



Acting for animators: a complete guide to performance animation, Volume 1, Ed Hooks, Heinemann, 2003, 032500580X, 9780325005805, 130 pages. Animators need to know a lot about acting, but they don't need to know everything. "Acting for Animators" sorts out the acting theory that animators need, presenting it in a form and with references that are more relevant to the animator's world. It explores the connections between thinking and physical action, between thinking and emotion; it provides the steps for an effective character analysis and the dynamics of a scene. Using references to animation and live action, acting principles are highlighted and explained. Plus, the accompanying CD-ROM provides explicit examples, including videoclips of improvs based on the seven essentials of acting and highlights of Rudolph Laban's movement theory. This revised edition is illustrated by Paul Naas, an animator and director whose work includes film, TV, video games, location-based entertainment, and Internet animation. He was one of the first animator/instructors hired by the Disney Institute..

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Emotion in the Human Face , Wallace Friesen, Phoebe Ellsworth, Joseph C. Hager, Harriet Oster, Maureen O'Sullivan, O.P, William K Redican, Silvan S Tomkins, PhD, May 15, 2013, Psychology, . The original edition of Emotion in the Human Face, published in 1972, was the first volume to evaluate and integrate all the research on facial expression of emotion since

Sweeney Todd: The Demon Barber of Fleet Street , Mark Salisbury, Dec 11, 2007, , 160 pages. Johnny Depp and Tim Burton join forces again in a big-screen adaptation of Stephen Sondheim's award-winning musical thriller Sweeney Todd. Depp stars as the Demon Barber of

The Actor's Field Guide Acting Notes on the Run, Ed Hooks, 2004, Performing Arts, 178 pages. From a veteran actor, teacher, and author, here is a quick-reference guide aimed at working actors. Got a funny scene that doesn't seem very funny? Look up "comedy." Got a

Movements in animation, Volume 1 , Brian G. D. Salt, 1976, Performing Arts, 535 pages. .

Marvel Masterworks X-Men -, , May 10, 2006, , 304 pages. The X-Men with their mutant powers battle a host of deadly enemies..

The complete animation course the principles, practice and techniques of successful animation, Chris Patmore, Aug 1, 2003, Computers, 160 pages. Desktop computer artists will find a wealth of information in this heavily illustrated book. It instructs in the principles, practice, and techniques of successful animation..

Acting In Animation A Look At 12 Films, Ed Hooks, Feb 9, 2005, , 173 pages. Ed Hooks shows you what best-practice performance principles look like on celluloid..

Acting for Animators , Ed Hooks, Brad Bird, Sep 19, 2011, , 177 pages. "A guide to acting theory written specifically for animators"--.

Disney's Animation Kit , Don Hahn, Mar 31, 1999, , 64 pages. A kit from the leaders in animation film production includes a brief history of the art and the people that make it possible, step-by-step instructions for creating your own

The Tombs of Atuan Book Two, Ursula K. Le Guin, Nov 16, 2004, Fiction, 192 pages. A wizard enters the underground domain of Arha, high priestess of the Powers of the Earth, in an attempt to steal her palace's greatest treasure..

Character Animation Crash Course! , Eric Goldberg, Jul 15, 2008, , 218 pages. Detailed text and drawings illuminate how to conceive animated characters..

The Animator's Workbook Step-By-Step Techniques of Drawn Animation, Tony White, Sep 1, 1988, Performing Arts, 160 pages. Discusses the process of animation, describes the tools and materials used, and looks at head turns, walks, runs, exaggerated actions, and special effects.

Faith and Film A Guidebook for Leaders, Edward N. McNulty, 2007, Performing Arts, 272 pages. Growing numbers of church leaders are discovering that many films are able to impact viewers with gospel truths almost as well as a good sermon. Ed McNulty, a former pastor and

The animation stand , Zoran Perisic, 1976, Performing Arts, 168 pages. .

Acting and How to Be Good at It The Second Edition, Basil Hoffman, Sydney Pollack, Jan 2, 2009, , 197 pages. Basil Hoffman writes about acting from the inside of the craft in a practical, clear way, without mumbo-jumbo or mystique. He knows what he's writing about and you can feel his

Animators need to know a lot about acting, but they don't need to know everything. Acting for Animators sorts out the acting theory that animators need, presenting it in a form and with references that are more relevant to the animator's world. It explores the connections between thinking and physical action, between thinking and emotion; it provides the steps for an effective character analysis and the dynamics of a scene. Using references to animation and live action, acting principles are highlighted and explained. Plus, the accompanying CD-ROM provides explicit examples, including videoclips of improvs based on the seven essentials of acting and highlights of Rudolph Laban's movement theory.

Ed Hooks' Acting for Animators was the first book on the subject and is still the best. His analysis of character motivation and expressing emotion is the difference between animating and just moving furniture. Gene Hamm, Animation instructor, Academy of Art College, San Francisco

Character animators, using pencils and/or pixels, will discover a wealth of information about how to make their characters express empathetic emotions in the revised edition of this book. . . . Highly recommended. John Canemaker, Animator/Director of Animation, Tisch School of the Arts, New York University

Ed Hooks has been a respected acting teacher for three decades. In his work with animators, he has taught for many leading studios, including Disney Feature Animation, DreamWorks/PDI, Electronic Arts, Rockstar, Will Vinton Studios, Valve, BioWare, Tippett Studio, Wild Brain, OddWorld Inhabitants, Microsoft (X-Box/Fasa Studio) and Sony Computer Entertainment America. In addition, he has been a featured speaker/teacher at many international animation conferences, festivals and schools. Hooks welcomes questions or comments-just email him at edhooks@edhooks.com or visit his website: www.ActingForAnimators.com.

Let me just say that while the book is slightly useful, it's nothing you can't learn on your own by watching the way people move in real life. The book contains useful tidbits, like how characters should always be doing something, and there needs to be a purpose behind every action. The

explanations of different acting theories are less helpful, at least to me, but much of the book is helpful in giving your characters convincing personalities. My suggestion is that you should get the book, but definitely never attend one of Mr. Hooks' workshops, since they present nothing new that isn't in the book (and perhaps even less) and cost about ten times more.

Mr. Hooks has succeeded in condensing years of experience teaching his internationally recognized Master Class "Acting for Animators" into a manageably sized and reasonably priced book & CD combination. This is an expanded 2nd Edition of a title first published in 2000 and now in use around the world, as a source manual and text book, by industry leading professional animators as well as animation students in the most highly regarded animation schools.

Traditional 2D, contemporary 3D, and experimental animators devoted to "telling a story" with their characters will relish the wealth of straightforward insight presented on topics critical to character design and animations development such as movement and body language, power centers, using psychological gestures, scene development, knowing the audience, and much more.

Dispersed throughout "Acting for Animators"- entertainingly illustrating the principals discussed in each chapter- are delightful little line drawn characters from the pen of renowned animator and director Paul Naas. And, not only does this unique and timely book contain a remarkable "Acting Analysis" of the groundbreaking and sure to be classic feature length animation "Iron Giant," it opens with a glowing forward by the film's Director, Brad Bird.

Speaking as an animator in training and a Producer in action- who has had the good fortune to participate in Ed Hooks' recent Master Class in Denver after first meeting him as an acting student in California at the beginning of his now 20 year career as a highly regarded stage, tv & film acting coach- I say this is a "must have" for any animator who wants their work to stand out from the pack and grab the audience by the funny bone and/or the heart!

I am an animation student beginning my study of acting. This book has proved invaluable. It takes you through step by step how to act out a scene (showing the difference between live acting and animated acting when possible). It briefly touches on the Laban acting method which I had never heard before and tells you just enough to let you know you don't know anything about it. The CD accompanying the book shows some video samples of Laban which seemed pretty obvious and unnecessary. It didn't take away from the book. Just didn't add anything for me.

acter acting classes Acting for Animators acting-wise actors actress actually animated character audience empathizes body Brad Bird camera CD-ROM character analysis character animation character's Charlie Chaplin Chuck Jones close-up comedy computer animation create Disney Animation drama emotion empathy enters example face facial expressions farce Frollo funny going hero Hogarth human idea impulse Iron Giant Jean Newlove Keaton Keystone Kops kind Konstantin Stanislavsky Laban Movement Leslie Bishko Little Tramp live actors live-action look Mansley master shot Michael Chekhov Mickey mirror move movie negotiation Ollie Johnston pantomime performance person perspective physical play an action points of empathy power center primal analysis reacting reaction reality rehearsal remember Rene Auberjonois Rudolf Laban scene screen shift sitting Snow White speak stage Stanislavsky story Strasberg talk Technique television tell theatre theatrical thing tion villain walk Walt Disney watch Woody Woody Allen words

Ed Hooks is a professional actor, acting coach, and writer, whose past students include Heather Locklear and Teri Hatcher. As an actor, he has appeared in numerous commercials and television shows including Murder, She Wrote, Home Improvement, and Golden Girls. He has taught a class on acting for animators, including the animators for the hit film Antz. Hooks's works include The Audition Book; for the beginning and experienced actor, it explains how to give winning auditions for stage, film, commercials, or television shows. Each type of audition is thoroughly outlined and includes strategies for handling stage fright and locating an agent. His other books include The Ultimate Scene & Monologue Sourcebook, which references more than 1,000 scenes from hundreds of plays. Anyone interested in acting can benefit from the decades of experience Ed Hooks shares with the readers.

ED HOOKS has been a professional actor and respected acting teacher for three decades. He has taught acting to animators at many leading studios, including Disney Animation, Lucas Learning, and Electronic Arts. He has also been a featured speaker at international animation conferences and festivals. Hooks welcomes questions or comments - just email him at edhooks@edhooks.com or visit his website: www.ActingForAnimators.com.

In order to bring a character to life, it is beneficial for animators to have a solid understanding of acting principles, and this book examines the important skills behind the artistry of creating animated characters. With a particular emphasis on a character's motions and movement, this unique resource covers the basic elements of acting for CG animation and then progresses to more advanced topics such as internal intent and motivation.

accompanying DVD acting action actor Alba allow animal essence animated character Arlecchino arms audience Autodesk begin body Brighella camera Chapter character types character voices character's Chekhov chest Commedia Commedia dell'Arte Constantin Stanislavski create drop Effort shape emotion energy exaggerated example exercises exhalation explore eyes facial feel flexible float floor foot footage forward frame front grotesque hand head hips human imagination inhalation interact keyframes lazzi legs lip sync look mask masochist Maya Michael Chekhov Moscow Art Theatre motion mouth move movement movie muscles neck neutral breath pattern pelvis performance person phenakistoscope physical pose psychological gesture psychopath Pulcinella pull qualities quick Relax your right rigs scene script shown in Figure shows an actor slider soft palate Software sound space spine squash and stretch Stanislavski super objective techniques theater tion torso understand visemes vocal voice-over walk wring

Hooks uses basic acting theory to explain everything from character movement and facial expressions to interaction and scene construction. Just as acting on film and on stage are very different disciplines, so is the use of acting theory in creating an animated character, scene or story. Acting for Animators is full of essential craft tips from an acting master.

Drawn to Life: 20 Golden Years of Disney Master Classes - The collected notes of Walt Stanchfield, Vol.1. The "other" Walt was an artist, animator and teacher at Disney Animation and his knowledge is passed on here. I studied these techniques with his protoge at Pixar, and it really helped my drawing and animation! There is also a volume 2.

The Visual Story by Bruce Block. An excellent source for learning how to tell stories visually using elements such as color, line, space and shape. Block's theories apply equally well to animation, live-action, even still images. I highly recommend this book. Repeat after me: "contrast and affinity.."

The reference studies of Eadweard Muybridge are a must. This complete volume will run you about \$114, but there are many other collections of his work that are less complete, and less expensive. You should have a familiarity with his work. It's the foundation that the entire art form is built on.

Matt Madden 99 Ways to Tell a Story is a series of engrossing one-page comics that tell the same story ninety-nine different ways. Inspired by Raymond Queneau's 1947 Exercises in Style, a mainstay of creative writing courses, Madden's project demonstrates the expansive range of possibilities available to all storytellers. Readers are taken on an enlightening tour "sometimes amusing, always surprising" through the world of the story.

Writers and artists in every media will find Madden's collection especially useful, even revelatory. Here is a chance to see the full scope of opportunities available to the storyteller, each applied to a single scenario: varying points of view, visual and verbal parodies, formal reimaginations, and radical shuffling of the basic components of the story. Madden's amazing series of approaches will inspire storytellers to think through and around obstacles that might otherwise prevent them from getting good ideas onto the page. 99 Ways to Tell a Story provides a model that will spark productive conversations among all types of creative people: novelists, screenwriters, graphic designers, and cartoonists.

Roger Braunstein, Mims H. Wright, Joshua J. Noble This description refers to the first edition of ActionScript 3.0 Bible. For the greatly revised and updated second edition published in April 2010, search on author Roger Braunstein's name or for ISBN 0470525231. ActionScript has matured into a full-fledged, object-oriented programming language for creating cutting-edge Web applications, and this comprehensive book is just what you need to succeed. If you want to add interactivity to Flash, build Flex applications, or work with animation it's all here, and more. Packed with clear instruction, step-by-step tutorials, and advanced techniques, this book is your go-to guide to unlock the power of this amazing language. Learn the basics, apply object-oriented programming, and more.

Adobe Flash CS4 Professional Classroom in a Book contains 10 lessons. The book covers the basics of learning Adobe Flash CS4 Professional and provides countless tips and techniques to help you become more productive with the program. You can follow the book from start to finish or choose only those lessons that interest you.

Learn how to design Flash projects with sophisticated animation, import video and sound files, and integrate buttons with compelling interactivity using ActionScript 3.0. Powerful features such as the new Motion Editor, inverse kinematics, and support for 3D will make developing your Flash sites fast, easy, and fun.