

## Chapter 1 : Stanislavski System by Steve Eaton Evans on Prezi

*Stanislavski's system is a systematic approach to training actors that the Russian theatre practitioner Konstantin Stanislavski developed in the first half of the 20th century.*

Set the random object in the front of the room. They will continue to wonder about it until you use it in step 4. After announcements or other class business, ask the students to leave their things in their seats, and to come onto the stage with you. They should have enough space to call their own. Then take them through some of the following relaxation exercises. Ask the students to check in with their body. Silently, they should check in with their muscles and body, and locate and discover their tensions. Explain to the students that they should tense their whole body, tighten every muscle. Allow the students to do this for a moment, and then tell them to relax their muscles. Have them repeat it again. Then have them check in again with their bodies. Briefly ask the students if there is a difference in their tensions. Have some released a bit? Then have the students try to tense just one side of their body. Have the students try to tense just one muscle only, leaving the rest of their body tight. Again, they should be able to do it, but that is the point. Ask the students if they are able to do that? Ask them about their experience trying to tighten just one muscle. Ideally, students should be able to discern that it is not possible. They should be able to discern that even small tension begins to slip into the other muscles. After a few minutes of discussion regarding the tensions, explain that exploring tension and relaxation was another fundamental part of the Stanislavski system. We will talk more about later in the lesson.

**Step 2 Review [3 minutes]** After the relaxation activity, ask the students to help you review what we talked about last time. Be sure to cover the following points: Prompt students to sum up what we have covered so far, asking for as much specific information from them if possible. Then explain that we are going to add on to what we know about the Stanislavski System today. Give them the following information:

**Step 4 Instruction [8 minutes]** Then have the students return to their seats. Ask the students the following question: Take some suggestions, then explain that you are going to show them what it means. Ask for a volunteer. Ask the volunteer to pick up the random object in the front of the room. After she is successful, say this: Thank them and return them to their seat. Ask for another volunteer. Ask them to go and walk through the door. There will be more action. Ask the students if they need clarification, and then proceed.

**Instruction [5 minutes]** Explain that the next fundamental part of the Stanislavski System are the given circumstances. Ask the students what they think that means. Take some responses, then give them the following information. Be sure to explain that for Stanislavski, this was very important. The more specific the information was, the better. The temperature in the room, the humidity, the smells, the way a lampshade feels – all of this is important for the actor to know. Explain to the students that we are going to try some concentration activities. First have students close their eyes. Explain that they should remain silent and just listen. They should take note of every sound that they hear. They should keep their eyes closed, mouths closed, and their ears open until you tell them to open their eyes again. Let them listen for a few minutes, then conduct a short discussion using the following questions: Explain that this all feeds back into those given circumstances. Explain that this is where the idea of the Fourth Wall comes from. The fourth wall separates the actors from the audience. Stanislavski is a huge fan of it. The actor should be so focused on his character and creating the life that the audience should just fade away. That is why concentration exercises are so important for Stanislavski. Take any questions as they come up, and then continue onto the next step. Answer any questions that come up, then be sure to emphasize the following: In fact, Stanislavski moved away from this in his later years. However, it is important to know about Emotional Recall and Sense memory, as they are foundations of the Stanislavski System. Answer any other questions, then move on. Ask the students what the difference between the objective and the super-objective might be. Take several responses, and then offer the following information: You are all familiar with objectives. You can use Romeo as an example. However, that objective feeds into the greater super objective, which might, to spend his life with Juliet. Brainstorm a few other super-objectives as a class using other plays and stories that you all may know.

**Step 8 Assignment [30 minutes]** Hand out the Stanislavski half-sheet and explain that students should complete this worksheet by next class period, using

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the monologue they should have picked. Explain that this is a sort of mini practice of the Stanislavski technique, so they should be as specific and clear as they can. They should be nitpicky and very descriptive. Remember, that for Stanislavski the more detail, the better. Allow students the time to work on their homework or to search for monologues. Offer suggestions as you meander through the class. Students will complete with Stanislavski handout, and will turn it in at the next class. It is worth 20 points.

## Chapter 2 : What is the Stanislavski Method of Acting? (with pictures)

*Stanislavsky devoted the rest of his career to perfecting his famous "method," by which actors assumed the "identity" of their characters; it must be stressed that his was a method and not a style—each production was created in its own specific style.*

Can you see through these real-life optical illusions? Developed in the early 20th century at the Moscow Art Theater by Constantin Stanislavski, the Stanislavski method of acting is a set of techniques meant to create realistic portrayals of characters. The major goal of the Stanislavski method is to have a perfect understanding of the motivations, obstacles, and objectives of a character in each moment. Actors often use this technique for realistic plays, where they try to present an accurate portrayal of normal life. It is not the same as "Method Acting," which goes even further into becoming a character.

### Three Core Elements

To begin employing the Stanislavski method, actors generally go over the script very carefully, looking for key identifying factors. A performer discovers what a character wants, what prevents the character from getting it, and what means the character will use to achieve this goal. These concepts are frequently referred to as "objective," "obstacle," and "method. In a basic example, if a character pours a cup of coffee, answers the phone, and then runs screaming out of the house, the scene has at least three separate beats. At the bare minimum, the objective changes from pouring coffee, to answering the phone, to getting out of the building. Beats are not determined on action alone, however, and may be based on a change of argument or emotion. Determining what the key motivation is behind each line is a basic practice in the Stanislavski method.

### Obstacles and Methods Within a Scene

Obstacles are things preventing a character from achieving his or her objective. In the previous scene, if the character trips while trying to run, it would present an obstacle to the objective of getting out of the house. Obstacles are dealt with through one of three methods: The method a character chooses in dealing with obstacles gives great insight into that character; the basis for much of the Stanislavski method lies in defining how and why a character chooses a particular response. The Internal Monologue Understanding the objectives and methods of a character allows a performer to create an internal monologue for that character. Real people typically have a semi-constant flow of thoughts going on in their minds, and the Stanislavski method attempts to create a similar internal monologue for a character. This technique helps each action feel as if it comes spontaneously, rather than simply because the script says it should happen. Actors also use this monologue to help them prevent a scene from becoming repetitious or dull even after many performances.

### Differences from "Method Acting"

Due of its emphasis on realism, the Stanislavski method is often used in modern plays, film, and television. The Stanislavski method maintains that a performer must remain somewhat separate from the character, in order to properly understand his or her motivations and goals.

## Chapter 3 : BBC Bitesize - GCSE Drama - Naturalism and Stanislavski - Revision 5

*Constantin Stanislavsky, famed Russian actor, director, and teacher, profoundly influenced the theater of the 20th century and beyond. Throughout his long life, he developed a variety techniques that became known as "The Stanislavsky System" or "The Method."*

Love the art in yourself, not yourself in the art Stanislavski Constantin Sergeyevich Stanislavski was a Russian actor, theatre director and theorist. His work is studied the world over, especially by actors and drama students. The beginnings He was born Constantin Sergeyevich Alexeyev in The prospect of becoming a professional actor was such a taboo for someone of his social class. At that time actors had an even lower social status in Russia than in the rest of Europe, having only recently been serfs and the property of the nobility. Until the Russian revolution in , Stanislavski often used his inherited wealth to fund his theatrical experiments in acting and directing. As a child, Stanislavski was exposed to the rich cultural life of his family. His interests growing up included the circus, the ballet, and puppetry. The origins of his system Stanislavski now started what would become a lifelong series of notebooks filled with critical observations on his acting, aphorisms, and problems. It was from this habit of self analysis and series of writings that his acting theory and system emerged. In the creative process there is the father, the author of the play; the mother, the actor pregnant with the part; and the child, the role to be born. In , he began vocal training under Fyodor Petrovich Komissarzhevsky, a professor at the Moscow Conservatory and leading tenor of the Bolshoi, with whom he also explored the co-ordination of voice and body. A year later, in , Stanislavski very briefly studied at the Moscow Theatre School, where the students were encouraged to mimic the theatrical tricks and conventions of their tutors. Disappointed by this approach, he left after little more than two weeks. This obviously clashed with his own way of thinking. What is important to me is not the truth outside myself, but the truth within myself. Stanislavski Instead, Stanislavski devoted his attention to the performances of the Maly Theatre, the home of psychological realism in Russia. Stanislavski treated theatre-making as a serious endeavour, requiring a great deal of dedication, discipline and integrity. Throughout his life, Stanislavski subjected his own acting to a process of rigorous artistic self-analysis and reflection. His development of a theory "in which practice is used as a mode of inquiry and theory as a catalyst for creative development which identified him as the first great theatre practitioner of this kind. The Stanislavski System The language of the body is the key that can unlock the soul. Areas of study include voice, physical skills, concentration, emotion memory, observation, and dramatic analysis. His goal was to find a universally applicable approach that could be of service to all actors. Make up something that will work for you! But keep breaking traditions, I beg you. Stanislavski soon observed that some of the actors using or abusing this technique were given to hysteria. The Method of Physical Actions In the beginning, Stanislavski proposed that actors study and experience subjective emotions and feelings and manifest them to audiences by physical and vocal means. This was developed at the Opera Dramatic Studio from the early s. Its focus was on physical actions as a means to access truthful emotion, and involved improvisation. The focus remained on reaching the subconscious through the conscious. A performance should be believable for an audience so that they may appear to the audience as truth. Therefore, motivation has been described as looking to the past actions of the character to determine why they completed physical actions in a script. Objectives The objective is a goal that a character wants to achieve. The objective does not necessarily have to be achieved by the character and can be as simple as the script permits. Every objective is different for each actor involved because they are based on the characters of the script. Units, bits, and beats are the division of the script into smaller objectives. For example, the entire section of a scene during which the character searches for a tea bag would be a unit. When he decides to call on a neighbour is called a bit. The purpose of units is that they are used as reference points for the actor because every individual unit should contain a specific motive for the character. A super-objective, in contrast, focuses on the entire play as a whole. The super-objective serves as the final goal that a character wishes to achieve within the script. Obstacles are the aspects that will stop or hinder a character from achieving his or her individual objective. For example, while the character searches for tea bags to make the mug of tea, they find that there

are no teabags in the tin. Tools or methods are the different techniques that a character uses to surpass obstacles and achieve their objective. For example, the character searches around the kitchen, they walk to the shops, or they call on the neighbour to be able to make the tea to pour. Actions Actions are referred to as how the character is going to say or do something. More specifically, it as an objective for each line. Actions are how a character is going to achieve their objective. I know how well-organized you are. Actions will be different for every single actor based on their character choices. These books have been valuable reading for nearly every drama student and many great actors of our time.

**Chapter 4 : Stanislavski's system - Wikipedia**

*Stanislavski subjected his acting and direction to a rigorous process of artistic self-analysis and reflection. His 'system' of acting developed out of his persistent efforts to remove the blocks that he encountered in his performances, beginning with a major crisis in*

Throughout his career, Stanislavski subjected his acting and direction to a rigorous process of artistic self-analysis and reflection. The two of them were resolved to institute a revolution in the staging practices of the time. Benedetti offers a vivid portrait of the poor quality of mainstream theatrical practice in Russia before the MAT: The script meant less than nothing. Sometimes the cast did not even bother to learn their lines. Direct communication with the other actors was minimal. Furniture was so arranged as to allow the actors to face front. Stanislavski eventually came to organise his techniques into a coherent, systematic methodology, which built on three major strands of influence: A ritualistic repetition of the exercises contained in the published books, a solemn analysis of a text into bits and tasks will not ensure artistic success, let alone creative vitality. It is the Why? On this basis, Stanislavski contrasts his own "art of experiencing" approach with what he calls the "art of representation" practised by Coclé in which experiencing forms one of the preparatory stages only and "hack" acting in which experiencing plays no part. First of all you must live the role without spoiling the words or making them commonplace. Shut yourself off and play whatever goes through your head. Imagine the following scene: Pishchik has proposed to Charlotta, now she is his bride How will she behave? How does she do gymnastics or sing little songs? Do your hair in various ways and try to find in yourself things which remind you of Charlotta. Make this German woman you love so much speak Russian and observe how she pronounces words and what are the special characteristics of her speech. Remember to play Charlotta in a dramatic moment of her life. Try to make her weep sincerely over her life. Through such an image you will discover all the whole range of notes you need. At moments like that there is no character. All that remains of the character and the play are the situation, the life circumstances, all the rest is mine, my own concerns, as a role in all its creative moments depends on a living person, i. The ensemble of these circumstances that the actor is required to incorporate into a performance are called the "given circumstances". In a rehearsal process, at first, the "line" of experiencing will be patchy and broken; as preparation and rehearsals develop, it becomes increasingly sustained and unbroken. When experiencing the role, the actor is fully absorbed by the drama and immersed in its fictional circumstances; it is a state that the psychologist Mihaly Csikszentmihalyi calls "flow". He encouraged this absorption through the cultivation of "public solitude" and its "circles of attention" in training and rehearsal, which he developed from the meditation techniques of yoga. A task is a problem, embedded in the "given circumstances" of a scene, that the character needs to solve. This is often framed as a question: Each "bit" or "beat" corresponds to the length of a single motivation [task or objective]. A task must be engaging and stimulating imaginatively to the actor, Stanislavski argues, such that it compels action: Like a magnet, it must have great drawing power and must then stimulate endeavours, movements and actions. The task is the spur to creative activity, its motivation. The task is a decoy for feeling. The task creates the inner sources which are transformed naturally and logically into action. The task is the heart of the bit, that makes the pulse of the living organism, the role, beat. This through-line drives towards a task operating at the scale of the drama as a whole and is called, for that reason, a "supertask" or "superobjective". A performance consists of the inner aspects of a role experiencing and its outer aspects "embodiment" that are united in the pursuit of the supertask. In his later work, Stanislavski focused more intently on the underlying patterns of dramatic conflict. He developed a rehearsal technique that he called "active analysis" in which actors would improvise these conflictual dynamics. Method of Physical Action[ edit ] Sketches by Stanislavski in his "production plan for Othello", which offers the first exposition of what came to be known as his Method of Physical Action rehearsal process. Stanislavski further elaborated his system with a more physically grounded rehearsal process that came to be known as the "Method of Physical Action". Benedetti indicates that though Stanislavski had developed it since, he first explored it practically in the early s. For in the process of action the actor gradually obtains the mastery over the inner

incentives of the actions of the character he is representing, evoking in himself the emotions and thoughts which resulted in those actions. In such a case, an actor not only understands his part, but also feels it, and that is the most important thing in creative work on the stage. Though many others have contributed to the development of method acting, Strasberg, Adler, and Meisner are associated with "having set the standard of its success", though each emphasised different aspects: Strasberg developed the psychological aspects, Adler, the sociological, and Meisner, the behavioral. She argues instead for its psychophysical integration. These accounts, which emphasised the physical aspects at the expense of the psychological, revised the system in order to render it more palatable to the dialectical materialism of the Soviet state. One must give actors various paths. One of these is the path of action. There is also another path: Jerzy Grotowski regarded Stanislavski as the primary influence on his own theatre work. In the novel, the stage director, Ivan Vasilyevich, uses acting exercises while directing a play, which is titled *Black Snow*. The playwright in the novel sees the acting exercises taking over the rehearsals, becoming madcap, and causing the playwright to rewrite parts of his play. The playwright is concerned that his script is being lost in all of this. Bulgakov had the actual experience, in , of having a play that he had written, *The White Guard*, directed with great success by Stanislavski at the Moscow Arts Theatre.

### Chapter 5 : Konstantin Stanislavski - Wikipedia

*Stanislavski Method Acting is an system created by Konstantin Stanislavski. This method is used by actors to improve a naturalistic performance, it is a technique actors find very useful when creating a character and working with text.*

Start with the basics and then fill in the gaps with your imagination. Pick apart the script to find out what type of person your character is; what they look like, what they believe, how others describe them and so on. The script will usually tell you where you are but the important thing for an actor is to consider how the character feels about the place they are in. Characters act differently in public than they do in private. People move differently when they are cold vs. The space your character occupies can determine how they behave during a scene. What time is it? Year, season, month, day, and time of day should all be described. What do I want? All actions should be executed with the goal of getting what you want from the other characters in the scene. Why do I want it? There must be a driving force behind your objectives on stage and on screen and that is your justification. We all having reasons for doing what we do and characters are no different. Give your character a convincing reason for acting and you automatically generate high stakes which leads to tension. How will I get what I want? Use your dialogue, movements, and gestures to try to influence the other characters to give you what you want i. If one tactic fails, try a new one and see if that works. What must I overcome to get what I want? There is always something stopping you from achieving your objective. These seven simple questions can provide hours of work for an actor to answer fully. The flip side is that an actor who puts in the time and energy will inevitably have a greater understanding of their character and their personal acting technique. Take them, learn them, and think about them. That is why Stanislavski asked them. Stanislavski In 7 Steps:

**Chapter 6 : The Stanislavski System: The Professional Training of an Actor by Sonia Moore**

*While searching for the ultimate training system for actors, Stanislavski noticed a gap between the physical and mental behavior of the actor on stage, as well as between the physical and mental preparation in the actor's work on the character.*

It is in this context that the enormous contribution in the early 20th century of the great Russian actor and theorist Konstantin Stanislavsky can be appreciated. Stanislavsky was not an aesthete but was primarily concerned with the problem of developing a workable technique. Although initially an awkward performer, Stanislavsky obsessively worked on his shortcomings of voice, diction, and body movement. His thoroughness and his preoccupation with all aspects of a production came to distinguish him from other members of the Alekseyev Circle, and he gradually became its central figure. Stanislavsky also performed in other groups as theatre came to absorb his life. He adopted the pseudonym Stanislavsky in 1898, and in 1900 he married Maria Perevoshchikova, a schoolteacher, who became his devoted disciple and lifelong companion, as well as an outstanding actress under the name Lilina. Stanislavsky regarded the theatre as an art of social significance. Stanislavsky concluded that only a permanent theatrical company could ensure a high level of acting skill. In 1908 he and others established the Society of Art and Literature with a permanent amateur company. Endowed with great talent, musicality, a striking appearance, a vivid imagination, and a subtle intuition, Stanislavsky began to develop the plasticity of his body and a greater range of voice. Praise came from famous foreign actors, and great Russian actresses invited him to perform with them. Most significantly, it impressed a promising writer and director, Vladimir Nemirovich-Danchenko, whose later association with Stanislavsky was to have a paramount influence on the theatre. Nemirovich-Danchenko undertook responsibility for literary and administrative matters, while Stanislavsky was responsible for staging and production. But Stanislavsky was disappointed in the acting that night. He found it to be merely imitative of the gestures, intonations, and conceptions of the director. To seek knowledge about human behaviour, Stanislavsky turned to science. He began experimenting in developing the first elements of what became known as the Stanislavsky method. He turned sharply from the purely external approach to the purely psychological. A play was discussed around the table for months. He became strict and uncompromising in educating actors. Petersburg in 1908 had been a failure. Directed by Stanislavsky and Nemirovich-Danchenko in 1909, *The Seagull* became a triumph, heralding the birth of the Moscow Art Theatre as a new force in world theatre. Chekhov, who had resolved never to write another play after his initial failure, was acclaimed a great playwright, and he later wrote *The Three Sisters* and *The Cherry Orchard* specially for the Moscow Art Theatre. Actors, Stanislavsky felt, had to have a common training and be capable of an intense inner identification with the characters that they played, while still remaining independent of the role in order to subordinate it to the needs of the play as a whole. Fighting against the artificial and highly stylized theatrical conventions of the late 19th century, Stanislavsky sought instead the reproduction of authentic emotions at every performance. Both as an actor and as a director, Stanislavsky demonstrated a remarkable subtlety in rendering psychological patterns and an exceptional talent for satirical characterization. Commanding respect from followers and adversaries alike, he became a dominant influence on the Russian intellectuals of the time. He formed the First Studio in 1911, where his innovations were adopted by many young actors. In 1912 he undertook the guidance of the Bolshoi Opera Studio, which was later named for him. In 1914 the Moscow Art Theatre toured Europe and the United States with Stanislavsky as its administrator, director, and leading actor. A great interest was stirred in his system. During this period he wrote his autobiography, *My Life in Art*. His monumental *Armoured Train* (1914-1915), V. Abandoning acting, he concentrated for the rest of his life on directing and educating actors and directors. The Stanislavsky method, or system, developed over 40 long years. But he was frequently disappointed and dissatisfied with the results of his experiments.

**Chapter 7 : BBC Bitesize - GCSE Drama - Naturalism and Stanislavski - Revision 1**

*UNIT TITLE. Acting Methods and Styles. LESSON TITLE. Stanislavski System. CLASS. Drama 4. DURATION. 75 Minutes. EDUCATIONAL OBJECTIVE. Students will be able to demonstrate their understanding of the given circumstance, objective, and super objective by completing the Stanislavski System assignment.*

McGraw-Hill College , 6th ed. Through their own talent and genius, individual actresses and actors had achieved it, but no one had developed a system whereby it could be taught and passed on to future generations. The person who did this the most successfully was the Russian actor and director Constantin Stanislavski. He was involved in both traditional theater using stylized, nonrealistic techniques and the emergence of the modern realistic approach. By closely observing the work of great performers of his day, and by drawing on his own acting experience, Stanislavski identified and described what these gifted performers did naturally and intuitively. From his observations he compiled a series of principles and techniques which today are regarded as fundamental to both the training and the performance of actors and actresses who want to create believable characters onstage. We might assume that believable acting is simply a matter of being natural; but Stanislavski discovered first of all that acting realistically onstage is extremely artificial and difficult. All of our acts, even the simplest, which are so familiar to us in everyday life, become strained when we appear behind the footlights before a public of a thousand people. That is why it is necessary to correct ourselves and learn again how to walk, sit, or lie down. It is essential to re-educate ourselves to look and see, on the stage, to listen and to hear. To achieve this "reeducation", Stanislavski said, "the actor must first of all believe in everything that takes place onstage, and most of all, he must believe what he himself is doing. And one can only believe in the truth. He developed a series of exercises and techniques for the performer which had the following broad aims: To make the outward behavior of the performer - gestures, voice, and the rhythm of movements- natural and convincing. To have the actor or actress convey the goals and objectives-the inner needs of a character. Even if all the visible manifestations of a character are mastered, a performance will appear superficial and mechanical without a deep sense of conviction and belief. To make the life of the character onstage not only dynamic but continuous. Some performers tend to emphasize only the high points of a part; in between, the life of the character stops. In real life, however, people do not stop living. To develop a strong sense of ensemble playing with other performers in a scene. Relaxation When he observed the great actors and actresses of his day, Stanislavski noticed how fluid and lifelike their movements were. They seemed to be in a state of complete freedom and relaxation, letting the behavior of the character come through effortlessly. He concluded that unwanted tension has to be eliminated and that the performer at all times attain a state of physical and vocal relaxation. Stanislavski also discovered that gifted performers always appear fully concentrated on some object, person, or event while onstage. Stanislavski referred to the extent or range of concentration as a circle of attention. This circle of attention can be compared to a circle of light on a darkened stage. When the performer has established a strong circle of attention, he or she can enlarge the circle outward to include the entire stage area. In this way performers will stop worrying about the audience and lose their self-consciousness. A performer should never try to act in general, he said, and should never try to convey a feeling such as fear or love in some vague, amorphous way. In life, Stanislavski said, we express emotions in terms of specifics: Performers must find similar activities. The performer must also conceive of the situation in which a character exists which Stanislavski referred to as the given circumstances in terms of specifics. In what kind of space does an event take place: How does it feel? What is the temperature? What has gone on just before? What is expected in the moments ahead? Again, those questions must be answered in concrete terms. Plays like *The Seagull* and *The Cherry Orchard* have less to do with external action or what the characters say than what the characters are feeling and thinking but often do not verbalize. Stanislavski had several ideas about how to achieve a sense of inner truth. If is a word which can transform our thoughts; through it we can imagine ourselves in virtually any situation. Stanislavski determined these actions by asking three essential questions: An action is performed, such as opening a letter the what. The letter is opened because someone has said that it contains extremely damaging information about the character the why. The

letter is opened anxiously, fearfully the how , because of the calamitous effect it might have on the character. Through Line of a Role According to Stanislavski, in order to develop continuity in a part, the actor or actress should find the superobjective of a character. What is it, above all else, that the character wants during the course of a play? If a goal can be established toward which the character strives, it will give the performer an overall objective. From this objective can be developed a through line which can be grasped, as a skier on a ski lift grabs a towline and is carried to the top. Another term for through line is spine. To help develop the through line, Stanislavski urged performers to divide scenes into unit sometimes called beats. In each unit there is an objective, and the intermediate objectives running through a play lead ultimately to the overall objective. Ensemble Playing Except in one-person shows, performers do not act alone; they interact with other people. Stanislavski was aware that many performers tend to "stop acting," or lose their concentration, when they are not the main characters in a scene or when someone else is talking. Such performers make a great effort when they are speaking but not when they are listening. This tendency destroys the through line and causes the performer to move into and out of a role. That, in turn, weakens the sense of the ensemble - the playing together of all the performers. This is a tough one. Stanislavski began to develop his techniques in the early part of the twentieth century, and at first he emphasized the inner aspects of training: Beginning around , however, he began to look more and more at purposeful action, or what he called psychophysical action. An action which has a purpose, and leads to feelings about the action taken. A student at one of his lectures that year took a note and noticed the change: A character is sitting at a dinner table. All of a sudden the character quickly stands up and throws the plate at the wall, thus causing more anger in the character. Rather than just trying to be mad, the character made an angry motion, throwing a plate, that made the anger greater. Character A gives Character B a hug. Character A may now feel closer to the other character, and happier, since giving a hug. If you have ever seen the football player before a game who shouts, lifts weights, yells, or gets angry to psyche himself up before a game, that is psychophysical action.

### Chapter 8 : Day 2: Stanislavski System | BYU Theatre Education Database

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Why Do I Want It? How Will I Get It? Read the script carefully to get good understanding of the characters motivations, needs and desires; by doing this you will get a better identify of the role you are playing. Working out how the character would behave in situations and how they should react. Break the script down into bits or beats, these are individual objectives of your character and may be as simple as going into a room. Choose an everyday line of dialogue. Do you fancy going out for dinner tonight. Pass the dialogue around from one to another. The first person must be as natural and as real as possible, as it passes around the circle it should become more more unrealistic. Then change the line and reverse the process. This exercise highlights the difference between natural delivery and exaggerated and untruthful delivery. IF You were walking through Use your memory to recreate these senses. Walk around the space as if walking through water. Walk around the space as if walking through fog. Walk around the space as if walking through mud. Walk around the space as if walking on ice. Walk around the space as if walking with a sprained ankle. Act out the follow scenarios. What would you do if you realise you have no money. What would you do If you discover she is engaged to your ex who are still in love with? The Stanislavski system is one of a range of methods that may be taught at drama schools; learning it will undoubtedly help you as an actor perform in a more convincing manner by giving yourself techniques to help you understand the role you are playing. By recreating the thoughts that your character is having, you will produce realistic emotions and expressions that are appropriate to the scene you are acting out at the time. A short class exercise. Choose a scenario such as breaking up with someone. It must be something you can relate too! Play the scene with exaggerated characters and reactions. Now play the scene with each character speaking out loud its inner thoughts. I need to talk to youâ€”inner monologue: God I am dreading this. All we do is argue. The objective of this scene is to break up with the person, identify the obstacles that there might be. The benefits of finding out your characters obstacles. Once you understand the character you are playing, you can produce an internal monologue that keeps you in the mind set of your character and makes your actions and words more natural and realistic for your role. Your ability to empathise with the character you are playing will come across to the audience in a believable and realistic performance. A selection of books that you may find useful! Acting Stanislavski Acting Stanislavski: An Actor Prepares An Actor Prepares is the most famous acting training book ever to have been written and the work of Stanislavski has inspired generations of actors and trainers. Stanislavski here deals with the inward preparation an actor must undergo in order to explore a role to the full. Building a Character deals with the physical realisation of character on the stage through such tools as expressions, movement and speech. It is a book in which every theory is inextricably bound up with practice - a perfect handbook to the physical art of acting. Each element of the System is covered practically through studio exercises and jargon-free discussion.

### Chapter 9 : The Stanislavski System by Sonia Moore | calendrierdelascience.com

*Ironically, most acting books and teachers use similar principles as basis of their pedagogy; Stanislavski's system. This is because Constantin Stanislavski is considered the father of modern acting and every acting technique created in the modern era was influenced by "Father Stan."*