

Mask Handbook Practical Toby Wilsher

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The current government in Warsaw appears to have been studying its ancient handbook. Under the Conservative governments ... as alarm in some capitals at the practical implications for the Union of the ...

Poland refreshes enlargement fatigue

Hertfordshire's chief fire officer Roy Wilsher said he hoped all fires, including the "infamous tank 12", the largest tank on the site, would be fully extinguished by midnight. He said ...

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Mark Leech, editor of the reference book the Prisons Handbook, has called for Peter Atherton, deputy director general of the prison service, to resign following the incident. McGee, a News of the ...

This book, from Europe's leading Mask director and co-founder of the Trestle Theatre Company, provides a fascinating demystification of the process of using masks. Full of simple explanations, and collating over twenty-five years' experience of writing for, directing and acting in masks, The Mask Handbook examines how masks have the ability to play the fundamental game of theatre - the suspension of disbelief. The Handbook includes: an introduction to the origin of masks advice on preparing, making and using masks tips on writing, devising and directing maskwork lots of fun and effective practical exercises. This accessible and inspiring handbook will empower teachers, directors and actors to fully explore the world of the mask.

As stage and screen artists explore new means to enhance their craft, a new wave of interest in expressive movement and physical improvisation has developed. In Bringing the Body to the Stage and Screen, Annette Lust provides these artists with a program of physical and related expressive exercises that can empower their art with more creativity. In her book, Lust offers a general introduction to movement, how to conduct a class or learn on one's own, learning programs that cover the use of basic physical and expressive exercises for the entire body, original solo and group pantomimes, improvisational exercises, examples of plays, fiction, poetry, and songs that may be interpreted with movement, a list of training centers in America and Europe, and an extensive bibliography and videography. In addition, Lust includes fifteen interviews and essays by prominent stage and screen actors, mimes, clowns, dancers, and puppeteers who describe the importance of movement in their art, and dozens of photos of renowned world companies and artists.

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals , postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

Profiling 30 mask makers from around the world, this book explores the motivations and challenges of contemporary artists working to bring the traditional methods and conventions of mask making to an evolving global theatre. There are 181 photographs—including two sections of color plates—which illustrate how the mythic iconography of masks is used in the modern fields of dance, mime, theatre and storytelling. Topics include the ways in which mask artists and performers maintain a sense of universality despite varying local customs; the legacies of Italian mask makers Amleto and Donato Sartori and of the California-based Dell'Arte International School of Physical Theatre; and the ways in which traditional approaches in mask artistry continue to influence commercial mask performance ventures in film, on Broadway, and in touring companies.

Our imagination is boundless. When creating a piece of theatre, we don't need to limit ourselves to those situations we encounter in real life. Our characters can exist in dreams and other surreal places; we can even travel through time. As humans we crave stories that will take us away from our ordinary world and physical theatre is the perfect form to meet this need. "Your Handy Companion to Devising and Physical Theatre" is particularly useful for those studying for a post-16 drama qualification and for teachers who encourage their students to be as theatrical as possible when creating their own work. The book includes: An advocacy chapter on the joys of physical theatre and ensemble work. A simple outline on structuring the devising process. Exercises for building the ensemble, creating characters, developing the story and using theatrical devices. This second edition includes advice on working towards a post-16 qualification and how to use 'Five Plays to Play With' in the classroom.

The aim of this concise handbook is to demystify the devising process. The emphasis of the text is upon the development of good devising skills to enable students to succeed in the devising part of their course. Step-by-step activities help students to explore the process and build their confidence, and information on major practitioners is included - as is required by specifications for 2000. Case studies from professional devising companies put study into context. The text is particularly suitable for AS/A Level courses in drama, theatre and performing arts, and GNVQ and BTEC performing arts courses.

This book is a wonderfully accessible introduction to a fresh and innovative acting technique for actors, theatre-makers and teachers to use in training and rehearsal. A mask releases the actor to be playful, and playfulness generates ideas, finds meaning, develops characterisation - and is infinitely more fun than traditional training. Rather than a dry guide to making masked theatre, it is about, for instance, playing Lady Macbeth in Red Nose, or Hamlet in the mask of The Victim, The Ogre or The Fool, or even Romeo and Juliet in grotesque half-masks... All in the name of liberating your creativity and, ultimately, improving your performance. Extensively illustrated with a rich variety of masks, this inventive and pragmatic book is full of invaluable games and exercises drawn from the author's own workshops, his experience as co-founder of both Trestle and Told by an Idiot, and his pioneering mask and clown work in many professional productions.

Because mask improvisation work is relatively new in American theater training, this book is designed not only to acquaint readers with the theory of mask improvisation but to instruct them in the techniques of method as well. Featuring dozens of improvisational exercises in the innovative spirit of Viola Spolin, and supplemented with practical appendices on mask design and construction, forms and checklists, and other classroom materials, this book is an invaluable tool for teacher and student alike, as well as compelling reading for anyone interested in acquiring a deeper understanding of masks as agents of transformation, creativity, and performance.

Data has become a social and political issue because of its capacity to reconfigure relationships between states, subjects, and citizens. This book explores how data has acquired such an important capacity and examines how critical interventions in its uses in both theory and practice are possible. Data and politics are now inseparable: data is not only shaping our social relations, preferences and life chances but our very democracies. Expert international contributors consider political questions about data and the ways it provokes subjects to govern themselves by making rights claims. Concerned with the things (infrastructures of servers, devices, and cables) and language (code, programming, and algorithms) that make up cyberspace, this book demonstrates that without understanding these conditions of possibility it is impossible to intervene in or to shape data politics. Aimed at academics and postgraduate students interested in political aspects of data, this volume will also be of interest to experts in the fields of internet studies, international studies, Big Data, digital social sciences and humanities.