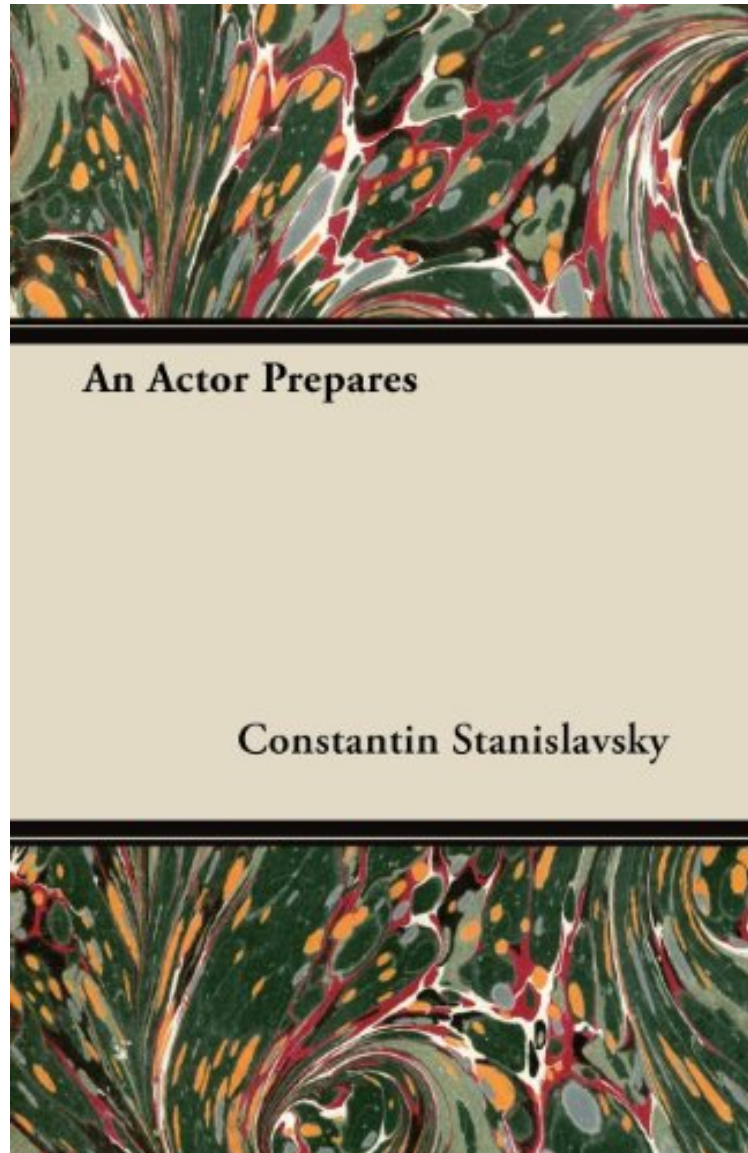


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# An Actor Prepares

*Constantin Stanislavsky*

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**Constantin Stanislavsky : An Actor Prepares** before purchasing it in order to gage whether or not it would be worth my time, and all praised An Actor Prepares:

2 of 2 people found the following review helpful. Good for actors, not for funBy M.S.Its a rough read, to be completely honest. Its not exactly thrilling, but if youre an actor this is a must read. Stanislavski set the bar for modern day actors/acting, and his teachings at the very least must be studied by any aspiring actor. Now, if your looking for something interesting to read. and youre NOT interested in acting and theatre, this probably isn't for you. I love acting, and i bought this for my class, but i'm not a very focused reader and this was a battle to get through.Physically, my

copy was fine, i got a used one which i promptly spilled coffee all over and filled with highlights and notes ;) a personal touch i guess. Anyways, i'm very happy with my buy, the book was great quality, but its not for everyone.0 of 0 people found the following review helpful. It is present in a very easy to follow formatBy Kenn HardtConstantin Stanislavski is THE instructor for training the actor. This volume is one part of a three part set on training the actor. It is present in a very easy to follow format ,, it's as though one is reading a story. Highly recommended for any student of the theatre.1 of 1 people found the following review helpful. It wakes you up to certain realities and introduces you to some very useful techniques and principlesBy Albert GillickI found this a very interesting read. It gives the reader the experience of being in an actual acting class. After a while you really feel you are part of the class. It wakes you up to certain realities and introduces you to some very useful techniques and principles. I recommend this book for any person who wants to be an actor.

Friends of Stanislavsky have long known that he wished to leave a record of the methods by which the Moscow Art Company was built up, in such a form that it could be of use to actors and producers after his death. The first time he mentioned this wish to me he spoke of the projected work as a grammar of acting. In his own *My Life in Art*, and in similar expressions by persons who studied under him, a wholly different contribution has been made, one much easier, and in his opinion of lesser importance. A manual, a handbook, a working textbook has been his dream, and a most difficult one to realize. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

.com So much mystery and veneration surrounds the writings of the great Russian teacher and director Stanislavski that perhaps the greatest surprise awaiting a first-time reader of *An Actor Prepares* is how conversational, commonsensical, and even at times funny this legendary book is. After many productions with the Moscow Arts Company, Stanislavski sought a way to introduce his new style of acting to the world outside of his rehearsal hall. The resulting book is a "mock diary" of an actor describing a series of exercises and rehearsals in which he participates. He details his own emotional and intellectual reactions to each effort, and how his superficial tricks and mannerisms begin to disappear as he increasingly gives over his conscious ego to a faith in the creative power of his subconscious. Rarely has any writer on the theater achieved the sort of lucid and inspired analysis of the acting process as Stanislavski does here, and his introduction of such now-standard concepts as "the unbroken line," "the magic if," and the idea of emotional memory has laid the groundwork for much of the great acting of the 20th century. While much excess and nonsense was to follow in the steps of Stanislavski's writings, his original texts remain invaluable, and surprisingly accessible, to any actor or student of drama. --John Longenbaugh "[O]ne of the most inspired and inspiring manifestos of our art that I know." --Richard Monette, Stratford artistic directorLanguage NotesText: English (translation) Original Language: Russian