

Chapter 1 : Hard Target - Wikipedia

The Actor and the Target has ratings and 34 reviews. Mark said: This is one of my favorite books about acting and is as valuable for the director as.

The latter seeks to appeal to diverse stakeholder groups. Guidance on the prioritisation of stakeholder groups, even groups within the finance community, is lacking. It can be found elsewhere, in the world of stakeholder engagement management. The Manual among others provides a Stakeholders Influence and Dependency Matrix for report preparers to use. These providers are present or potential investors, creditors lenders and insurers. These actors as well as others such as lawyers and judges can interpret materiality differently. Factors that also influence judgment is whether the public or private sector is involved, and the influence of culture and socio-economic circumstances in different countries. Investors themselves are not a homogeneous group. Perceptions of what is material among institutional, non-institutional or nonprofessional investors may differ widely from that of auditors and preparers. In financial accounting, the decision on materiality is made independently by the preparer and the auditor of the report. A factor is also the risk attitude level of aversion or tolerance of the auditor. The aim of standard guidance would be to reduce the level of subjectivity involved in decision-making. The user utility model considers not only historical information but also forward-looking projections, mindful of what the probable effect would be on the financial stakeholder as intended user. Typically it implies a decision-maker or stakeholder with a commercial relation to the company. In the case of a lender this involves a decision on whether or not to provide a loan or to cancel a loan. This goes beyond the traditional focus on shareholders or the providers of financial capital. This inevitably raises the question if materiality is first and foremost about the level of direct or indirect impact on a specific stakeholder group, the level of external impact on society across a broad range of stakeholders or the level of impact internally on the health of the reporting business itself. The related question is if the relevant metrics is reliably available, of a financial nature and if so, related to the financial performance of the reporting business. CSR or sustainability standards tend in some respects also to focus less on user utility and more on the inherent merits of the topic involved. As is evident from the GRI definition of materiality, this can relate to any significant impact of the organization e. In the case of the IIRC definition of materiality, the health of the reporting business as such is more pertinent. This is mindful of the fact that materiality is a reporting entity-specific concept.

Declan Donnellan: The Actor and the Target. Declan Donnellan's acting bible The Actor and the Target is an incredible resource for actors looking for a strict and specific method of acting.

Theater companies and dinner theaters 13 Colleges, universities, and professional schools; state, local, and private 4 Work assignments are usually short, ranging from 1 day to a few months, and actors often hold another job in order to make a living. They are frequently under the stress of having to find their next job. Some actors in touring companies may be employed for several years. Actors may perform in unpleasant conditions, such as outdoors in bad weather, under hot stage lights, or while wearing an uncomfortable costume or makeup. Actor Work Schedules Work hours for actors are extensive and irregular. Early morning, evening, weekend, and holiday work is common. About 1 in 4 actors work part time. Few actors work full time, and many have variable schedules. Those who work in theater may travel with a touring show across the country. Film and television actors may also travel to work on location. Get the education you need: Find schools for Actors near you! Many actors enhance their skills through formal dramatic education, and long-term training is common. Education for Actors Many actors enhance their skills through formal dramatic education. Students can take college classes in drama or filmmaking to prepare for a career as an actor. Classes in dance or music may help as well. Actors who do not have a college degree may take acting or film classes to learn their craft. Community colleges, acting conservatories, and private film schools typically offer these classes. Many theater companies also have education programs. Important Qualities for Actors Creativity. Actors memorize many lines before filming begins or a show opens. Television actors often appear on camera with little time to memorize scripts, and scripts frequently may be revised or even written just moments before filming. Actors may audition for many roles before getting a job. They must be able to accept rejection and keep going. Actors should be in good enough physical condition to endure the heat from stage or studio lights and the weight of heavy costumes or makeup. They may work many hours, including acting in more than one performance a day, and they must do so without getting overly tired. Actors must read scripts and be able to interpret how a writer has developed their character. Actorsâ€™ particularly stage actorsâ€™ must say their lines clearly, project their voice, and pronounce words so that audiences understand them. In addition to these qualities, actors usually must be physically coordinated to perform predetermined, sometimes complex movements with other actors, such as dancing or stage fighting, in order to complete a scene. Actor Training It takes many years of practice to develop the skills needed to be a successful actor, and actors never truly finish training. They work to improve their acting skills throughout their career. Many actors continue to train through workshops, rehearsals, or mentoring by a drama coach. Every role is different, and an actor may need to learn something new for each one. For example, a role may require learning how to sing or dance, or an actor may have to learn to speak with an accent or to play a musical instrument or sport. Many aspiring actors begin by participating in school plays or local theater productions. In television and film, actors usually start out in smaller roles or independent movies and work their way up to bigger productions. Some actors become producers and directors.

Chapter 3 : The Actor and the Target | Book Review | StageMilk

The Actor and the Target introduces actors to Declan Donnellan's theory that actors should not look into themselves for acting solutions but should always address their actions to a target, to something outside of themselves.

Development[edit] After making *Hard Boiled* in Hong Kong , director John Woo decided to take an offer to work in the United States , where he would find himself happier as a filmmaker with a preferable work pace and working with more reasonable hours. Director Andrew Davis was interested in the script, but ultimately turned it down. For a good action film you need a solid structure. Chuck gave me that". After the script did not turn out Pfarrer worked on a script influenced by the film *Aliens* that became the basis for his comic *Virus*. The final attempt was a script based on the film *The Most Dangerous Game*. I thought I could do the same for Van Damme". The violence was only a container for the philosophy". This put a lot of pressure on Woo. When Woo could not explain what he wanted with a shot to cinematographer Russell Carpenter , he would resort to simple statements such as "this will be the Sam Peckinpah shot" to get his message across to Carpenter. This shield was useful particularly for one sequence in *Hard Target* where Van Damme empties a magazine of ammo into the camera. Carpenter specifically noted the Mardi Gras parade warehouse by recollecting that "just the lighting for a space like that, with all those strange shapes and shadows was difficult enough, but John then added the further complication of wanting the scene shot from several angles at onceâ€”often with more than one of the cameras moving". Scenes cut include the opening chase sequence and the Mardi Gras warehouse sequence. *Hard Target* also became the 49th highest-grossing film in the United States in In the United States, the film was the 14th highest selling laserdisc and the 46th most rented VHS film of This copy is a poor-quality videocassette dub and has a burned-in time code in the corner indicating that the film was not meant for public viewing. And I also heard the long version became a cult movie â€”some people have seen it and liked it a lot, which is so interesting. And I wish the studio would have interest in releasing the movie again. For that weekend, the film fell to third place, even with an increased screening count of 1, theaters. Nasty gurgles from the wounded. The clonking sound of a head hitting wrought iron. A bullet in the eye. The stunts are impressive Van Damme is pretty wooden You notice the style in the film because there is not much substance". Woo films him in the most aggrandizing style imaginable". There are some flashes of his deliriously wild styleâ€”a slow-motion moment here, a well-chosen freeze-frame there. He also introduces American audiences to his taste for unique motorcycle stunts and very, very loud car explosions. But these Wooisms are disappointingly minimal". Anyways, in *Hard Target* I was too ambitious, and tried to do everything in one film. And some people left the theater in the middle of the movie.

Chapter 4 : 'Arrow' Star John Barrowman Claims Target Didn't Allow Him to Help Homeless Man | www.nx

The Actor and the Target Introduction Acting is a mystery, and so is theatre. We assemble in a space and divide into two parts, one of which enacts stories for the remainder.

Chapter 5 : The Actor and the Target (ebook) by Declan Donnellan |

"The Actor and the Target" offers a fresh and radical approach to acting by a world-famous director. Now republished in an extensively revised new edition, it has sold almost 4, copies in the home market alone since first publication in October

Chapter 6 : Cheek by Jowl | Declan Donnellan

The Actor and the Target is like a jewel in the sea of stage craft books. It is as stated by others not a book for the casual actor or many professional actors. I have sat in contemplation on many of the threads of exploration.

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