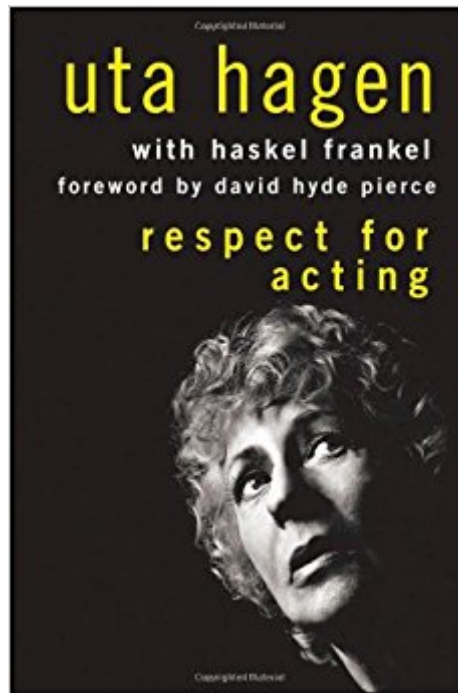




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Respect For Acting



Synopsis

Respect for Acting "This fascinating and detailed book about acting is Miss Hagen's credo, the accumulated wisdom of her years spent in intimate communion with her art. It is at once the voicing of her exacting standards for herself and those she [taught], and an explanation of the means to the end." --Publishers Weekly "Hagen adds to the large corpus of titles on acting with vivid dicta drawn from experience, skill, and a sense of personal and professional worth. Her principal asset in this treatment is her truly significant imagination. Her 'object exercises' display a wealth of detail with which to stimulate the student preparing a scene for presentation." --Library Journal "Uta Hagen's Respect for Acting . . . is a relatively small book. But within it, Miss Hagen tells the young actor about as much as can be conveyed in print of his craft." --Los Angeles Times "There are almost no American actors uninfluenced by Uta Hagen." --Fritz Weaver "This is a textbook for aspiring actors, but working thespians can profit much by it. Anyone with just a casual interest in the theater should also enjoy its behind-the-scenes flavor." --King Features Syndicate

Book Information

Hardcover: 240 pages

Publisher: Wiley; 2nd edition (July 8, 2008)

Language: English

ISBN-10: 0470228482

ISBN-13: 978-0470228487

Product Dimensions: 5.5 x 1.3 x 8.6 inches

Shipping Weight: 13.6 ounces (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 143 customer reviews

Best Sellers Rank: #3,812 in Books (See Top 100 in Books) #2 in Books > Arts & Photography > Performing Arts > Theater > Stagecraft #3 in Books > Arts & Photography > Performing Arts > Theater > Acting & Auditioning #8 in Books > Textbooks > Humanities > Performing Arts > Film & Television

Customer Reviews

"Uta Hagen wanted us never to settle, period, to keep on endlessly exploring, digging deeper, and aiming higher in our scenes, in our plays, in our careers. Respect for Acting is not a long book, and with any luck, it will take you the rest of your life to read it." â "David Hyde Pierce (from the Foreword) Legendary actress and teacher Uta Hagen knew that an actor's finest work was often achieved for love rather than for money. She lived this philosophy alongside her husband, Herbert

Berghof, at HB Studio, their acting school in New York. It was there that they created a workplace and spiritual home for actors such as Robert DeNiro, Jack Lemmon, Anne Bancroft, and Bette Midler. *Respect for Acting* is Hagen's blueprint for the actor, her design for "enlightened stage acting." This classic book has helped generations of actors hone their craft, and its advice is as useful now as it was when it was first published. Hagen draws on her own struggle with the techniques of acting as well as her decades of teaching experience to break down the areas in which actors can work and search for realities in themselves that serve the character and the play. This approach helps actors to be specific in their actions in order to communicate an artistic statement. Hagen's instructions and examples also guide the aspiring actor through practical problems such as "How do I talk to the audience?" and "How do I stay fresh in a long run?" Part One, "The Actor," deals with the actor's concept of him or herself, as well as techniques that set an actor in motion physically, verbally, and emotionally. Part Two, "The Object Exercises," offers specific and detailed work for the actor, covering a broad range of problems and circumstances, from making an entrance to using the Fourth Wall. Part Three, "The Play and the Role," covers how to approach the play and identify with the character the actor will undertake. It also shares practical thoughts and answers the questions young actors ask most. Uta Hagen's influence endures in many of today's most compelling stage and screen performances. Informative and inspiring, *Respect for Acting* will bring her timeless techniques to actors and audiences for years to come.

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I have been acting for more than 7 years now. One of my degrees is in Theatre (Acting

concentration) and I've performed dozens of play and films. This book wasn't a part of my curriculum but was suggested reading by a director of mine. I have never read an acting book with such depth and insight told in such a straightforward and brilliant manner. Uta Hagen has written what I constantly refer to as my "Acting Bible". Whenever I find myself in an acting rut, I pull out this book and read a few passages. I read that Mrs. Hagen had conflicting thoughts about the book later in her career and actually denounced it and released another book. I have not read that book, but I don't feel as though I have to. As an actor, you can read hundreds of books about technique and exercises, but acting is an art of individuality. This book is not necessarily technique-oriented in the traditional sense, but rather provides a framework upon which an actor can build and refer to in their "bag of tricks". I highly recommend this to any student of the art of acting.

I read this book because it was required for an acting class. It is awesome. Acting is a discipline, much like a martial art, and it requires the attention and seriousness that a fine violinist would put into playing their instrument. This book not only explains this, but gives good practical advice and practice activities one can do alone or with others, much like a violinist would use to keep up their skills. I highly recommend this book.

Was very helpful for the course. I even kept it for subsequent courses. Definitely a better price than what my college is selling it at.

A practical guide for the beginner.

Great read!

What can I say, she knows her stuff. Her devotion to the craft over the years has led to certain findings about the craft that one could only hope to learn after a lifetime of professional acting. In reading this book you must make an effort to be conscious of your daily behavior in order to relate to anything in the acting world correctly. I've a few other acting books (Acting for Film and Television [Benedetti], Acting in Film [Michael Caine], even Ivana Chubbuck and David Mamet). Uta Hagen ranks in there with all of them for understanding acting. Recommend for an actor with some knowledge of acting, or for the lay man looking to learn more about, and develop respect for acting (pun intended...)

I bought this book for a beginning acting course at college, and it was brilliantly helpful. Written beautifully and uniquely, it gets to the core of what acting is and how to go about it. Our entire course followed the exercises presented in the book and we all made real, notable progress.

Every actor needs to read this book.

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