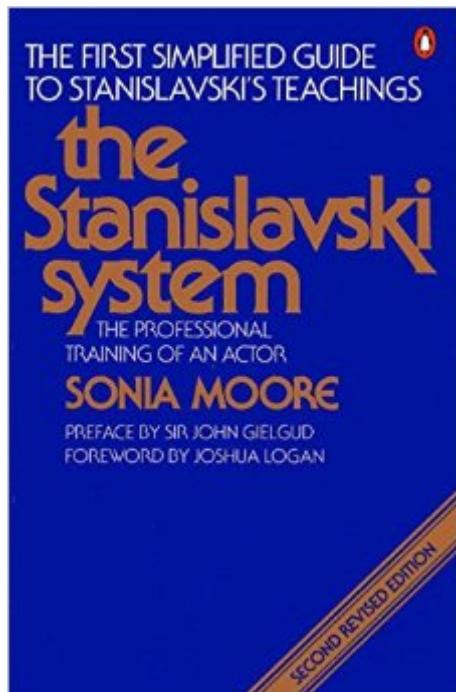


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# The Stanislavski System: The Professional Training Of An Actor; Second Revised Edition (Penguin Handbooks)



## Synopsis

This clearly written guide to the Stanislavski method has long been a favorite among students and teachers of acting. Now, in light of books and articles recently published in the Soviet Union, Sonia Moore has made revisions that include a new section on the subtext of a role. She provides detailed explanations of all the methods that actors in training have found indispensable for more than twenty years. Designed to create better actors, this guide will put individuals in touch with themselves and increase personal sensitivity as well.

## Book Information

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## Customer Reviews

The Stanislavski System: The Professional Training of an Actor has been the soul of my acting teaching for 30 years. It is based on the later evolved vision of the great master teacher, as revealed to Eugene Vakhtangov and also to Sonia Moore, herself a master teacher. The approach here is clear and usable, and de-mystifies American pre-occupation with emotional substitution techniques dominant since Lee Strasberg's distortions based only upon Stanislavski's early work. This approach is accessible for young actors and is encouraging to the nurturing of their talent and development. It encourages emotional honesty without being improperly invasive, so it is good resource material for public school acting teachers and advanced students, as well as acting students from college to conservatory to proprietary school.

This is a great book- much more simplified than any I've seen! It concentrates a lot on physical

action, a definite necessity for budding actors (or old fogies trying to get back into it!). A pleasurable read!

I've already read stanislovskis books and I they are a bjt difficult to get to. I'm more of an inside to outside actress and I thought perhaps this book would have more INsight to stanislovskis work. It feels more like an intellectual regergratation. One that would be better for acting teachers as they observe their students problems more than the students who are trying to learn how to be more specific and make the script truly come alive. But that's my opinion others tend to like this.

I highly recommend this book for anyone curious in "method acting" or Stanislavsky. Sonia Moore does a wonderful job summarizing his ideas, making them accessible without dumbing or watering anything down.

This was a book I bought to go with an Anton Chekhov play collection for a an acting class. It is a good book, but due to previous experience some of the information was not new to me. For a total novice without any foundation, you will find this book helpful as a starting point. It is a small book and is easy to follow. I recommend this book for new aspiring actors to get their feet wet in the foundations of acting.

This is the book I started with when really learning acting rather than going to it by "feel," rather than craft. Sonia Moore's text, though older now, is still as relevant as when first published. It breaks down the "System" - and oft maligned approach to acting - and demystifies it, giving it flesh and bone that all actors must be when they are on stage or film: human: all too human.

This is a great book. I have it as a required reading for my first year acting students. I would recommend it to anyone looking for a clear condensation of the Stanislavski system.

The required text for a class I'm teaching. There are better texts out there on this topic, but this is an easy-to-read Cliff's Notes version that isn't too intimidating to the college freshmen. I do think the chapters are in a weird order, though. A seasoned actor or acting teacher would likely notice, but a student might not. In my course we read the chapters in a different order than printed so that the progression would complement what we were doing in the studio.

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