

The POWER *of* ONE

*The Solo Play for
Playwrights, Actors,
and Directors*

LOUIS E. CATRON

Power Of One The Solo Play For Playwrights Actors And Directors

Louis E. Catron



Power Of One The Solo Play For Playwrights Actors And Directors:

The Power of One Louis E. Catron, 2000 This book demonstrates techniques of writing acting and directing that encourage the reader to create a personal theatrical experience **Writing the Award-Winning Play** Jan Dow, The Director's Vision Louis E. Catron, 2010-03-22 The Directors Vision is a dynamic practical text that focuses equally on the art of interpretation and on problem solving Catron helps students develop an organized step by step methodology from play analysis through performance Practical focus Catron deftly combines abstract ideas about directing with concrete strategies on preparing for production auditions casting and rehearsals Comprehensive scope Included are important topics such as in depth play analysis directorial responsibilities and ethics leadership techniques how to work with actors and problem solving Exercises End of chapter exercises help students digest what theyve read and get actively involved in the craft of directing Quotes and illustrations Thoughts from well known directors actors and writers appear throughout the book providing motivation insight and perspective Abundant photographs and diagrams offer effective dynamic examples of concepts

The Coloniality of Catastrophe in Caribbean Theater and Performance Camilla Stevens, *Performing Age in Modern Drama* Valerie Barnes Lipscomb, 2016-07-14 This book is the first to examine age across the modern and contemporary dramatic canon from Arthur Miller and Tennessee Williams to Paula Vogel and Doug Wright All ages across the life course are interpreted as performance and performative both on page and on stage including professional productions and senior theatre groups The common admonition act your age provides the springboard for this study which rests on the premise that age is performative in nature and that issues of age and performance crystallize in the theatre Dramatic conventions include characters who change ages from one moment to the next overtly demonstrating on stage the reiterated actions that create a performative illusion of stable age Moreover directors regularly cast actors in these plays against their chronological ages Lipscomb contends that while the plays reflect varying attitudes toward performing age as a whole they reveal a longing for an ageless self a desire to present a consistent unified identity The works mirror prevailing social perceptions of the aging process as well as the tension between chronological age physiological age and cultural constructions of age *Acting: The Basics* Bella Merlin, 2017-10-02 Now in a vibrantly revised second edition Acting The Basics remains a practical and theoretical guide to the world of the professional actor which skilfully combines ideas from a range of practitioners and linking the academy to the industry Retaining a balance between acting history a discussion of pioneers and a consideration of the practicalities of acting techniques the new edition includes a discussion of acting for the screen as well as the practicalities of stage acting including training auditioning and rehearsing With a glossary of terms and useful website suggestions this is the ideal introduction for anyone wanting to learn more about the practice and history of acting

Acting Bella Merlin, 2023-12-19 Acting The Basics 3rd Edition is a dynamic response to recent societal and entertainment industry changes focusing on inclusion diversity and equity and the actor s trajectory from training to

rehearsal to performance on stage and screen with hands on tools and global perspectives The book offers vital ways of building a practical acting toolkit through breath body voice emotions imagination and spirit We begin with a socio cultural look at actor as magician storyteller healer and social changer Throughout there are insights from Black Indigenous First Nations South East Asian intercultural and feminist practitioners together with methods focusing on disability and accessibility intimacy directives mindfulness and intersectionality Key canonical figures still feature e g Stanislavsky Meisner Brecht and Suzuki with re visioned perspective Scattered throughout are post COVID insights plus expanded sections on screen acting including self tapes and Shakespeare This book is useful for beginner or expert as it s always helpful getting back to basics Because the author is both an actor and an actor trainer the tools are steeped in user friendly application At the same time transferable skills e g dynamic listening and empathy are shown as relevant to everyone With a glossary of terms and useful online suggestions including blogs videos and podcasts this is ideal for anyone learn anew about the practice and history of acting or to take their acting and teaching into new terrain **The Publishers Weekly** ,2000

Dramatics ,2003 *Journal of Dramatic Theory and Criticism* ,2000 **Unizik Journal of Arts and Humanities** ,2010

Current Contents Institute for Scientific Information (Philadelphia),2002 *International Bibliography of Book*

Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences ,2000 *Teatro para*

aprender, enseñar y curar. Usos académicos y terapéuticos del teatro Suárez Álvarez, Jorge Iván, Barragán Castrillón, Bernardo, García García, José Joaquín, Ossa Montoya, Arley Fabio, Parada Moreno, Nubia Jeannette, 2019-09-06 Este libro es una invitación a docentes investigadores y artistas para proceder a articular el teatro con la educación y con el alivio de las patologías humanas En este contexto los profesores de ciencias naturales de matemáticas de ciencias sociales y de lenguas extranjeras encontrarán ideas sobre cómo usar el teatro para enriquecer el espacio del aula mejorar su enseñanza y hacerse más idóneos en su profesión Este libro es una invitación abierta a los artistas de teatro para que extiendan las fronteras de su profesión más allá de los escenarios hacia las aulas los hospitales los centros de desarrollo social y la comunidad **American**

Book Publishing Record ,2000 *Music and the Play of Power in the Middle East, North Africa and Central Asia* Laudan

Nooshin, 2016-04-29 What is it about the history geographical position and cultures of the Middle East North Africa and Central Asia that has made music such a potent and powerful agent This volume presents the first direct look at the complex relationship between music and power across a range of musical genres and countries Discourses of power in the region centre on some of the most contested social issues most notably in relation to nationhood gender and religion Individual chapters examine the ways in which music serves as a forum for playing out issues of power ideology resistance and subversion How does music become a space for promoting or conversely resisting or subverting particular ideologies or positions of authority How does it accrue symbolic power in ways that are very particular perhaps unique And how does music become a site of social control or alternatively a vehicle for agency and empowerment at times overt and at others

highly subtle What is it about music that facilitates and sometimes disrupts the exercise and flows of power Who controls such flows how and for what purposes In asking such questions in the context of countries such as Afghanistan Egypt Iran Tunisia and Tajikistan the book draws on a wide range of relevant theoretical and critical ideas and many disciplines including ethnomusicology anthropology sociology politics Middle Eastern studies globalization studies gender studies and cultural and media studies The countries and areas explored share a great deal in historical and cultural terms including a legacy of colonial and neo colonial encounters and predominantly Judeo Muslim religious traditions It is hoped that the volume will contribute ultimately to a richer understanding of the role that music plays in these societies Performing

Copyright Luke McDonagh, 2021-06-17 Based on empirical research this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several inter connected questions who is the author and first owner of a dramatic work Who gets the credit and the licensing rights What rights do the performers of the work have Given the nature of theatre as a medium reliant on the re use of prior existing works tropes themes and plots what happens if an allegation of copyright infringement is made against a playwright Furthermore who possesses moral rights over the work To evaluate these questions in the context of theatre the first part of the book examines the history of the dramatic work both as text and as performative work The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays referring to legal and theatrical literature as well as empirical research The third part looks at the notion of copyright infringement in the context of theatre noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases and assessing the reasons for this with respect to empirical research The fourth part examines the way moral rights of attribution and integrity work in the context of theatre The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context and how theatre should respond to law Very original and innovative this book proposes a ground breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice **The Cambridge Companion to Modern British**

Women Playwrights Elaine Aston, Janelle Reinelt, 2000-05-25 This Companion first published in 2000 addresses the work of women playwrights in Britain throughout the twentieth century The chapters explore the historical and theatrical contexts in which women have written for the theatre and examine the work of individual playwrights A chronological section on playwriting from the 1920s to the 1970s is followed by chapters which raise issues of nationality and identity Later sections question accepted notions of the canon and include chapters on non mainstream writing including black and lesbian performance Each section is introduced by the editors who provide a narrative overview of a century of women's drama and a thorough chronology of playwriting set in political context The collection includes essays on the individual writers Caryl Churchill Sarah Daniels Pam Gems and Timberlake Wertenbaker as well as extensive documentation of contemporary

playwriting in Wales Scotland and Northern Ireland including figures such as Liz Lochhead and Anne Devlin **The Oxford Encyclopedia of British Literature** David Scott Kastan,2006-03-03 From folk ballads to film scripts this new five volume encyclopedia covers the entire history of British literature from the seventh century to the present focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland In five hundred substantial essays written by major scholars the Encyclopedia of British Literature includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes movements genres and institutions whose impact upon the writing or the reading of literature was significant An ideal companion to The Oxford Encyclopedia of American Literature this set will prove invaluable for students scholars and general readers For more information including a complete table of contents and list of contributors please visit www.oup.com/us/ebl **Asian American Playwrights** Miles Liu,2002-05-30 In the late nineteenth century Asian American drama made its debut with the spotlight firmly on the lives and struggles of Asians in North America rather than on the cultures and traditions of the Asian homeland Today Asian American playwrights continue to challenge the limitations of established theatrical conventions and direct popular attention toward issues and experiences that might otherwise be ignored or marginalized While Asian American literature came into full bloom in the last 25 years Asian American drama has yet to receive the kind of critical attention it warrants This reference book serves as a versatile vehicle for exploring the field of Asian American drama from its recorded conception to its present stage Included are alphabetically arranged entries for 52 Asian American dramatists of origins from India Pakistan Vietnam the Philippines Japan Korea and China Each entry includes relevant biographical information that contextualizes the works of a playwright an interpretive description of selected plays that spotlights recurring themes and plots a summary of the playwright's critical reception and a bibliography of primary and secondary works The entries are written by expert contributors and reflect the ethnic diversity of the Asian American community The volume closes with a selected general bibliography which includes anthologies scholarly studies and periodicals

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