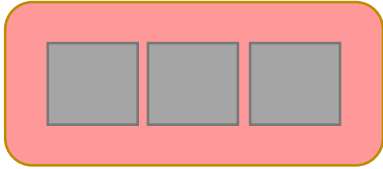


PRACTITIONERS: STANISLAVSKI

Components
2 and 3

A Russian actor and theatre director, he created *The System* of 'method acting'. As a reaction to the melodramatic acting of the late 19th century, he developed methods to help actors create the illusion of reality on stage - Naturalism.

Units - dividing a play or scene into sections of action.



Sense Memory: Recalling a sense-based experience (sight, sound, touch, smell, taste, or touch), to create a truthful emotional reaction.



Actioning: Giving each line in the script a verb that states what the character is trying to do (normally to another character). This ensures that every line is delivered with purpose.

Examples of actioning verbs:

Pester	Vilify	Admonish	Shock	Taunt	Attack	Warn
Baffle	Horrify	Mesmerise	Charm	Alarm	Tempt	Defy
Unsettle	Impress	Challenge	Praise	Cajole	Belittle	Goad
Confuse	Defend	Undermine	Convince	Entice	Ridicule	Woo
Intrigue	Reject	Compliment	Threaten	Distract	Soothe	Bully
Flatter	Protect	Scrutinise	Frustrate	Provoke	Harass	Mock
Impress	Inspire	Patronise	Intrigue	Lecture	Comfort	Tease

Objectives: The actor needs to know what their character wants in each unit of the play - what are they trying to achieve?



Emotional Memory: Relating the actors own personal and emotional experience to that of their character.



Given Circumstances: Everything that the script tells you. The 'world' of the play - the things that make the play that play and not a different play.

• **Environmental** - Geographic location (inc. climate), date, year, season, time of day. Also includes the economic environment: the character's relationship to wealth or poverty, and the class of the character in relationship to the society in which they live.



• **Previous Action** - Any action mentioned in the play's dialogue that reveals any incident or action that took place before the current action of the play/scene began. Often called, 'exposition'.



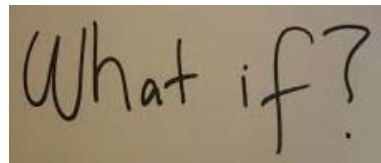
• **Polar Opposition/Attitude** - Beliefs held by a character that are in direct opposition to the world in which the character lives. This opposition creates conflict. Conflict creates dramatic action.



Super Objective: The character's ultimate goal over the whole play - each objective should 'link in' and help the character achieve this goal.



The Magic If: How would the actor react/ behave if they were in the same situation as the character?



What?

Who?

Why?

Where?

When?

DIG DEEPER QUESTIONS

How might Stanislavski's techniques help you to develop a naturalistic character?
 How might environmental given circumstances influence a set designer?
 How could actioning help you to develop your characterisation?
 How might you use Stanislavski's techniques to communicate your intentions to an audience?

What makes a successful, naturalistic performance?
 How might you as an actor use given circumstances to craft your character?
 Which style of performances would Stanislavski's techniques not be useful?