



# Un reto para el actor

*Uta Hagen*

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## Un reto para el actor Uta Hagen

En este texto, fruto de más de cuarenta años dedicados a la formación de actores, Uta Hagen define los objetivos que debe perseguir un actor y proporciona las técnicas específicas para lograrlos. Así, plantea ahondar en los sentidos físicos y en la propia psicología para ofrecer una buena interpretación, y propone ejercicios que permiten recrear emociones auténticas en escena.

Gran conocedora de las dificultades con que se enfrenta un actor al dar vida a un personaje, ofrece también soluciones a dificultades concretas como la forma de recrear el aire libre en la escena, encontrar una ocupación mientras se espera en el escenario, hablar con el público, aprender a usar la imaginación histórica y ser capaz de interpretar personajes de época con auténtica convicción. En definitiva, Uta Hagen ofrece un sinnúmero de ayudas prácticas que han hecho de ella una de las pedagogas más influyentes de Estados Unidos, con alumnos tan destacados como Geraldine Page y Jack Lemmon, y de *Un reto para el actor* un bestseller en lo que a aprendizaje teatral se refiere.

## Un reto para el actor Details

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## From Reader Review Un reto para el actor for online ebook

### Benaboo says

Uta Hagen clarified and revised the ideas presented in "Respect for Acting". If you had to choose between them, get this book. She teaches people to act by using their own life experiences. This book contains plenty of acting exercises that can be done alone.

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### Jil says

I think what Uta Hagen had to say here could have been said in an essay rather than a 300-page book. And from what other actors have told me, Hagen already said much of this in Respect for Acting anyway, but better. Regardless, I do not think I will be reading Hagen's other work, because I'm pretty sure I already understand her gist.

I'm sure Hagen is a great actress, and a great person. The respect she has for the theatre is admirable, and I appreciate that she tries to get actors to push themselves beyond rote, formulaic actions and representations of emotion.

However, I take issue with this book for a few reasons. First, Hagen is a serious snob. She bitches and moans continuously about 'sell-outs', people who do television or film work or even commercial theatre, because they are in it for the money and not the oh-so-important CRAFT. Well, Uta, not everyone can make a living without doing commercial work. Along the same lines, I dislike Uta's view that an actor must dedicate his ENTIRE LIFE and every waking moment to the art; is it to be assumed then, that those acting recreationally can never excel?

The exercises in this, too, seem like common sense to me - "If a cup needs to be hot, you should pretend that it is hot!" Well, Uta, thanks for blowing my mind on that front. I also appreciate your 5,000 examples of "ENDOWING OBJECTS" with characteristics, because the concept was REALLY tough for me to understand the first time.

I think, ultimately, that Hagen turns the art of acting into too much of a thinking game. She claims that acting does not come naturally to anyone, but I disagree - I think those with strong powers of perception and the ability to imitate have no need for many of her exercises, since accurate and specific imitations come to them without extra effort. Maybe this book would be helpful with truly atrocious actors, people that never pay attention to other people, but I think for anyone with a real shot at becoming a great actor, this stuff should inherently be a part of what they do, since it's incredibly BASIC. I don't mean to rag on Uta so hard, but I feel like I read 300 pages thinking, "Tell me something I don't know."

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### B says

I wish Uta Hagen was still alive. I want to go to her house and watch her sit in her favorite seat and smoke cigarettes with her and ask her a million questions about how the hell she can be the most self aware actor ever without also being the most self conscious actor ever.

This book is a bit more helpful than her previous acting book, but it still begs many questions. I would be her

most annoying student constantly poking my hand up into the air, "But Mistress Uta!" Hm. I wonder what students DID call her. Surely not just Uta. Countess Hagen? Your Majesty? Your Honor? My Leige? "I understand that we have so much about being human inside us and that self observation is extremely important, but what if you're working on a CHARACTER that is such a CHARACTER and outside of yourself that you have to make them inside of yourself without commenting on them? Is there a backwards way for your technique to work?" You know what? I can already hear her retort. She'd say that we all have a bit of Caliban in us, or fairies or monsters or dwarves or robots or horses or pigs or whatever and that we need to find their essence in us in order to make them alive. Argh. She's so frustrating. And wonderful. She really makes acting seem like so much WORK though. And I'm grateful for that; I'm grateful that she points out actor tricks and short cuts that we should not get away with and know we shouldn't get away with, but Christ. After creating detail on my fourth wall and implanting real smells and object history and weather and time of day and time of year and relationships to my fellow actors, to the history of my clothing, remembering to listen, remembering where I've been from, allowing myself to be surprised, not anticipating, using emotional transfers at key moments, but keeping them in the world of the play, never just waiting, standing around, always DOING DOING DOING, having the thought process of the character, not thinking "the character", only thinking "Me" "I", not making eye contact with the audience, not joking around with other actors back stage or in the dressing room, I just start to wonder, Uta. Where is the Play in all that? It has got to be there somewhere. Though I guess between the Play and the Work is the Craft which seems like a good place to be. So I better get back to work. Playing. Get back to work on playing. And this is why I don't write books on how to act.

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### **Alison says**

Even though I haven't been acting for years sometimes I'll do some of these exercises when I'm bored and I'm waiting for someone. They're all about going inside yourself and observing your behavior and then naturally replicating in in front of an audience.

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### **Jacob Anderson says**

I ended up skimming a lot towards the end because the advice gets very repetitive (the book could be much more concise), but Uta provides lots of examples from experience and well-known plays to feast on upon future revisits.

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### **Laura says**

Very verbose. There is some good advice in here, but you have to dig under a lot of extraneous info to pull it out.

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### **Alex Murphy says**

Uta Hagen is a genius. Every actor should be required to read this text.

### **Jordan says**

Excellent! Very inspiring with plenty of excersises. Though it has a different title it is basically a revision/update of the book Respect for Acting.

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### **Cassidy Liston says**

This book could be condensed down to a couple points that are easy to explain. It's about two hundred pages too long. Also it's very dense and poorly written.

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### **Ming Siu says**

It does clarify some of her concepts in her previous book, but it's rather repetitive and wordy. The ideas are remarkably intuitive, but it's tough to unearth them from beneath all the rambling sentences.

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### **Patrick says**

Little in this book that I hadn't learned elsewhere... and while it's possible that the other authors were only recycling *her* main points, I think they did it better, without overly dramatic language and periodic complaints about the present state of acting. Guh.

I agree, it should have just been an essay.

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### **Mark Woodland says**

Follow-up to Respect for Acting, and lives up well to its title. Again, not a technique, style, or training guide, but a way to view the art.

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### **Joanna says**

I liked it, but I expected more. I've heard her previous book Respect for Acting, which was the predecessor to this book contained much of the same information but laid it out more simply. I read through this book without doing the exercises and so perhaps would find it more fruitful if I were to do the exercises. Some of it seemed a bit heady to me. I will definitely read Respect for Acting in the near future in the hopes that some of the concepts Hagen lays out are more clearly explained.

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## **Raquel - says**

"Creo en la inmortalidad del teatro. Es el escondite más dichoso para todos aquellos que han guardado secretamente su infancia en el bolsillo y se han ido con ella a jugar hasta el fin de sus días".

- Max Reinhardt.

El Carpe Diem del actor.

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## **Anurag Anand says**

It's very genuine book. No bullshit. And a must read. All acting teachings in this book are very useful.

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