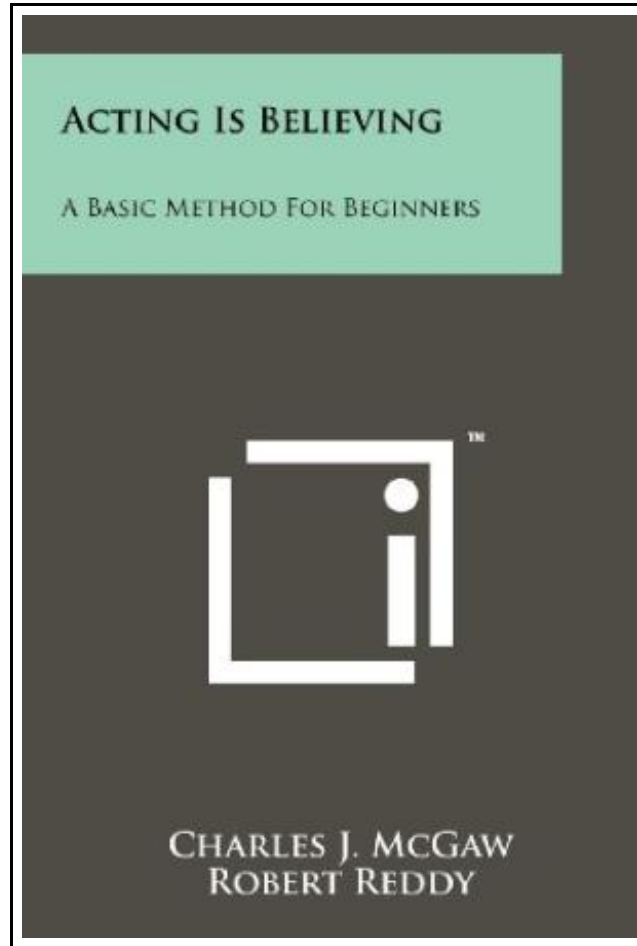


Acting Is Believing: A Basic Method for Beginners



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Reviews

It is simple in study safer to understand. It can be full of knowledge and wisdom Your way of life span is going to be enhance when you full looking at this book.
(Lavina Torp)

ACTING IS BELIEVING: A BASIC METHOD FOR BEGINNERS



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Literary Licensing, LLC. Paperback. Book Condition: New. Robert Reddy (illustrator). This item is printed on demand. Paperback. 192 pages. Dimensions: 8.9in. x 6.0in. x 0.6in. Although the materials in this book are organized in such a way as to make them practical for classroom use, they are intended for any reader who is interested in a basic approach to the art of acting; and though the book has been written with the stage actor in mind, the methods described may be used as well by the actor in any other field. The basic approach to acting is the same for the proscenium stage, theatre-in-the-round, motion pictures, television, and radio. The differences lie in the differing technical adjustments required by these various mediums. The approach here presented is based, to a considerable extent, on the methods of Stanislavski. The borrowings have been recognized throughout, and the debt to Stanislavski and to certain of his followers is gratefully acknowledged. In no sense, however, does the book pretend to be an interpretation of the Stanislavski system. It attempts only to draw upon some aspects of the system which have proved to be practical in helping beginning actors to develop an effective technique for bringing a character into existence on the stage. In some instances the vocabulary of Stanislavski's translators has been employed. Other terms have been used wherever they seemed to have greater clarity. Stanislavski's influence has been admittedly great, but the extent of that influence on the modern theatre is difficult to determine. It would seem that his principal contribution consists, not in his having originated a system, but rather in his detailed analysis and careful setting down of the attitudes and techniques which have been used more or less consciously by fine actors in all periods of theatrical history. Such knowledge as...



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