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Sanford meisner on acting summary

Sanford Meisner said his approach to training is based on bringing the actor back to his emotional impulses and to acting that is firmly rooted in the instinctive. It is based on the fact that all good acting comes from the heart and that there is no mentality. Learn to live in the moment as an actor, and let go of any idea of the result. Learn what it means to really do and to respond honestly at each point based on what you get from your partner. Through improvisation, emotional truth and personal response learn to resonate authentically within a certain circumstance. Only in this way will you begin to understand the definition of real acting, which is truthful living under the imaginary circumstances. The training includes a specific set of exercises that build on each other. Successfully understanding and performing each exercise is essential to the success of the next one and so on. Everyone starts at the beginning and moves through each step laying essential basis for the second semester's focus of demonstrating a clear and complete understanding of emotional preparation, relationships and goals. Course objective To obtain a clear understanding of action based on the principles of Sanford Meisner, and to translate that understanding into practice through various classroom exercises and experiences, culminating in the successful application of the Meisner method to assigned scene study; and ultimately creating a strong foundation by throwing away protective walls and unleashing hidden talents to create a fairer person with an instrument ready for a future journey as actors and artists. Method of instruction The Meisner technique is a progressive system of structured improvisations for developing concentration and imagination, stimulating instincts and impulses, and achieving the reality of doing it in performance. According to Meisner, great acting depends on the actor's impulsive response to what's happening around him. His main exercise, spontaneous repetition, is designed for the actor to develop that dormant ability. Meisner's approach trains the actor to live truthfully under imaginary circumstances, to discover or create personally meaningful points of view regarding the (written or improvised) word, and to express spontaneous human reactions and authentic emotion with the greatest sense of truth. More on the demands of Meisner's First Year. Or read about our Summer Acting Intensive. 3 Lessons Great Actors Learned from Sanford Meisner I've received some interesting comments for our 5 books each actor should own Most of them were opinions of other performers about exactly which books and teachers helped them the most. What I found really curious were actors paraphrasing quotes about the actor's faith and truthful truthfully while at the same time saying how none of the Meisner books really spoke to them. RELATED: Acting for Beginners 101 – The Ultimate Guide I want to take this opportunity to remind our young thespians of some lessons that Sanford Meisner has thousands of successful actors and acting teachers passing along his wisdom today, and will continue to do for many years to come. Further in this article I will address the audience who are not familiar with Meisner's work and will hopefully introduce them to it. A disclaimer in advance: We're not going to focus on Sanford Meisner's acting exercises, but rather his theory of what truthful acting really is. And in order not to rewrite the whole book here (which I would love to do), I'm just going to pick up quotes and leave it to you to understand the meaning. You might notice some well-known quotes that seem to have been secretly mixing in the acting craft, but they all came from just one person. I'm going to quickly grab my copy of Sanford Meisner on Acting book so as not to screw up those quotes that we all cherish so much. Let's see which three lessons out of a hundred can we choose? 1. Actors should really listen The basics of acting is the reality of doing it. How many times have you heard that if you want to be a good actor, you have to learn to listen? As it says in his book, after a short speech to his class, Meisner asks: Do you listen to me? Are you really listening to me? [...] That's the reality of doing it. If you do something, you really do it! This is the first and most important lesson that aspiring actors need to learn. What Sanford says here is that when you're doing a scene, you're the character. You don't listen like the character; You listen as yourself and you react as yourself. Don't pretend you're doing something just for the sake of it - really do it. That is the basis of listening, which is the number one actor instrument; ergo the basis of acting. If you're really doing it, you don't have time to see yourself do it. You only have the time and energy to do it. 2. Actors should use their instincts It is my belief that talent comes from instinct. When it comes to living truthfully in a scene, actors have to rely on their instincts. Again, you don't have to pretend to respond to your instincts; You just react without thinking. As Meisner says, the problem many actors have is that they only follow the instincts that are socially acceptable. That is NOT what truthful action is. We fear being branded as uncivilized for holding or dislike of anything, is what Sandy says. And that, my friends, is where self-awareness is born. Self-awareness is the death of a good actor. Here's what he says to one of his students after the of their exercise: Listen, Philip, you have some kind of arrogant idea idea acting is an imitation of life. [...] You're trying to make sense, just like you do in life. You're trying to be polite, like in life. May I say, as the world's oldest living teacher, fuck politely! [...] You're not a gentleman and being an actor. One of meisner exercise principle is Do nothing unless something happens to make you do it, because that's what generates instinct. And the other: What you do does not depend on you; It depends on the other guy. These are important principles to remember, but since we don't do exercises today, you have to explore them yourself. Working your instincts brings spontaneity to an actor's performance, and that's when the act really comes to life and is much more interesting to watch. Let your instincts dictate the changes, says Meisner. And to illustrate what that means, Sandy squeezes one of his students and she yells at Mr. Meisner! That squeezing justified the ouch; it brought a truthful and spontaneous response. 3. Actors must live, not plan Be no actor. Be a human being who works what exists under imaginary circumstances. Sanford Meisner was a strong proponent of improvisation, allowing the actor to bring spontaneity into the scene. Today, everyone attaches great importance to improvisation skills - it is an essential tool to have. This skill would give the actor enough courage to arrive in the scene emotionally untethered, and in turn let the emotions be guided by the scene's imaginary circumstances. To explain it, Sandy used a metaphor: The text is like a canoe, and the river on which he sits is the emotion. The text floats on the river. If the water of the river is turbulent, the words will come out like a canoe on a rough river. It all depends on the flow of the river, that's your emotion. In other words, you work out your partner, moment by moment, and that's what gives birth to your emotions. Punctuation is emotional, not grammatical. If you say, To [pause] or not to be [pause] that [! pause] is the question, there are three commas, three emotional commas, and an exclamation point in those lines, but they're not on the paper. Moreover, you must have heard this advice a million times already: do not judge your character. This should be applied to trading in general. You should never try to understand the scene intellectually, from your own point of view. As Meisner said, intellect has nothing to do with acting. What drives the new emotions in an actor who is ready to abort? Listening, instincts and impulses. When doing a scene, you don't pick up on signals, you don't have to wait for the line – you pick up on impulses (something in your partner's words or behavior that makes your emotions tick). That's where really listen to To better understand it, think of one of the first rules of improvisation: you Prepare everything – you respond to what you get. When an actor listens to their partner, picks up on their impulses and then responds with spontaneity, which is what brings the scene to life. Anyone can read. But acting is living under imaginary circumstances. Extra thoughts After reading this - and if this is your very first meeting with Mr Meisner - you may have a boatload of questions. Please read it again; It takes time to sink in. But most of your questions will be answered in Sandy's book. You hear a lot of opinions, especially people who say William Esper's The Actor's Art and Craft is more complete. And that's true, when it comes to the actual exercises of the Meisner Technique. Yet I suggest you first read Sanford Meisner's book, if not for the exercises that for the passion of the craft and understanding of what truthful acting really is. I also want to say that I wholeheartedly believe Sandy was right when he said: It takes twenty years to become an actor. Javier Bardem, a great Oscar-winning actor says he still has to take acting lessons on a regular basis because he needs to learn how to be good. Many of our young thespians don't understand the simple analogy of practice makes perfect. Study, learn and practice. But remember, when it comes to acting techniques, there is no one size fits all. Meisner Technique is not complete - and no method is - but it is a great base for any actor; It's where you start building your home of talent. So don't be an actor staring through the window at the stage for two months to see the snow, learning how to live in the scene by your imagination. I leave you now with some words of wisdom from Sanford Meisner and a very inspiring documentary I found of him on YouTube that is worth watching. Life strikes and crushes our souls and theatre reminds us that we have one. At least the type of theatre I'm interested in; that is, theatre that moves an audience. You have the ability to literally influence people's lives as they work on material that has integrity. But today, most actors just want to be famous. Being an actor should never have been about fame and money. Being an actor is a religious calling because you have been given the gift to inspire humanity. Think about that on the way to your soap opera audition. – Sanford Meisner

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