

Acting For Young Actors The Ultimate Teen Guide

Scenes especially selected for young thespians--taken from such major plays as "The Effect of Gamma Rays" and "Member of the Wedding"--are supplemented with acting tips, preparatory exercises, and directions

Contains a collection of previously staged scenes which enable young actors to learn different acting techniques

Designed to explore the rich cultural diversity in dramatic literature.

Acting for Young ActorsThe Ultimate Teen GuideRandom House Digital, Inc.

Do you or someone you know want to become a professional actor? If yes, then this is the book for you. One actor profiled in this text has become very famous! Young people with an interest in theater will find this book full of information about how young performers got their start, how they handle school and their personal lives, how they study and work, and much more. Written by a professional actor, the book profiles a number of professional young performers on the live stage and encompasses many facets of theater-how to become qualified as a member of Actors' Equity, how auditions are handled, the different types of theater, and the functions each fills. From regional and community theater to dinner theater, from Broadway to off-Broadway, from summer stock to school plays, Walter Williamson brings deep personal knowledge to an intimate look at this entertaining and exciting art form. With appendixes, a glossary, and many photos, it will be eagerly sought by young aspirants to a career in acting.

Selected by Anne Harvey, an experienced actress, director, writer and adjudicator, these

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dramatic monologues are suitable for performance at auditions, solo acting classes, festivals and examinations. Ranging from early Elizabethan to contemporary literature, the pieces are varied in content, tone and style and are equipped with an introduction setting the context. Writers include: Alan Ayckbourn, Enid Bagnold, David Campton, William Congreve, Sarah Daniels, Charles Dickens, Athol Fugard, Lucy Gannon, Graham Greene, John Godber, David Hare, Stanley Houghton, Henrik Ibsen, Shaman Macdonald, David Mercer, Iris Murdoch, Dennis Potter, Tom Stoppard, CP Taylor, Hugh Whitemore and many more.

The Ten Commandments of Theater is a ten-chapter, step-by-step handbook to guide theater actors through the acting process from the moment they are first cast in a role until the final curtain comes down. Each chapter is written as a Commandment ? a rule of the theater that must be respected in order to achieve success in a particular performance, as well as an overall acting career. These Commandments include points on: ? proper warm-up routines? scoring a script? researching and developing a character? formulating a personal acting process? and other guidelines that fall under the umbrella of ?Method? acting. Unlike many other acting handbooks, The Ten Commandments of Theater is concise and understandable for even the greenest of actors. It is a must for young and veteran actors alike, providing tried-and-true techniques to help create a more successful acting process. ANNE JOHNSTON-BROWN is a graduate with Highest Honors from Cal State, San Bernardino, with her B.A. in Theatre Arts (Acting Emphasis). Over the past decade, Anne has accumulated a host of performance credits, including: Fanny Brice in Funny Girl, Annie Oakley in Annie Get Your Gun, Maria Rainer in The Sound of Music, Mama Rose in Gypsy, Anna in The King and I, and many more. She most recently appeared on the Kodak Theatre stage as the Narrator in

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Joseph and the Amazing Technicolor Dreamcoat alongside Eric Martsof (Passions) and Brad Maul (Days of Our Lives). She was a top-ten finalist at the ACTF Irene Ryan Competition in 1998 and has since won six Inland Empire Theatre League Outstanding Actress Awards. She is currently a proud member of the renowned Moho's, a sketch comedy troupe founded and directed by comedian Fred Willard and his wife, Mary. Anne is a resident of San Bernardino and lives with her husband, Tom, of eighteen years.

Cool new original monologues and scenes for teens 13 to 17 years old. Whether a teen needs a solo piece, or a scene to perform with another actor, this book offers age-appropriate scenes with humor, drama, and crisp dialogue. The material ranges from high drama to comedy, mostly set in present day with a couple of period pieces thrown in to show an actor's range. Teen actors searching for relevant material for their acting classes and auditions will be able to sink their teeth into these scenes and monologues and show their depth and skill. "Notes From The Coach" are hints and suggestions throughout the book designed to help the actor interpret the material. Famous actor quotes and insights are also sprinkled throughout the book.

Presents more than two dozen play scenes designed to help young actors improve their stage skills, including selections for beginning and more experienced performers.

Many high school theatre teachers do not have access to intensive voice instruction. Rena Cook's book will fill that void. It is instructive, concise, easy to understand, and most importantly for the high school student, fun.

A guide to acting covers auditions, rehearsals, monologues, and improvisation, along with acting exercises and tips on pursuing acting as a career.

Group Scenes for Young Actors contains 32 three to six-person scenes with themes, characters and subject matter specifically tailored to performers age 7-14. Each scene contains emotional arcs and strong endings to challenge actors and keep audiences engaged, contemporary language that doesn't talk-down to kids, and gender-neutral characters to provide ultimate flexibility. These scenes are ideal as short performance pieces and for use in the classroom. Written by award-winning NYC playwright Jessica Penzias and published by Beat by Beat Press, the world's #1 resource for high-quality theatre resources for young actors.

Contemporary Monologues for Young Actors features 54 original monologues created specifically for actors and acting students ages 7-14 and for the teachers, directors and acting coaches who work with them. Written by award-winning New York City playwright Douglas M. Parker, these refreshing monologues encompass a broad range of circumstances and emotions perfect for young actors seeking new material to explore - some of which will appeal to slightly

younger actors and others of which will excite slightly older actors. Here are some of the features of this book: A broad range of circumstances and emotions, from comedic to heartfelt to quirky Emotional arcs and strong endings to challenge actors and keep audiences engaged Modern day topics with contemporary language Convenient organization from "younger" to "older" as the book progresses Ideal for auditions, as short performance pieces or for use in the classroom Below are sample monologues from the book: SHARING Some people think I don't like sharing, but that isn't true at all. I love sharing. I mean, what's not to love about being able to go up to someone and say, "Hey, can I have some of that candy?" And then they give you some! Or, "Can I ride your bike for a while?" And then you get to ride their bike! Sharing is awesome. Sometimes you have to be careful, though. Like if someone comes up to me and says, "Can I have one of your cookies?" Well, if I gave them a cookie, then I might not have any cookies left to share with other people and that would be, like, the opposite of sharing. So I have to say no. Because sharing is really important. SCOUT Before we moved here, we had this big dog named Scout. Mom always said he was a total mutt, but I think he was also part collie. And maybe part golden retriever. But he was definitely at least half mutt. Scout was supposed to be the whole family's dog, but he was really mine. I mean, after school, it was me

he would be waiting for. And when anyone threw his ball, I'm the one he always brought it back to. And at night, it was always my bed he slept in. But before we moved here, my Mom found out we weren't allowed to have any pets, so we had to give him away to my cousins. I don't really talk about it, but sometimes I dream about Scout. He's got his ball in his mouth and he's looking for me. And I'm saying, "Here, Scout. I'm right here." But he doesn't hear me, and he can't see me, and I'm saying, "I'm right here. Scout. I'm right here." And then, I don't know, I guess I wake up . . . I don't know if Scout dreams about me. UNIVERSE I saw on the Discovery Channel where a long time ago, before the beginning of time, the entire universe was as small as the head of a pin. And everything was inside it. Stars, planets, houses, people, cars - other pins. Everything in the universe. And then one day, this head of a pin just exploded and everything came out at like a million degrees hot and a million miles an hour. And all the stars and planets and people and cars just kept getting bigger and bigger, until they filled up all of space and all of time, just burning and melting and spinning. And as soon as I heard that, I knew that I was just like that pin, and that one day I'm gonna explode too. And when I do, fire and stars and whole worlds will come out of me and they'll be a million degrees hot and they'll travel so far and so fast that I'll never have to come back here again. Not ever...Not ever.

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

A book on acting craft that explains basic technique with clarity, specificity and humor while offering the largest, most effective step-by-step collection of sure-fire acting games and exercises available. Head First Acting will have an immediate impact on high-school drama students' rehearsal and performance levels.

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A collection of scenes by such contemporary authors and playwrights as Tom Stoppard, Arthur Miller, Nathaniel West, Horton Foote, and Paul Zindel

"Many high school theatre teachers do not have access to intensive voice instruction. Rena's book will fill that void. It is instructive, concise, easy to understand, and most importantly for the high school student, fun. High school teachers will find the book an invaluable voice and acting resource. It would be beneficial to all high school theatre programs to have *Voice and the Young Actor* as a textbook." Kim Moore, High School Teacher, Colorado

There are thousands of students enrolled in school drama classes in yet very often young actors cannot be heard, are culturally encouraged to trail off at the ends of sentences, and habitually use only the lowest pitches of the voice. Drama teachers, frequently ask, "How can I get my students to speak up, to be clear, to articulate?" *Voice and the Young Actor* is written for the school actor, is inviting in format, language and illustration and offers clear and inspiring instructions. A DVD features 85 mins and 28 filmed voice workshop exercises with the author and two students. These students log their reflections in the book on what they have learned throughout their training and there is space for the reader to do the same. A workbook in format, *Voice and the Young Actor* provides simple, interactive vocal exercises and shows young performers how to take voice work into acting.

A sourcebook of techniques designed to develop improvisational skills in young actors. *The Young Actor's Notebook* is a guide for those entering the industry. It offers easily

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absorbed information and quick tips on how to approach auditions, rehearsals and performance. Quotes about acting are interspersed with insights into common challenges encountered when transitioning from student to professional. A number of acting-focused mantras are provided to help center the mind. Not meant to be read all in one sitting, you can read a sentence one day, a mantra the next. Space is provided to take notes. Easily portable, you can keep it nearby to refer to before any performance or use as a space to record creative insights. This book is about how to be a professional in an emotional and demanding creative field. Consult it when you need. It is about you, for you.

Presents an acting guide for elementary school children, with games and exercises to develop technique, advice for doing auditions and professional performances, and tips for teachers and parents of aspiring young actors.

Brings together a range of pieces from stage plays and fiction which offer the young actor an opportunity to explore a range of roles and will provide a resource book for teachers and performers alike, whether it is for monologues, auditions, festivals, examination or performance.

A step-by-step guide for training young actors to audition well by developing acting skills. Contains more than sixty relevant acting "explorations" (exercises) plus fourteen sample audition pieces from contemporary playwrights.

(Applause Acting Series). The way some introductory acting books are written, it seems

that a literal leg break is your best option. In *The Young Actor's Handbook*, Jeremy Kruse, an actor, writer, producer, and director who teaches method acting, acting for camera, improvisation, and sketch comedy at The Lee Strasberg Theatre and Film Institute in New York, mends this mangled genre, distilling invaluable lessons and years of experience down to a lean, mean, intuitive hundred page primer. Rather than bludgeoning the uninitiated with dense paragraphs, vague concepts, and opaque examples, *The Young Actor's Handbook* ignites the beginning actor's creative soul with inspirational acting exercises, acting theory, writing exercises, and insight into what it means to be an actor. This concise and pragmatic manual will guide and inform the young actor, beginning actor, novice acting teacher, or anyone who wants to understand acting through a broad and diverse survey of essential knowledge. The teachings of Richard Boleslavsky, Stella Adler, Sanford Meisner, Uta Hagen, Michael Shurtleff, Lee Strasberg, and Constantin Stanislavsky are eloquently and accessible rendered, as are basics of script analysis, camera technique, the audition mindset, agent acquisition, and the actor's life. Whether you're a curious novice, veteran acting teacher, or even an interested observer, *The Young Actor's Handbook* will enhance your understanding of this vast and rewarding craft.

Presents more than thirty comedic and dramatic scenes for teenagers and includes advice from Hollywood experts, a glossary of theater and television terms, and advanced scene study exercises.

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Provides guidance on what great acting is, what it isn't, and how to work towards it, in a book with seven keys to unlocking true acting potential.

For the first time, a collection of scenes to work on in *Dialect!* Challenging scenes which require dialect have been compiled in this new work from Smith & Kraus. In sections with an introduction and description of each dialect, there are scenes which use Standard British, Cockney British, Irish, Russian, American Southern and Brooklyn dialects (to name a few)! This book is excellent as a supplement to your acting/speech training and would be great use in scene study classes and Dialect courses.

This collection of scenes offers drama teachers a wide range of topics to explore through characterisation of the moment. There are scenes based on the historical past, these could be linked to cross-curricular activities. Those set in the present seek to draw young actors into a setting with which they can identify and emotionally explore. The author believes that young actors often wish to explore comedy. With this in mind, many of the scenes reflect comedic values. Some of these fun situations hold deeper resonances which the drama teacher would be able to explore with the actor. Each scene contains many different levels for the actor to identify with and emotionally develop. As the words are brought to life, the actor should imagine that they relate to a given set of circumstances; each scene is directly linked to the human situation. A young actor's motto should be: "I will live the words I learn."

A 'fast-forward' acting course covering all the essential techniques an actor needs to

know and use – with a suite of exercises to put each technique into practice. The Acting Book offers various ways to analyse a text and to create character, using not only the established processes of Stanislavsky and Meisner, but also new ones developed by the author over many years of teaching drama students. It also sets out a wide range of rehearsal techniques and improvisations, and it brims over with inventive practical exercises designed to stimulate the actor's imagination and build confidence. The book will be invaluable to student actors as an accompaniment to their training, to established actors who wish to refresh their technique, and to drama teachers at every level. 'Abbott knows what he's talking about and has a gift for expressing himself in straightforward, clutter-free language' The Stage on Improvisation in Rehearsal Explains basic acting techniques using games and exercises, covering body language, listening skills, analytical skills, and dialogue.

There are thousands of students enrolled in school drama classes and yet very often young actors cannot be heard, are culturally encouraged to trail off at the ends of sentences, and habitually use only the lowest pitches of the voice. Drama teachers frequently ask, "How can I get my students to speak up, to be clear, to articulate?" This book is written for the student actor. The accompanying 85-minute DVD features 28 filmed voice workshop exercises with the author and two students. These students log their reflections in the book on what they have

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learned throughout their training and there is space for the reader to do the same.

Offers 84 selections from classic and contemporary stage plays and other literature.

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