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director-playwright Stephen Wangh reveals how Jerzy Grotowski's physical exercises can open a pathway to the actor's inner creativity. Drawing on Grotowski's insights and on the work of Stanislavski, Uta Hagen, and others, Wangh bridges the gap between rigorous physical training

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The Acrobat of the Heart Video will
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Wangh 's book An Acrobat of the Heart. With detailed images of the physical exercises, documentary footage of students learning the work, and a special voice-over commentary track for teachers, it will be a valuable resource for performers who want to practice and apply the work, and for

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~~Stephen Wanhg, Author of "An Acrobat of the Heart: A ...~~

Steve is the author of two books: An Acrobat of the Heart, a physical approach to acting inspired by the

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work of Jerzy Grotowski (Vintage, Random House, 2000), and, The Heart of Teaching: Empowering Students in the Performing Arts, (Routledge, 2012).

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"The actor will do, in public, what is considered impossible." When the renowned Polish director Jerzy Grotowski began his 1967 American workshop with these words, his students were stunned. But within

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four weeks they themselves had experienced the "impossible." In An Acrobat of the Heart, teacher-director-playwright Stephen Wangh reveals how Jerzy Grotowski's physical exercises can open a pathway to the actor's inner creativity. Drawing on Grotowski's insights and on the work

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of Stanislavski, Uta Hagen, and others, Wanh bridges the gap between rigorous physical training and practical scene and character technique. Wanh's students give candid descriptions of their struggles and breakthroughs, demonstrating how to transform these remarkable

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lessons into a personal journey of artistic growth. Courageous and compelling, An Acrobat of the Heart is an invaluable resource for actors, directors, and teachers alike.

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The Heart of Teaching is a book about teaching and learning in the performing arts. Its focus is on the inner dynamics of teaching: the processes by which teachers can promote—or undermine—creativity itself. It covers the many issues that teachers, directors and

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choreographers experience, from the frustrations of dealing with silent students and helping young artists ‘unlearn’ their inhibitions, to problems of resistance, judgment and race in the classroom,. Wangh raises questions about what can—and what cannot—be taught, and opens a

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discussion about the social, psychological and spiritual values that underlie the skills and techniques that teachers impart. Subjects addressed include: Question asking: which kinds of questions encourage creativity and which can subvert the learning process. Feedback: how it can foster

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both dependence and independence in students. Grading: its meaning and meaninglessness. Power relationships, transference and counter-transference The pivotal role of listening. The Heart of Teaching speaks to experienced teachers and beginning teachers in all disciplines, but is particularly relevant

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to those in the performing arts, from which most of its examples are drawn. It brings essential insight and honesty to the discussion of how to teach.

A deeply humane new collection by a luminary of Bengali literature A radiant collection of poetry about

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womanhood, intimacy, and the body politic that together evokes the arc of an ordinary life. Nabaneeta Dev Sen's rhythmic lines explore the joys and agonies of first love, childbirth, and decay with a restless, tactile imagination, both picking apart and celebrating the rituals that make us

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human. When she warns, "know that blood can be easily drawn by lips," her words tune to the fierce and biting depths of language, to the "treachery that lingers on tongue tips." At once compassionate and unsparing, conversational and symphonic, these poems tell of a rope shivering beneath

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an acrobat's nimble feet or of a
twisted, blood-soaked umbilical cord --
they pluck the invisible threads that
bind us together.

A new theory of acting that tears
down the theatrical "Fourth Wall"

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Actor and mime artist Moni Yakim reveals his time-tested techniques and step-by-step exercises for physically evoking a character. Beginning with a chapter on looking inward, Yakim gives exercises on discovering aspects of one's own character. Then he teaches the actor how to identify with

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qualities outside the self. Finally, he shows how to apply these techniques to 12 classical theatrical roles.

Originally published in 1968, Jerzy Grotowski's groundbreaking book is available once again. As a record of Grotowski's theatrical experiments,

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this book is an invaluable resource to students and theater practitioners alike.

After his grandmother dies, Pequele, a boy with a talent as an acrobat, finds a home at a monastery where he must give up his "carnival ways"--until he performs one

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edition of a successful guide counsels
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advice on such topics as crafting an effective résumé, joining unions and getting an agent. Original.

Sanford Meisner was one of the best known and beloved teachers of acting in the country. This book follows one of his acting classes for fifteen

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months, beginning with the most rudimentary exercises and ending with affecting and polished scenes from contemporary American plays. Written in collaboration with Dennis Longwell, it is essential reading for beginning and professional actors alike. Throughout these pages

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Meisner is a delight—always empathizing with his students and urging them onward, provoking emotion, laughter, and growing technical mastery from his charges. With an introduction by Sydney Pollack, director of *Out of Africa* and *Tootsie*, who worked with Meisner for

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five years."This book should be read by anyone who wants to act or even appreciate what acting involves. Like Meisner's way of teaching, it is the straight goods."—Arthur Miller "If there is a key to good acting, this one is it, above all others. Actors, young and not so young, will find inspiration

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