Acting Up

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Acting Out: The Workbook

Acting Up

My First Scene Book: Acting Out, Acting Up, Acting Right -- 51 Scenes for Children

Acting Up

Acting Out

Speak Again

Managing the Cycle of Acting-Out Behavior in the Classroom

Let the Record Show

Acting Up and Getting Down

Acting Up

Taliyah Lights up the Crown with Her Good Behavior and Acting out Against Bullying

Teachers Act Up!

Ants Acting Up

Acting Out

The Golem at Large

Acting Up!

Acting Out

Acting Out One of the few books of its kind, Acting Up and Getting Down brings together seven African American literary voices that all have a connection to the Lone Star state. Covering Texas themes and universal ones, this collection showcases often-overlooked literary talents to bring to life inspiring facets of black theatre history. Capturing the intensity of racial violence in Texas, from the Battle of San Jacinto to a World War I–era riot at a Houston training ground, Celeste Bedford Walker’s Camp Logan and Ted Shine’s Ancestors provide fascinating narratives through the lens of history. Thomas Meloncon’s Johnny B. Goode and George Hawkins’s Br'er Rabbit explore the cultural legacies of blues music and folktales. Three unflinching dramas (Sterling Houston’s Driving Wheel, Eugene Lee’s Killingsworth, and Elizabeth Brown-Guillory’s When the Ancestors Call) examine homosexuality, a death in the family, and child abuse, bringing to light the private tensions of intersections between the individual and the community. Supplemented by a chronology of black literary milestones as well as a playwrights’ canon, Acting Up and Getting Down puts the spotlight on creative achievements that have for too long been excluded from Texas letters. The resulting anthology not only provides new insight into a regional experience but also completes the American story as told onstage.

Acting Out

Six original one-act plays for middle graders written by six Newbery winning authors.

Acting Out

The Art of Work

This volume explores a relational pattern that occurs during one type of speech event — classroom “participant examples.” A participant example describes, as an example of something, an event that includes at least one person also participating in the conversation. Participants with a role in the example have two relevant identities — as a student or teacher in the classroom, and as a character in whatever event is described as the example. This study reports that in some cases speakers not only discuss, but also act out the roles assigned to them in participant examples. That is, speakers do, with each other, what they are talking about as the content of the example. Participants act as if events described as the example provide a script for their interaction. Drawing on linguistic pragmatics and interactional sociolinguistics, the author describes the linguistic mechanisms that speakers use to act out participant examples. He focuses on the role of deictics, and personal pronouns in particular, in establishing and organizing relationships. The volume also presents a new methodological technique — “deictic mapping” — that can be used to uncover interactional organization in all sorts of speech events. Drawing on the philosophy and sociology of education, the volume discusses the social and educational implications of enacted participant examples. Educational theorists generally find participant examples to be cognitively useful, as devices to help students understand pedagogical content. But enacted participant examples have systematic relational consequences as well. The volume presents and discusses enacted participant examples that have clear, and sometimes undesirable, social consequences. It also discusses how we might adjust educational theory and practice, given the relational implications of classroom participant examples.

Never Silent

Acting concentrated both the aspirations and anxieties of seventeenth- and eighteenth-century France, where theater was a defining element of urban sociability. In Acting Up: Staging the Subject in Enlightenment France, Jeffrey M. Leichman argues for a new understanding of the relationship between performance and self. Innovative interpretations of La Chaussée, Rousseau, Diderot, Rétif, Beaumarchais, and others demonstrate how the figure of the actor threatened ancien régime moral hierarchies by decoupling affect from emotion. As acting came to be understood as an embodied practice of individual freedom, attempts to alternately perfect and repress it proliferated. Across religious diatribes and sentimental comedies, technical manuals and epistolary novels, Leichman traces the development of early modern acting theories that define the aesthetics, philosophy, and politics of the performed subject. Acting Up weaves together cultural studies, literary analysis, theater history, and performance studies to establish acting as a key conceptual model for the subject, for the Enlightenment, and for our own time.
Audience hush and Jazz awaits her cue, she realises two very important things, one: she can't remember her lines, and two: Harry Noble looks amazing in breeches worthy to buy her chocolate, her family starts to crumble before her eyes and her award-winning column hits the skids. Worse still, Harry Noble keeps staring at her. As the lights dim, the obnoxious as she could have hoped. Which means a lot of material for her column. And a lot of fun in rehearsals. And then disaster strikes. Jazz's best friend abandons her for a man not the coveted role of Elizabeth Bennet in a one-off fundraising adaptation of Pride and Prejudice she discovers that the play's director, Hollywood heart-throb Harry Noble, is every bit as true and a nightmare as Cath is convinced that personal and professional relationships don't mix and getting involved could jeopardize the play-and both their careers. Can Paul flip the script and set the stage to convince Cath otherwise or is their love always destined to wait in the wings?
Read Book Acting Up

Acting Up What happens on the casting couch stays on the casting couch—or does it? Jeremy Ash, out-and-proud Hollywood hopeful, has all the makings of a mega-star. If only someone would give him a chance to finally shine. One failed audition away from leaving Tinsel Town forever, he’s given an unexpected shot at the buzz project of the year—a gay coming of age story by a famed director. Kit Harris, former child actor, was once an industry darling. Now 21, he’s lucky if his own mother remembers his name. So, when he’s offered the chance to star opposite newcomer Jeremy in an edgy indie flick that promises to jumpstart his failing career, Kit’s onboard. Theoretically. That is until he meets his too-attractive co-star. During six months of filming, Kit gives Jeremy a crash course in how to be a Hollywood darling. Jeremy, in return, gives Kit a dose of the normalcy he’s never known. Pursuing a long-term relationship when every gay story should be won, Kit and Jeremy fall in love. But some things are not so easy.

The next step is to decide on a title. Acting Up: The Workbook. The authors demonstrate that the imperfections in technology are related to the uncertainties in science described in the first volume.

From ACT UP to the WTO
The previously untold stories of the life of the leading subject in David France's How To Survive A Plague, Peter Staley, including his continuing activism.

In 1987, somebody shoved a flyer into the hand of Peter Staley: massive AIDS demonstration, it announced. After four years on Wall Street as a closeted gay man, Staley was familiar with the homophobia common on trading floors. He also knew that he was not beyond the reach of HIV, having recently been diagnosed with AIDS-Related Complex. A week after the protest, Staley found his way to a packed meeting of the AIDS Coalition To Unleash Power—ACT UP—in the West Village. It would prove to be the best decision he ever made. ACT UP would change the course of AIDS, pressuring the National Institutes of Health, the FDA, and three administrations to finally respond with research that ultimately saved millions of lives. Staley, a shrewd strategist, organized some of the group's most spectacular actions, from shutting down trading on the floor of the New York Stock Exchange to putting a giant condom over the house of Senator Jesse Helms. Never Silent is the inside story of what brought Staley to ACT UP and the explosive and sometimes painful years to follow—years filled with triumph, humiliation, joy, loss, and persistence. Never Silent is guaranteed to inspire the activist within all of us.

Acting Out

This drama resource has been especially written for performance by or for children in family services, school assemblies or as street theatre. The sketches are easy to perform and can be adapted to the different levels of your students. In the acting scenarios, the children will be able to explore social issues that are common on these campuses. They will have the opportunity to develop new social skills, gain appreciation for different artistic styles and express their own creativity.

Staley's previously untold story is part of the more complete picture of the AIDS epidemic. Acting Out in Groups is dedicated to Peter Staley. A lasting tribute to the forgotten heroes of the AIDS epidemic.
Read Book Acting Up

ACT UP

In the 1980s ACT UP (AIDS Coalition to Unleash Power) was one of the most powerful movements in the world. It was a group of people-activists, artists, and doctors-who refused to accept the status quo. They believed that they had the right to fight for their lives, and they were willing to take any action necessary to do so.

ACT UP was formed in 1987 in New York City. Within five years, ACT UP had chapters in over forty cities around the world. The organization's strategy was simple: use direct action to take control of the public agenda and force the government to respond.

ACT UP's first demonstration was in 1987, when a group of activists converged on Wall Street to protest the policies of the New York Stock Exchange. They held up signs reading, "We are your children." The action was successful in raising awareness about the impact of the AIDS epidemic on young people.

In 1999, a radical coalition of environmental, labor, anarchist, queer, and human rights activists converged on Seattle for a demonstration against the World Trade Organization. This was the first of what would become known as the "Seattle protests." The demonstration was widely regarded as a turning point in the history of activism.

ACT UP's strategy was based on a combination of innovative use of civil rights' era non-violent disobedience, guerrilla theatre, and sophisticated media work. The organization was able to create a sense of urgency and demand accountability from government and industry.

Through their actions, ACT UP helped shift the discourse around AIDS from one of fear and ignorance to one of activism and change. The organization was able to use its direct action tactics to raise awareness about the epidemic and create a space for people to come together and demand action.

In the years since ACT UP's founding, the organization has been replaced by many new social movements. But the lessons learned by ACT UP have continued to shape the landscape of activism.

In new and strange situations, it can be hard to know what to do and how to act. My First Scene Book can help! And each of the 51 one-minute scenes -- from the real to the downright silly -- is just right for five- to nine-year-olds. Like all books in My First Acting Series, My First Scene Book is interactive, featuring pictures and discussion questions. It is easy to get your family and friends involved--what do they think? Do they agree or disagree? Jump into other lives and let your imagination soar! Parents and teachers, this is an excellent way to facilitate critical thinking and character building. Though the approach is sometimes zany and unconventional (shh--no one will know they're learning!), these scenes show real issues and how they impact our lives.

Try using the scenes from My First Scene Book in the following ways:

1. Let the Record Show Dear ____________________, I know I can never really tell you about my summer at Camp Pine Haven. Since nobody here knows the real me I've decided to
   become a new person. I've gotten a fresh start as a loud, funny girl named J.D. (So much cooler sounding than Judith Duckworth!) I've made a point of picking activities Judith would
   never choose, finding friends Judith would never talk to, and saying things Judith would never say. I just wonder how far I'll have to go to keep up the act. Sincerely, JD

2. Taliyah Lights up the Crown with Her Good Behavior and Acting out Against Bullying In March 1987 a radical coalition of queer activists converged on Wall Street their target, 'Business,
   Big Business, Business as Usual!!!' It was ACT UP's first demonstration. In November 1999 a radical coalition of environmental, labor, anarchist, queer, and human rights activists
   convened in Seattle their target was similar, a system of global capitalism. Between 1987 and 1999 a new project in activism had emerged unshackled from past ghosts. Through
   the convergence of different social movements the new project in activism found a common strategy and a common language. The Seattle protests were the first of a series of
   convergences that would happen in the 1990s.

3. Sergeant. Things take a turn for the worse after a violent altercation with a local thug. Soon later, Don finds himself investigating a hit-and-run case. Somehow, international drug
   dealing has become involved. The case drags him to London where he is involved in an operation to seize the proceeds of an international drug deal. He is faced with a difficult
   decision: should he proceed with the operation or turn the case over to the FBI? Sergeant.

4. Managing the Cycle of Acting-Out Behavior in the Classroom An outstandingly courageous, honest and original approach to teenage acting-out. This book might save your family's
   sanity. -Louise Bates Ames, Gesell Institute of Human Development

5. Let the Record Show Dear ____________________, I know I can never really tell you about my summer at Camp Pine Haven. Since nobody here knows the real me I've decided to
   become a new person. I've gotten a fresh start as a loud, funny girl named J.D. (So much cooler sounding than Judith Duckworth!) I've made a point of picking activities Judith would
   never choose, finding friends Judith would never talk to, and saying things Judith would never say. I just wonder how far I'll have to go to keep up the act. Sincerely, JD

Theatre of the Oppressed

Theatre of the Oppressed (ToO) is a methodology created by Augusto Boal in the 1970s. It is a form of participatory theatre that uses techniques such as role-playing, improvisation, and clowning to facilitate social change. ToO is based on the idea that theatre can be used as a form of education and a tool for social transformation.

ToO uses theatre to engage people in the process of creating change. This is done through a variety of techniques such as role-playing, improvisation, and clowning. The techniques are used to help people understand the issues at hand, to create empathy and understanding, and to develop new strategies for addressing those issues.

Theatre of the Oppressed is used in a variety of contexts, from community organizing to political campaigns. It has been used in over 50 countries around the world, and is used by a variety of groups including political activists, educators, and community organizers.

Theatre of the Oppressed is a powerful tool for social change. It is a way to engage people in the process of creating change, to create empathy and understanding, and to develop new strategies for addressing the issues at hand.

My First Acting Series

My First Acting Series is a series of books that are designed to teach children how to act. The series is interactive, featuring pictures and discussion questions. The books are designed to be used in a variety of ways, from story-time and drama, reading, writing, ethics, and art classes. Parents and teachers will find these books to be an excellent way to facilitate critical thinking and character building.

The series is designed to be easy to use. Each book in the series is interactive, featuring pictures and discussion questions. The books are designed to be used in a variety of ways, from story-time and drama, reading, writing, ethics, and art classes. Parents and teachers will find these books to be an excellent way to facilitate critical thinking and character building.

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Fictional example:

Sergeant. Things take a turn for the worse after a violent altercation with a local thug. Soon later, Don finds himself investigating a hit-and-run case. Somehow, international drug dealing has become involved. The case drags him to London where he is involved in an operation to seize the proceeds of an international drug deal. He is faced with a difficult decision: should he proceed with the operation or turn the case over to the FBI? Sergeant.
Read Book Acting Up

Acting Out

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

The Golem at Large

The stage is set for the play of a lifetime: but it's the romantic drama backstage that has everyone applauding. Paul and Cath are the perfect creative team. He's an up-and-coming theater director and she's his unflappable, rock-steady stage manager. If Cath's had to bury her unrequited affection for Paul for ten long years to keep things professional, it's just the price she pays for a career she loves, working with her best friend by her side. Until he hires her old nemesis as the leading lady for a new play that's their chance to make it big. Handling temperamental actors is one thing, but watching this diva throw herself at Paul makes Cath miserable. It's another complication when the leading man shows his attraction to her. Suddenly, an unexpected new job offer seems like a good idea. But then Paul upends her world by declaring his love and sparking a passionate encounter. It's both a dream come true and a nightmare as Cath is convinced that personal and professional relationships don't mix and getting involved could jeopardize the play—and both their careers. Can Paul flip the script and set the stage to convince Cath otherwise or is their love always destined to wait in the wings?

Acting Up!

In 1997 the 50-year-old playwright David Hare decided to visit the 50-year-old state of Israel and write a play - Via Dolorosa - about the conflict. He then chose to become the actor of his own play and set about learning to act the monologue for an uninterrupted 95 minutes on stage. Acting Up is a diary of the ups and downs of that learning curve as well as an insight into what it is actors, directors, producers and stage staff actually do in rehearsals. Hare's hilarious diary of his experience on both sides of the Atlantic tells of his difficulties in coming to terms with his terrifying change of career, but also grapples with more serious questions about the nature of acting itself.

Acting Out

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Page 6/6