

BACKGROUND INFORMATION

BORN - DIED	1863 - 1938
NATIONALITY	Russian.
AIM OF WORK	Worked on providing a guiding structure for actors to consistently achieve deep, meaningful and disciplined performances which reflected real life.
OCCUPATION	Actor, Director. Co-founder of the Moscow Art Theatre. Developed a System of Acting.

STANISLAVSKI'S THEORY AND STYLE

<u>Realism:</u>	The theatre of Realism investigated and spoke about real people in everyday situations, dealing with common problems.
<u>The Method of Physical Actions:</u>	This is a process for actors to follow to trigger the necessary emotions in an actor's performance.
<u>Believable dialogue:</u>	.It presents everyday conversation which might seem like plain, dull speech, but is actually telling the audience a lot about the character.

KEY TECHNIQUES IN REALISM

Visualisation	The actors can picture their surrounding and the environment accurately, considering every detail. This include sight, sound, taste, smell and touch.
Active imagination	When the actors see things through our character's eyes using the senses rather than thinking about what they look like from the view of the audience.
Units & Objectives	Each scene of a play can be broken down into the character's aim or goal. The objective is what the character wants. The Unit is the smaller sections of the scene where the character has a smaller objective, which will lead them to their main objective.
Through line of Action & Super Objective	What the character wants to achieve by the end of the play. It is usually linked to the main theme of the play.
'Magic IF'	Where the actor puts themselves in the character's shoes, asking 'What would I do IF I was in this situation'.
Give Circumstances	Information about the character and their history. It also includes the time period and location.
Seven questions	A set of questions an actor can use to learn more about their character – who they are, where they are, what time it is, what they want, why they want it, how they will get it and what they need to overcome to get it.
Subtext	The hidden meaning behind the text. It is usually communicated through the way that an actor delivers the line.
Motivation	The reason why the character wants what they want in the play.
Circles / Concentration of Attention	A set of circles which start inside the head of the characters and slowly move outwards. The actors imagine every detail inside these circles to help with their concentration and to make their visualisation more detailed and realistic.
Relaxation	Getting rid of any tension I the body so the actor is able to move freely in the performance and control their body and mind.
Tempo & Rhythm	This is the speed of the action and where the actor leaves pauses to communicate the emotion and intensity of a scene.
Emotional Memory	The actor uses their own experiences and memories to help them imagine how the character would be feeling and how they would act in a certain situation.
Role-on-the-wall	Using an outline of a person and writing out the character's thoughts and feelings on the inside and what they show and say on the outside.