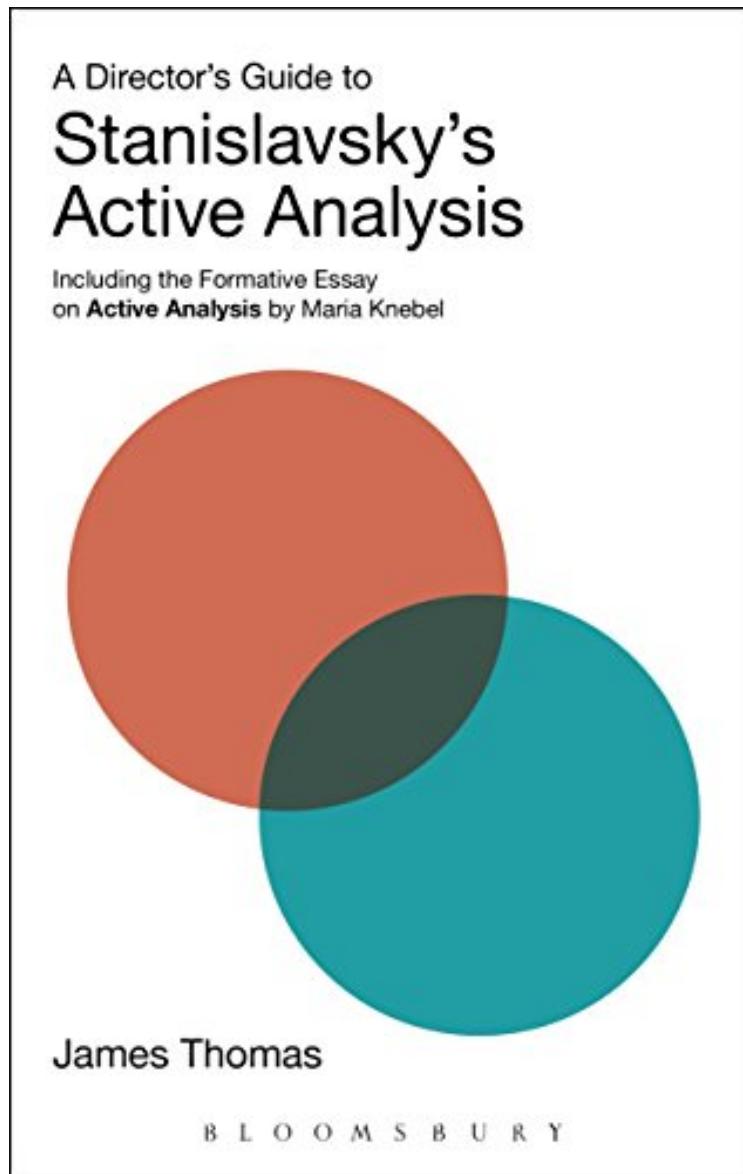


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A Director's Guide to Stanislavsky's Active Analysis: Including the Formative Essay on Active Analysis by Maria Knebel

James Thomas

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James Thomas : A Director's Guide to Stanislavsky's Active Analysis: Including the Formative Essay on Active Analysis by Maria Knebel before purchasing it in order to gage whether or not it would be worth my time, and all praised A Director's Guide to Stanislavsky's Active Analysis: Including the Formative Essay on Active Analysis by Maria Knebel:

0 of 0 people found the following review helpful. Five StarsBy Old KidExcellent book by an excellent author.

A Director's Guide to Stanislavsky's Active Analysis describes Active Analysis, the innovative rehearsal method Stanislavsky formulated in his final years. By uniting 'mental analysis' and 'aacute;itudes', Active Analysis puts an end to the problem of mind-body dualism and formalized text memorization that traditional rehearsal methods foster. The book describes Active Analysis both practically and conceptually; Part One guides the reader through the entire process of Active Analysis, using *A Midsummer Night's Dream* as a practical reference point. The inspiration here is the work of the Russian director Anatoly Efros, whose pioneering work led the way for a reawakening of theatre in post-Soviet Russia. Part Two is the first English translation of Maria Knebel's foundational article about Active Analysis. Knebel was hand-selected by Stanislavsky to carry his final work forward in unadulterated form for succeeding generations of directors and actors. A Director's Guide to Stanislavsky's Active Analysis provides the first detailed explanation of Active Analysis from the director's perspective, while also meeting the needs of actors who seek to enhance their creative involvement in the process of play production.

That this book contains the long awaited first English translation of Maria Knebel's seminal essay on Active Analysis makes it essential reading for that purpose alone. Paul Christie, Staffordshire University, UKAbout the AuthorJames Thomas, Professor and Graduate Officer at Wayne State University, Detroit, is a graduate of St. Ambrose College (BA), Villanova University (MA), and the University of Texas at Austin (PhD). He came to WSU from Florida State University, where he was Associate Dean of the School of Theatre. His most recent directing credits include *Marriage*, *The Seagull*, *The Inspector General*, and *Death of a Salesman* at the Hilberry Theatre, and *The Skin of Our Teeth*, *A Flea in Her Ear*, and *Ah-Wilderness!* at the Bonstelle Theatre. His publications include *Script Analysis for Actors, Directors and Designers*, *The Art of the Actor-Manager: Wilson Barrett and the Victorian Theatre*, and translations of *The Joy of Rehearsal*, *The Craft of Rehearsal*, and *Beyond Rehearsal* by Russian director Anatoly Efros. He is also Director of the department's Summer Study Abroad Program with the Moscow Art Theatre School.