

Rick Kemp

Embodied Acting

What neuroscience tells us about performance



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Embodied Acting Embodied Acting

Melissa Anne Hurt



Embodied Acting Embodied Acting:

Embodied Acting Rick Kemp, 2012 A focus on the body its actions and its cognitive mechanisms identifies 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 role Team for Actors Laura Bond, 2012-10-01 TEAM for Actors gives you reliable tools for successful acting and helps resolve a common gap between the mind and body so you can create a dynamic holistic performance Back cover Embodied Acting: the Portrayal of Emotion Through Nonverbal Communication Elri Nel, 2016 The phenomenon of interconnecting mind and body is extensively referred to as embodiment This suggests that the mind cognition is inherently embodied physicality not solely because the mind is literally situated within the human body but because the mind becomes embodied when it communicates conceptual meaning thought and emotion through the physical performing body of the actor The challenge encountered by actors is however to create and embody a variety of fictional characters which emulate conceptual thought and emotion mind repeatedly throughout the performance and rehearsal process without enduring emotional fatiguing or disengaging from the fictional characterisation and circumstances This study therefore encourages a synthesis of mind and body interconnectivity within actor training programmes which consequently stimulates and harmonises all the actors expressive physical and emotional and cognitive imaginative conceptual and emotional aspects when embodying a fictional character within fictional circumstances The purpose of this study is to identify the benefits of embodying a syncretic combination of behavioural and psychophysical mind and body acting techniques within embodied training and towards the creation and portrayal of emotions within fictional circumstances *Arthur Lessac's Embodied Actor Training* Melissa Hurt, 2014-03-05 Arthur Lessac s Embodied Actor Training situates the work of renowned voice and movement trainer Arthur Lessac in the context of contemporary actor training Supported by the work of Constantin Stanislavsky and Maurice Merleau Ponty s theories of

embodiment the book explores Lessac's practice in terms of embodied acting a key subject in contemporary performance In doing so the author explains how the actor can come to experience both skill and expression as a subjective whole through active meditation and spatial attunement As well as feeding this psychophysical approach into a wider discussion of embodiment the book provides concrete examples of how the practice can be put into effect Using insights gleaned from interviews conducted with Lessac and his Master Teachers the author enlightens our own understanding of Lessac's practices Three valuable appendices enhance the reader's experience These include a biographical timeline of Lessac's life and career sample curricula and a lesson plan for teachers at university level explorations for personal discovery Melissa Hurt is a Lessac Certified Trainer and has taught acting and Lessac's voice speech and movement work at colleges across the United States She has a PhD from the University of Oregon and an MFA from Virginia Commonwealth University

Exercises for Embodied Actors Scott Illingworth, 2020-03-10 *Exercises for Embodied Actors Tools for Physical Actioning* builds on the vocabulary of simple action verbs to generate an entire set of practical tools from first read to performance that harnesses modern knowledge about the integration of the mind and the rest of the body Including over 50 innovative exercises the book leads actors through a rigorous examination of their own habits links those discoveries to creating characters and offers dozens of exercises to explore in classrooms and with ensembles The result is a modern toolkit that empowers actors to start from their own unique selves and delivers specific techniques to apply on stage and in front of the camera This step by step guide can be used by actors working individually or by teachers crafting the arc of a course ensuring that students explore in physically engaged and dynamic ways at every step of their process **Acting and Being**

Elizabeth Hess, 2016-12-28 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 original devised work and established text to illuminate singular and surprising work through collaborative creativity that is inventive inclusive and alive **Handbook of Embodied Psychology** Michael D.

Robinson, Laura E. Thomas, 2021-10-31 This edited volume seeks to integrate research and scholarship on the topic of embodiment with the idea being that thinking and feeling are often grounded in more concrete representations related to perception and action The book centers on psychological approaches to embodiment and includes chapters speaking to

development as well as clinical issues though a larger number focus on topics related to cognition and neuroscience as well as social and personality psychology These topical chapters are linked to theory based chapters centered on interoception grounded cognition conceptual metaphor and the extended mind thesis Further a concluding section speaks to critical issues such as replication concerns alternative interpretations and future directions The final result is a carefully conceived product that is a comprehensive and well integrated volume on the psychology of embodiment The primary audience for this book is academic psychologists from many different areas of psychology e g social developmental cognitive clinical The secondary audience consists of disciplines in which ideas related to embodied cognition figure prominently such as counseling education biology and philosophy

Lessac's Kinesensics Melissa Anne Hurt, 2009 *Rhythm in Acting and Performance* Eilon Morris, 2018 Rhythm is often referred to as one of the key elements of performance and acting being of central importance to both performance making and training Yet what is meant by this term and how it is approached and applied in this context are subjects seldom discussed in detail Addressing these this text explores the meanings mechanisms and metaphors associated with rhythm in this field offering an overview and analysis of the ways rhythm has been and is embodied and understood by performers directors educators playwrights designers and scholars

Embodied Cognition, Acting and Performance Experience Bryon, J. Mark Bishop, Deirdre McLaughlin, Jess Kaufman, 2018-12-07 In this collection of essays the four branches of radical cognitive science embodied embedded enactive and ecological will dialogue with performance with particular focus on post cognitivist approaches to understanding the embodied mind in society de emphasising the computational and representational metaphors and embracing new conceptualisations grounded on the dynamic interactions of brain body and world In our collection radical cognitive science reaches out to areas of scholarship also explored in the fields of performance practice and training as we facilitate a new inter and transdisciplinary discourse in which to jointly share and explore common reactions of embodied approaches to the lived mind The essays originally published as a special issue in Connection Science

Class/act Embodied Practices for Performative Pedagogy Chauntee Irving, 2019 Class Act Embodied Practices for Performative Pedagogy is a personal and practical exploration of embodiment's role in higher education acting pedagogy In my thesis I propose that embodied acting practices rooted in phenomenology and corporeal dramaturgy surpass conventional acting curricula Embodied training is often confused with movement curricula and is regularly considered a shallow and or unintelligent means to approaching acting work However I will argue the efficiency and effectiveness of embodied teaching techniques in four parts Part One Seeing is a retrospective of how my personal experiences outside of the classroom have drawn me toward embodied aesthetics Part Two Knowing unveils my research of embodiment its origins and its impact on theatrical disciplines Part Three Being Doing is an in depth look into diverse schools of acting and how they fall short of fully embracing embodied practices Part Four Becoming is an introduction to my creation of an embodied business approach for actors called Professional Embodied Preparation PEP and

continues the discussion of embodiment's transformative influence and integration into the higher education curricula. Throughout the thesis, I hope to prove that embodied acting pedagogy is an essential tool for providing greater efficiency, proficiency, and autodidacticity for the pre-professional actor in the academic classroom and beyond.

Multisensory Shakespeare and Specialized Communities Sheila T. Cavanagh, 2024-01-25 How can theatre and Shakespearean performance be used with different communities to assist personal growth and development while advancing social justice goals? Employing an integrative approach that draws from science, actor training, therapeutic practices, and current research on the senses, this study reveals the work being done by drama practitioners with a range of specialized populations such as incarcerated people, neurodiverse individuals, those with physical or emotional disabilities, veterans, people experiencing homelessness, and many others. With insights drawn from visits to numerous international programs, it argues that these endeavors succeed when they engage multiple human senses and incorporate kinesthetic learning, thereby tapping into the diverse benefits associated with artistic movement and mindfulness practices. Neither theatre nor Shakespeare is universally beneficial, but the syncretic practices described in this book offer tools for physical, emotional, and collaborative undertakings that assist personal growth and development while advancing social justice goals. Among the practitioners and companies whose work is examined here are programs from the Shakespeare in Prison Network, the International Opera Theater, Blue Apple Theatre, Flute Theatre, DeCruit, and Feast of Crispian programs for veterans, Extant Theatre, and prison programs in Kolkata and Mysore, India.

Anime's Identity Stevie Suan, 2021-11-09 A formal approach to anime rethinks globalization and transnationality under neoliberalism. Anime has become synonymous with Japanese culture, but its global reach raises a perplexing question: what happens when anime is produced outside of Japan? Who actually makes anime, and how can this help us rethink notions of cultural production? In *Anime's Identity*, Stevie Suan examines how anime's recognizable media form, no matter where it is produced, reflects the problematics of globalization. The result is an incisive look at not only anime but also the tensions of transnationality. Far from valorizing the individualistic originality so often touted in national creative industries, anime reveals an alternate type of creativity based in repetition and variation. In exploring this alternative creativity and its accompanying aesthetics, Suan examines anime from fresh angles, including considerations of how anime operates like a brand of media, the intricacies of anime production occurring across national borders, inquiries into the selfhood involved in anime's character acting, and analyses of various anime works that present differing modes of transnationality. *Anime's Identity* deftly merges theories from media studies and performance studies, introducing innovative formal concepts that connect anime to questions of dislocation on a global scale, creating a transformative new lens for analyzing popular media.

Cognition, Emotion, and Aesthetics in Contemporary Serial Television Ted Nannicelli, Héctor J. Pérez, 2021-11-25 This book posits an interconnection between the ways in which contemporary television serials cue cognitive operations, solicit emotional responses, and elicit aesthetic appreciation. The chapters explore a

number of questions including How do the particularities of form and style in contemporary serial television engage us cognitively emotionally and aesthetically How do they foster cognitive and emotional effects such as feeling suspense anticipation surprise satisfaction and disappointment Why and how do we value some serials while disliking others What is it about the particularities of serial television form and style in conjunction with our common cognitive emotional and aesthetic capacities that accounts for serial television s cognitive socio political and aesthetic value and its current ubiquity in popular culture This book will appeal to postgraduates and scholars working in television studies as well as film studies cognitive media theory media psychology and the philosophy of art

Handbook of Embodied Psychology Michael D. Robinson, Laura E. Thomas, 2021 This edited volume seeks to integrate research and scholarship on the topic of embodiment with the idea being that thinking and feeling are often grounded in more concrete representations related to perception and action The book centers on psychological approaches to embodiment and includes chapters speaking to development as well as clinical issues though a larger number focus on topics related to cognition and neuroscience as well as social and personality psychology These topical chapters are linked to theory based chapters centered on interoception grounded cognition conceptual metaphor and the extended mind thesis Further a concluding section speaks to critical issues such as replication concerns alternative interpretations and future directions The final result is a carefully conceived product that is a comprehensive and well integrated volume on the psychology of embodiment The primary audience for this book is academic psychologists from many different areas of psychology e g social developmental cognitive clinical The secondary audience consists of disciplines in which ideas related to embodied cognition figure prominently such as counseling education biology and philosophy Michael D Robinson is a Professor at North Dakota State University and has an extensive publication record in the areas of personality embodiment cognition emotion and self regulation He has also edited several books including two in the Springer catalog Laura E Thomas is an Associate Professor at North Dakota State University Her research incorporates approaches from vision science and embodied cognition to study the ways in which action action affordances and social interactions affect perception and key components of cognition such as attention memory and problem solving

Sense and Self Martin Welton, 2002 **Votes and Proceedings of the Legislative Assembly** New South Wales. Parliament. Legislative Assembly, 1912 *Votes & Proceedings* New South Wales. Parliament. Legislative Council, 1880

Reciting Ifa K. Noel Amherd, 2010 *Embodied Playwriting* Hillary Haft Bucs, Charissa Menefee, 2023-07-27 Embodied Playwriting Improv and Acting Exercises for Writing and Devising is the first book to compile new and adapted exercises for teaching playwriting in the classroom workshop or studio through the lens of acting and improvisation The book provides access to the innovative practices developed by seasoned playwriting teachers from around the world who are also actors improv performers and theatre directors Borrowing from the embodied art of acting and the inventive practice of improvisation the exercises in this book will engage readers in performance based methods that lead to the creation of fully

imagined characters dynamic relationships and vivid drama Step by step guidelines for exercises as well as application and coaching advice will support successful lesson planning and classroom implementation for playwriting students at all levels as well as individual study Readers will also benefit from curation by editors who have experience with high impact educational practices and are advocates for the use of varied teaching strategies to increase accessibility inclusion skill building and student success Embodied Playwriting offers a wealth of material for teachers and students of playwriting courses as well as playwrights who look forward to experimenting with dynamic embodied writing practices

Reviewing **Embodied Acting Embodied Acting**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Embodied Acting Embodied Acting**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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