actors and the Art of Performance Susanne Granzer,2016-05-12 Actors and the Art of Performance Under Exposure combines the author s two main biographical paths her professional commitment to the fields of both theatre and philosophy The art of acting on stage is analysed here not only from the theoretical perspective of a spectator but also from the perspective of the actor The author draws on her experience as both a theatre actor and a university professor whose teachings in the art of acting rely heavily on her own experience and also on her philosophical knowledge The book is unique not only in terms of its content but also in terms of its style Written in a multiplicity of voices the text oscillates between philosophical reasoning and narrative forms of writing including micro narratives fables parables and inter alia by Carroll Hoffmann and Kleist Hence the book claims that a trans disciplinary dialogue between the art of acting and the art of philosophical thinking calls for an aesthetical research that questions and begins to seek alternatives to traditionally established and ingrained formats of philosophy **Kathakali Dance-Drama** Phillip Zarrilli,2003-09-02 Kathakali Dance Drama provides a comprehensive introduction to the distinctive and colourful dance drama of Kerala in South West India for the first time This landmark volume explores Kathakali s reception as it reaches new audiences both in India and the west includes two cases of controversial of Kathakali experiments explores the implications for Kathakali of Keralan politics During these performances heroes heroines gods and demons tell their stories of traditional Indian epics The four Kathakali plays included in this anthology translated from actual performances into English are The Flower of Good Fortune The Killing of Kirmira The Progeny of Krishna King Rugmamgada s Law Each play has an introduction and detailed commentary and is illustrated by stunning photographs taken during performances An introduction to Kathakali stage conventions make up music acting and training is also provided making this an ideal volume for both the specialist and non

specialist reader **Applications of Soft Systems Methodology for Organizational Change** Ebrahimi, Maryam, 2020-08-28 Systems thinking is a method of problem solving that deals with various cultural issues including conflict and compromise In recent years researchers have begun studying this approach and applying it within several professional fields specifically organizations and business management In the modern age of information professionals are continually looking for new methods to improve traditional practices within their field Improving organizational practices through the implementation of the soft systems approach is a growing research area that requires in depth discussion and case studies Applications of Soft Systems Methodology for Organizational Change is a collection of innovative research on the theories and practices of soft systems and their application within organizational and industrial analysis While highlighting topics including agent based modeling sustainable energy initiatives and natural resources allocation this book is ideally designed for researchers designers managers analysts practitioners executives academicians and students seeking current research on the theories and applications of soft systems design **Portrait of the Artist as a Young Patient** Gerald Alper, 1997-07 Portrait of the Artist as a Young Patient the first book of non fiction written by Gerald Alper is also the first serious attempt to explore in depth the dynamics of the yet to be recognized unfulfilled and usually perplexed fledgling artist The artist tries to live in two separate worlds a factual linear banal reality driven outer world that is best kept at arm s length and a creatively organized aesthetically orchestrated dramatically engaging inner world that is forever being obsessively cultivated Indeed facilitating the patient in his or her efforts to forge a usable bridge between these generally discontinuous worlds is no small part of the task of the therapist who elects to work with such young artists **The Working Actor's Guide to Los Angeles (2003)** Kristi Callan, 2003 *The Stanford Magazine* , 1980 *Non-representational Performance and Spectating Consciousness* William J. Zack, 2005 *Creativity in Theatre* Suzanne Burgoyne, 2018-09-14 People who don t know theatre may think the only creative artist in the field is the playwright with actors directors and designers mere interpreters of the dramatist s vision Historically however creative mastery and power have passed through different hands Sometimes the playwright did the staging In other periods leading actors demanded plays be changed to fatten their roles The late 19th and 20th centuries saw the rise of the director in which director and playwright struggled for creative dominance But no matter where the balance of power rested good theatre artists of all kinds have created powerful experiences for their audience The purpose of this volume is to bridge the interdisciplinary abyss between the study of creativity in theatre drama and in other fields Sharing theories research findings and pedagogical practices the authors and I hope to stimulate discussion among creativity and theatre scholar teachers as well as multidisciplinary research Theatre educators know from experience that performance classes enhance student creativity This volume is the first to bring together perspectives from multiple disciplines on how drama pedagogy facilitates learning creativity Drawing on current findings in cognitive science as well as drama teachers lived experience the contributors analyze how acting techniques train the imagination allow students to

explore alternate identities and discover the confidence to take risks The goal is to stimulate further multidisciplinary investigation of theatre education and creativity with the intention of benefitting both fields **Stanford** ,1978 **Mosaic Theatre** Lael Jay Woodbury,1927 *Naked Playwriting* William Missouri Downs,Robin U. Russin,2004 This is a complete playwriting course from developing a theme through plotting and structuring a play developing characters creating dialog formatting the script and applying methods that aid the actual writing and rewriting processes The book also offers sound guidance on marketing and submitting play scripts for both contests and production protecting one s copyright and working with directors and theatre companies Well written comprehensive and filled with illustrative examples *Naked Playwriting* includes both innovative and tried and true writing techniques sage advice from veteran writers a short study of the major schools of dramatic thought and writing anecdotes This one of a kind playwriting book which covers both the basics of playwriting and the practical advice on getting a play published and produced will help both novices and working writers discover and improve their playwriting skills and see their plays performed on a stage **Conversations with Actors on Film, Television, and Stage Performance** Carole Zucker,2002 What draws actors to acting How do they train What makes a great performance Rare and remarkable is the book that provides a forum for actors to answer these and many more questions This book does just that *Towards a Theology of God the Father* Margaret M. Turek,2001 Among Hans Urs von Balthasar s vast corpus of theological works not one is found devoted specifically to an elaboration of a doctrine of God the Father This study gathers and interprets Balthasar s many scattered reflections on the mystery of the God of Jesus Christ especially those concentrated in his Theological Dramatic Theory on its way to constructing an approach towards a theology of God s Fatherhood Several of the most significant current issues in theology are addressed in this study such as a reinterpretation of divine omnipotence in terms of the Father s all powerful powerlessness the question of the possibility of coexistence between infinite freedom and finite freedom an understanding of the immutability of God that allows for the Father s being affected in some way by finite freedom and an account of the Father s generative act that sees as integral to it a properly paternal modality of receptivity **Film History** ,2007 *The Beginning Filmmaker's Guide* Renee Harmon,2000-05

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