



Acting in Person and in Style

Jerry L. Crawford, Catherine Hurst, Michael Lugering

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Appropriate for both fundamental and advanced levels, the authors ground their commentary on actor training on the process of personalization and the innovative approaches to voice and movement training. They define the personalization process as “one in which the actor discovers and explores in the self, characteristics, qualities, attitudes, and experiences that are legitimate dimensions of the role being created.” Part I transitions from essential ingredients used in creating a role, such as focusing and speaking, to guidelines for auditioning and rehearsing, including role analysis. The discussions of basic acting principles are supported by skills-building exercises. Part II explores historical performance styles and shows how basic stylistic elements can be freshly adapted for modern audiences. Thus, in Part II, the authors center their discussions of voice, movement, character, and emotion around theatrical styles prevalent during certain historical periods and around sound acting theories gleaned from a wide range of acting traditions. Each chapter in this part ends with a helpful checklist that summarizes voice, movement, gesture, and other elements common to the era discussed.

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