

FREE THE GREAT ACTING TEACHERS AND THEIR METHODS PDF



Richard Brestoff | 208 pages | 11 Sep 1998 | Smith & Kraus Inc.,U.S. | 9781575250120 | English | Lyme, NH, United States

Frontiers | It's All Critical: Acting Teachers' Beliefs About Theater Classes | Psychology

With clarity and insight, Richard Brestoff introduces the great acting teachers, explaining their techniques and how they are applied today. Beginning with Quintilian and Delsarre he guides us to the present with an inside look at what is currently being taught in the major acting schools and private

acting studios; The Actor's Studio, Yale University, NYU, Juillard and many more are visited.

Great Acting Teachers and Their Methods will help you understand The Great Acting Teachers and Their Methods most important ideas about acting, where they originated and how they are used in training programs today. Read more Read less. Pre-order Books. Order now from our extensive selection of books coming soon with Pre-order Price Guarantee. If the Amazon. Shop now. Customers who bought this The Great Acting Teachers and Their Methods also bought. Page 1 of 1 Start over Page 1 of 1.

Previous page. Richard Brestoff. Kindle Edition. Larry Moss. Next page. He is an actor with credits on Broadway, Off-Broadway, in regional theater, and in film, television and radio. Customer reviews. How are ratings calculated? Instead, our system considers things like how recent a review is and if the reviewer bought the item on Amazon. It also analyses reviews to verify trustworthiness.

Review this product Share your thoughts with other customers. Write a customer review. Top reviews Most recent Top reviews. Top reviews from Australia. There are 0 reviews and 0 ratings from Australia. Top reviews from other countries. Verified Purchase. As described. Report abuse. If you've ever wondered what's behind acting school names like Stanislavski and Method Acting, this book does a fine job of telling you.

I learned, for instance, that Thespian comes from Thespis, the first acclaimed actor who lived in Ancient Greece and was quizzed about his innovative method by Solon. This book is a great way to find out how various acting concepts evolved into The Great Acting Teachers and Their Methods we experience today. A surprising example of how this information can make a performance more fulfilling, I was watching the movie The Imaginarium of Doctor Parnassus, and having read this book I could see that the actors in the opening scenes were doing a good presentation of pre, pre-Stanislavki acting.

It deepened the movie for me, and that was fun. It took me a while to really get into this book. I bought it for the Kindle and have a free app on my iPhone. My acting professor suggested it to me as a good starting place to begin reading books for my senior seminar.

Once The Great Acting Teachers and Their Methods plowed through chapter 2 took me 2 hours it was a simple and compelling read. It lays out many methods taught by acting teachers and actors themselves over the course of generations and I feel that it will help me to appreciate honing my craft . The conversational nature and narration of mock lessons with teachers is a bit annoying to some, but you can glance over those parts and still understand The Great Acting Teachers and Their Methods concepts.

One person found this helpful. I bought this book for a class and then we never used it. However the professor insisted she was taking directly from the book the exercises we were doing in class. I think if you are looking for some new exercises to try for yourself that this is a good book for you. It is very physical work so do not attempt reading along as you go. Read, then try. See all reviews. Back to top. Get to Know Us. Length: pages. Word Wise: Enabled.

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Great Acting Teachers and Their Methods eBook: Brestoff, Richard: : Kindle Store

What is the rationale behind the lesson? Why is it useful? Whether they can be called revolutionary or evolutionary, the conflicting theories of these teachers result from outrage and disgust. Andre Antoine, Jacques Copeau and Michel Saint-Denis represent a virtually unacknowledged yet powerful French influence on acting and actor training in the United States and abroad.

American Realist teachers known as. Read more Read less. Pre-order Books. Order now from our extensive selection of books coming soon with Pre-order Price Guarantee. If the Amazon. Shop now. Frequently bought together. Add both to Cart. These items are shipped from and sold by different sellers.

Show details. Customers who bought this item also bought. Page 1 of 1 Start over Page 1 of 1. Previous page. Richard Brestoff.

Usually dispatched within 4 to 5 days. The Great Acting Teachers and Their Methods page. Don't have a Kindle? Brestoff effectively avoids losing the reader in discussions of abstract theories by reporting the circumstances of their development and implementation in a wonderfully urgent and visceral manner.

Elia Kazan s feelings of inadequacy about his physical appearance; Uta Hagen s dissatisfaction with her early successes; and Michel Saint-Denis s oedipal competition with his legendary uncle, Jacques Copeau, are presented dramatically as essential to the development of their individual methods.

The influence of early practitioners is shown to be both embraced and rejected by their successors. Brestoff also excels in portraying the different theories in The Great Acting Teachers and Their Methods. An account of his theater company s experiences with two different Viewpoints instructors is particularly illuminating. VERDICT This readable introduction to a wide range of seminal acting teachers will serve the needs of working actors looking for a survey of training methods.

John Frank, Los Angeles P. Customers who viewed this item also viewed. David Mamet. Actions: The Actors Thesaurus. Marina Caldarone. Usually dispatched within 3 to 4 days. Respect for Acting. Uta Hagen. Customer reviews. How are ratings calculated?

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Top reviews Most recent Top reviews. Top reviews from Australia. There are 0 reviews and 0 ratings from Australia. Top reviews from other countries. Verified Purchase. A must for any actor. I read *The Great Acting Teachers and Their Methods* as a working stiff with a class in 20 years. As I transition from full-time performer to teacher this was invaluable.

I wish I had it back in my days as an acting student. Better than most texts trying to teach the techniques of these masters. Report abuse. It fits its description, and has no rips or tears. Overall, I can't complain: I needed this book for a class. One person found this helpful. See all reviews. Back to top. Get to Know Us.

Method acting - Wikipedia

Method acting is a range of training and rehearsal techniques that seek to encourage sincere and emotionally expressive performances, as formulated by a number of different theatre practitioners. These techniques are built on Stanislavski's system developed by the Russian actor and director Konstantin Stanislavski and captured in his books *An Actor Prepares* *Building The Great Acting Teachers and Their Methods* *Character and Creating a Role*.

Among those who have contributed to the development of the Method, three teachers are associated with "having set the standard of its success", each emphasizing different aspects of the approach: Lee Strasberg the psychological aspects Stella Adler the sociological aspects and Sanford Meisner the behavioral aspects. In the first three decades of the 20th century Stanislavski organized his training, preparation, and rehearsal techniques into a coherent, systematic methodology.

The "method" brought together and built on: 1 the director-centred, unified aesthetic and disciplined, ensemble approach of the Meiningen company; 2 the actor-centred realism of the Maly; 3 and the naturalistic staging of Antoine and the independent theatre movement.

The "system" cultivates what Stanislavski calls the "art of experiencing" to which he contrasts the "art of representation". As well as Stanislavski's early work, the ideas and techniques of Yevgeny Vakhtangov a Russian-Armenian student who had died in at the age of 39 were also an important influence on the development of the Method. Vakhtangov's "object exercises" were developed further by Uta Hagen as a means for actor training and the maintenance of skills.

Strasberg attributed to Vakhtangov the distinction between Stanislavski's process of "justifying" behavior with the *The Great Acting Teachers and Their Methods* motive forces that prompt that behavior in the character and "motivating" behavior with imagined or recalled experiences relating to the actor and substituted for those relating to the character. Following this distinction, actors ask themselves "What would motivate me, the actor, to behave in the way the character does?"

The interest generated led to a decision by Boleslawski and Maria Ouspenskaya another student at the First Studio to emigrate to *The Great Acting Teachers and Their Methods* US and to establish the American Laboratory Theatre. However, the *The Great Acting Teachers and Their Methods* of Stanislavski's practice these students took to the US with them was that developed *The Great Acting Teachers and Their Methods* the s, rather than the more fully elaborated version of the "system" detailed in Stanislavski's acting manuals from the s, *An Actor's Work* and *An Actor's Work on a Role*.

The first half of *An Actor's Work* which treated the psychological elements of training, was published in a heavily abridged and misleadingly translated version in the US as *An Actor Prepares* in English-language readers often confused the first volume on psychological processes with the "system" as a whole.

Among the concepts and techniques of method acting are substitution "as if", sense memory, affective memory and animal work all of which were first developed by Stanislavski. Contemporary method actors sometimes seek help from psychologists in the development of their roles.

In Strasberg's approach, actors make use of experiences from their own lives to bring them closer to the experience of their characters. This technique, which Stanislavski came to call emotion memory Strasberg tends to use the alternative formulation, "affective memory" involves the recall of sensations involved in experiences that made a significant emotional impact on the *The Great Acting Teachers and Their Methods*. Without faking or forcing, actors allow those sensations to stimulate a response and try not to inhibit themselves.

Stanislavski's approach rejected emotion memory except as a last resort and prioritized physical action as an indirect pathway to emotional expression. In training, as distinct from rehearsal process, the recall of sensations to provoke emotional experience and the development of a vividly imagined fictional experience remained a central part both of Stanislavski's and the various Method-based approaches that developed out of it.

A widespread misconception about method acting—particularly in the popular media—equates method actors with actors who choose to remain in character even offstage or off-camera for the duration of a project. Her version of the method is based on the idea that actors should stimulate emotional experience by imagining the scene's "given circumstances", rather than recalling experiences from their own lives. Adler's approach also seeks to stimulate the actor's imagination through the use of "as ifs", which substitute more personally affecting imagined situations for the circumstances experienced by the character.

The charge that Strasberg's method distorted Stanislavski's system has been responsible for a considerable revivalist interest in Stanislavski's "pure" teachings. As the use of the Method has declined considerably from its peak in the mid 20th century, acting teachers claiming to teach Stanislavski's unadulterated system are becoming more numerous. Alfred Hitchcock described his work with Montgomery Clift in *I Confess* as difficult "because you know, he was a method actor". He recalled similar problems with Paul Newman in *Torn Curtain*.

How would you portray death if you had to experience it first? During the filming of *Marathon Man* Laurence Olivier who had lost patience with method acting two decades earlier while filming *The Prince and the Showgirl* was said to have quipped to Dustin Hoffman, after Hoffman stayed up all night to match his character's situation, that Hoffman should "try acting. It's so much easier."

There are claims in Indian media that in Indian cinema a form of method acting was developed independently from American cinema. Dilip Kumar, a Hindi cinema actor who debuted in the 1940s and eventually became one of the biggest Indian movie stars of the 1950s and 1960s, was a pioneer of method acting, predating Hollywood method actors such as Marlon Brando. Mammootty and Jayasurya are method actors predominantly in Malayalam films.

Ranga Rao is also considered as one of the finest method actors ever the industry made, in Tamil cinema. Sivaji Ganesan and Kamal Hassan are also method actors. When the felt emotions of a played character are not compartmentalized, they can encroach on other facets of life, often seeming to disrupt the actor's psyche.

This occurs as the actor delves into previous emotional experiences, be they joyful or traumatic. Fatigue, or emotional fatigue, comes mainly when actors "create dissonance between their actions and their actual feelings".

Method acting, when employed correctly, is *The Great Acting Teachers and Their Methods* deep acting, or changing thoughts as well as actions, proven to generally avoid excessive fatigue. Surface acting is statistically "positively associated with a negative mood and this explains some of the association of surface acting with increased emotional exhaustion".

Raw emotion unresolved emotions conjured up for acting may result in a sleep deprivation and the cyclical nature of the ensuing side effects. Sleep deprivation alone can lead to impaired function, causing some individuals to have *The Great Acting Teachers and Their Methods* episodes of psychosis". Sleep deprivation initiates chemical changes in the brain that can lead to behavior similar to psychotic individuals.

In cases where raw emotion that has not been resolved, or traumas have been evoked before closure has been reached by the individual, the emotion can result in greater emotional instability and increased sense of anxiety, fear or shame. From Wikipedia, the free encyclopedia. Training and rehearsal techniques. For the song, see *Method Acting* song. Main article: Stanislavski's system. The neutrality of this article is disputed.

Relevant discussion may be found on the talk page. Please do not remove this message until conditions to do so are met. January Learn how and when to remove this template message. Main article: Psychological effects of method acting. This is a dynamic list and may never be able to satisfy particular standards for completeness.

You can help by expanding it with reliably sourced entries. Stanislavski's "art of representation" corresponds to Mikhail Shchepkin's "actor of reason" and his "art of experiencing" corresponds to Shchepkin's "actor of feeling"; see Benedetti a, The term "Method of Physical Action" was applied to this rehearsal process after Stanislavski's death. Benedetti indicates that though Stanislavski had developed it since he first explored it practically in the early 1890s; see and a, Gordon argues the shift in working-method happened during the 1890s—Vasili Toporkov, an actor who trained under Stanislavski in this approach, provides in his *Stanislavski in Rehearsal* a detailed account of the Method of Physical Action at work in Stanislavski's rehearsals.

Stanislavski continues: "For in the process of action the actor gradually obtains the mastery over the inner incentives of the actions of the character he is representing, evoking in himself the emotions and thoughts which resulted in those actions. In such a case, an actor not only understands his part, but also feels it, and that is the most important thing in creative work on the stage"; quoted by Magarshack He would disguise himself as a tramp or drunk and visit the railway station, or as a fortune-telling gypsy.

As Benedetti explains, however, Stanislavski soon abandoned the technique of maintaining a characterisation in real life; it does not form a part of his "system". The Times. The Great Acting Teachers and Their Methods American actor Dustin Hoffman, playing The Great Acting Teachers and Their Methods victim of imprisonment and torture in the film *The Marathon Man*, prepared himself for his role by keeping himself awake for two days and nights.

He arrived at the studio disheveled and drawn to be met by his co-star, Laurence Olivier. Laurence Kerr Olivier. Retrieved 13 January Dilip Kumar: *The Substance and the Shadow*. Hay House. The Hindu. Archived from the original on 8 February Retrieved 9 January A Multi-level, Experience-sampling Study. Archived from the original on 3 December Retrieved 30 January Retrieved 12 April Archived from the original on 2 April Retrieved 2 April June 15, Mulholland Academy.

New York Film Academy. Archived from the original on 18 December The Guardian. The Daily Telegraph. November The Great Acting Teachers and Their Methods, City Academy, London". City Academy. November 25, November 11, January 3, The New Yorker. The Hollywood Reporter. The Independent. Vanity Fair. Retrieved 30 January — via LA Times. October 12,

