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Acting in the new millenium: A personal treatise

Acting has existed nearly as long as Western Society, dating back to religious ceremonies in Ancient Greece. The ways in which artists have approached acting have evolved and devolved in a myriad of trends and theories. Intellectual elitism, demands of the populace as well as an affection for the old ways and exuberance for the new have diffused the approach to acting in several different directions. Much has been documented, and acting, as an artistic profession, has as long a history as philosophy, music and art. However, in today's society of infinite information and hyper-exposure to the mediums in which acting takes place, how does the young actor approach a role? How does he use the ideas of the old as well as the trends of the day to create a performance of merit? My research provides a new treatise, one that combines acting methods of old with the personal human experience in the modern day. Resourcefully using the materials available to the public, as well as the cross-cutting dissection of the mind, a new, unique method is forged; not a completely invented approach to acting, mind you, but rather a completely inventive approach, one that steps aside from the prevailing popular methods seen in television and film. The information on acting today tends to ascribe a dogmatic approach, elevating few actors to greatness, rendering many others useless. By selecting useful pieces from several different theories, and keeping to heart a concrete sense of quality, a personal approach brings any character to life in a unique way. By documenting my approach to the character of Eddie in Sam Shephard's Fool For Love, this research aims to help others find their own unique acting voice.