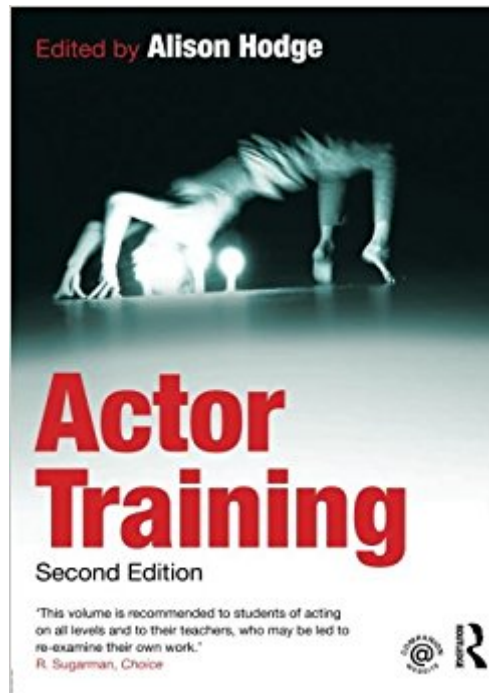




The book was found

Actor Training



Synopsis

Actor Training expands on Alison Hodge's highly-acclaimed and best-selling Twentieth Century Actor Training. This exciting second edition radically updates the original book making it even more valuable for any student of the history and practice of actor training. The bibliography is brought right up to date and many chapters are revised. In addition, eight more practitioners are included - and forty more photographs - to create a stunningly comprehensive study. The practitioners included are: Stella Adler; Eugenio Barba; Augusto Boal; Anne Bogart; Bertolt Brecht; Peter Brook; Michael Chekhov; Joseph Chaikin; Jacques Copeau; Philippe Gaulier; Jerzy Grotowski; Maria Knebel; Jacques Lecoq; Joan Littlewood; Sanford Meisner; Vsevolod Meyerhold; Ariane Mnouchkine; Monika Pagneux; Michel Saint-Denis; Włodzimierz Staniewski; Konstantin Stanislavsky; Lee Strasberg. The historical, cultural and political context of each practitioner's work is clearly set out by leading experts and accompanied by an incisive and enlightening analysis of the main principles of their training, practical exercises and key productions. This book is an invaluable introduction to the principles and practice of actor training and its role in shaping modern theatre.

Book Information

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Customer Reviews

Alison Hodge has been a professional director since 1982. She was assistant director for Gardzienice Theatre and co-authored, with Włodzimierz Staniewski, Hidden Territories: the Theatre of Gardzienice (Routledge, 2004). She is director of The Quick and the Dead, an

international theatre research company and a Reader in Theatre Practice at Royal Holloway College, University of London.

Alison Hodge has published a few compilations that I find enormously helpful when introducing and deepening the knowledge of actor training innovators. These chapters offer great overviews of the people who have transformed actor training as we know it. I find most of the chapters to be easily readable and accessible for undergraduate and graduate students. They help begin the dialogue so that acting students can have a good understanding of who to research further and who might be a great match to develop his or her own acting process.

A must have for anyone teaching acting.

Well written and offers detailed differences about each practitioner.

as described

Excellent book

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