

NAME: \_\_\_\_\_

## STANISLAVSKI AND THE SYSTEM

### KONSTANTIN STANISLAVSKI

- He was born in \_\_\_\_\_, \_\_\_\_\_ in 1863.
- His family was \_\_\_\_\_ and did not approve of his \_\_\_\_\_ career so he hid it from them.
- He moved on from acting to become a \_\_\_\_\_ and a \_\_\_\_\_
- In 1898 Stanislavski co-founded the \_\_\_\_\_ Art Theatre with Vladimir \_\_\_\_\_ who was a successful \_\_\_\_\_ and \_\_\_\_\_

### THE MOSCOW ART THEATRE

Stanislavski and Nemirovich-Danchenko sought to establish a theatre of \_\_\_\_\_ art forms with a \_\_\_\_\_ approach to its function.

They agreed that Stanislavski would have absolute control over the \_\_\_\_\_ while Nemirovich-Danchenko was assigned the \_\_\_\_\_ and \_\_\_\_\_ duties.

They wanted to focus their work on \_\_\_\_\_ vs. the \_\_\_\_\_ that was popular at the time. They produced \_\_\_\_\_ works of the Western theatre such as plays by \_\_\_\_\_ and \_\_\_\_\_.

The fifth show in their season was \_\_\_\_\_ by Anton \_\_\_\_\_.

The company went on to become a huge critical and popular success and launched Chekhov's career. He became one of Russia's most acclaimed \_\_\_\_\_.

Stanislavski went on to direct the premiers of Chekhov's other major plays:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

The artistic \_\_\_\_\_ of Chekhov's plays, which focused on \_\_\_\_\_ and \_\_\_\_\_, matched the new approach to \_\_\_\_\_ that Stanislavski was creating.

Stanislavski used the company as a \_\_\_\_\_ and \_\_\_\_\_ ground to work on a new approach to acting.

This new approach was an \_\_\_\_\_ driven process focused on \_\_\_\_\_ and \_\_\_\_\_

The goal is to make a performance "\_\_\_\_\_". In order to do that Stanislavski used the system to bring an actor's \_\_\_\_\_ into the role and \_\_\_\_\_ an actor's \_\_\_\_\_.

This system changed Actor \_\_\_\_\_ forever.

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## THE STANISLAVSKI SYSTEM

Stanislavski believed that in order to create a \_\_\_\_\_ character, an actor had to work from the \_\_\_\_\_ vs. the \_\_\_\_\_

The character has to have \_\_\_\_\_ thoughts, a \_\_\_\_\_, \_\_\_\_\_, and so on, just as a real person does which means the actor had to draw on their own \_\_\_\_\_ life.

He insisted that actors use \_\_\_\_\_ pronouns when discussing their character. "I am . . . I want . . ." etc.

The use of the \_\_\_\_\_ is crucial in the System. It is not about \_\_\_\_\_, \_\_\_\_\_ or working out your \_\_\_\_\_ on stage.

Stanislavsky was always focused on the \_\_\_\_\_ of the process and trained his actors to do the same.

After Stanislavski left the Moscow Art Theatre, he wrote 3 books on acting which have become required reading for any serious actor.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

He also wrote a biography: \_\_\_\_\_

## THE PROCESS

### Given Circumstances

The \_\_\_\_\_ are the character details in the script - the \_\_\_\_\_ the playwright gives the actor. They are \_\_\_\_\_.

They typically focus attention on the \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_ elements in the script. Sample questions to ask:

- Where am I?
- What is my specific location?
- What year is it?
- What relationships do I have?
- What has happened before the play begins?

### Super Objective

The \_\_\_\_\_ is the main \_\_\_\_\_ or \_\_\_\_\_ that a character is trying to accomplish though the course of the play.

### Objective

Once the Super Objective of the play is established, break the script down into sections or "\_\_\_\_\_".

The \_\_\_\_\_ is the \_\_\_\_\_ for your character in each beat. It's what the character \_\_\_\_\_ or would like to see happen at the end of the \_\_\_\_\_.

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Objectives usually directly \_\_\_\_\_ the Super Objective.

The actor has to understand the \_\_\_\_\_ in each beat in order to know what their Objectives are.

The actor has to know what they \_\_\_\_\_ and what they are \_\_\_\_\_ to get what they want. Those things are known as \_\_\_\_\_.

### Magic If

The \_\_\_\_\_ answers the question, “\_\_\_\_\_”

The “If” is the crucial part of this system and prevents the actors from slipping into a therapeutic kind of practice. Again, this about your real-life experiences in \_\_\_\_\_ with your imagination.

The situation is not \_\_\_\_\_, and the system doesn't \_\_\_\_\_ you have ever been in that situation.

Take the \_\_\_\_\_ situation and make \_\_\_\_\_ decisions as to how you would \_\_\_\_\_.

It's crucial to determine the “\_\_\_\_\_” in the question. What \_\_\_\_\_ would you take?

### Emotional Memory

Also sometimes called \_\_\_\_\_ Memory.

With \_\_\_\_\_ the actor \_\_\_\_\_ a situation when he/she felt the same, or similar, \_\_\_\_\_ as their character. Recalling the situation leads to \_\_\_\_\_.

The actor must not force a memory or bring up something \_\_\_\_\_. Stanislavski said It's important not to “\_\_\_\_\_.”

\_\_\_\_\_ memories are used because they are more \_\_\_\_\_.

The actor can also use situations they were \_\_\_\_\_ involved with - it could be a something they \_\_\_\_\_, \_\_\_\_\_ or \_\_\_\_\_.

\_\_\_\_\_ is an offshoot of Emotional Memory. The actor recalls a memory and tries to put all \_\_\_\_\_ to the memory.

### Inner Monologue

Also referred to as \_\_\_\_\_. These are the character's \_\_\_\_\_.

The actor has to understand what's going on \_\_\_\_\_ the character during a scene

Creating the \_\_\_\_\_ is part of developing the \_\_\_\_\_ life of the character.

### Legacy and Impact

- \_\_\_\_\_ was considered Stanislavski's brightest student
  - Created the theory of \_\_\_\_\_ and made a total break from Stanislavski
- \_\_\_\_\_ began teaching in the United States
  - 1923 - Co-founded \_\_\_\_\_ in New York with Marie Ouspenskaya
- \_\_\_\_\_ studied under Boleslavsky

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- 1931 - Co-founded \_\_\_\_\_ in New York with Harold Clurman & Cheryl Crawford.
- Took over \_\_\_\_\_ in 1951 and began teaching \_\_\_\_\_ based largely on Emotional Memory
- Stella Adler & Sanford Meisner studied under Strasberg at The Actor's Studio
  - 1935 - \_\_\_\_\_ took over \_\_\_\_\_ School of the Theatre
    - Focus on “\_\_\_\_\_” and “\_\_\_\_\_”
    - “Acting is living truthfully under imaginary circumstances’
  - 1949 - \_\_\_\_\_ created the Stella Adler School of Acting
    - Focused on \_\_\_\_\_
    - “In your choices lies your talent”