



Unit - 4 *Survey of Acting and Practice Theories*

In this unit, we shall cover the different philosophies of **Stanislavsky, Brecht, Meisner, Strasberg** and **Adler** along with their approach towards getting into the skin of the character.

I. **Konstantin Stanislavsky (Born in 1863, Moscow):**

Stanislavsky experienced artistic traditions from both Europe and Asia. Hailing from one of Russia's wealthiest manufacturing families, he lived a privileged youth. He regularly visited plays, ballets, operas and circuses. He expressed adolescent theatrical impulses in a fully equipped theatre, built by his father in 1877 at the family estate, and as he grew up, he often used his wealth to further his talents as an actor and director.

Until the communist revolution, he personally financed many of his most productive artistic experiments. In 1888, he founded the critically, acclaimed theatrical enterprise, the Society of Art and Literature. In 1912, he started the 'First Studio' to develop his system for actor training. Until the age of thirty three, Stanislavsky performed and directed only as an amateur.

His original name was Konstantin Sergeevich Alekseev. He changed his name for stage performances because of social embarrassment and began to act without his family's knowledge under the stage name 'Stanislavsky'.

He began to develop what he called a 'grammar' of acting in 1906 and in 1911. A frustrated Stanislavsky threatened to resign if the company (The Moscow Art Theatre) did not adopt his system as their official working method. After one year Stanislavsky stepped out of the Moscow Art Theatre and created The First Studio in order to work with more willing actors.

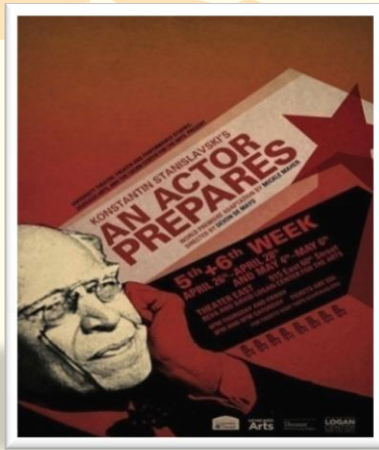
Stanislavsky treated theatre-making as a serious endeavour, requiring dedication, discipline and integrity. Throughout his life, he subjected his own acting to a process of rigorous artistic self-analysis and reflection, which identifies him as one of the greatest modern theatre practitioners.

Learning Objectives: The learner would be able to-

- Gain knowledge of Konstantin Stanislavsky, Explain the works and methods of Stanislavsky.
- Gain knowledge of Bertolt Brecht
- Understand the Meisner Technique
- Gain knowledge about Lee Strasberg and Stella Adler



Actors Studio



An Actor Prepares

When the Civil war raged until 1921, food and necessities became scarce and inflation made the rouble worthless, Stanislavsky lost his wealth privileges of his youth. When his son fell ill with tuberculosis, he could not afford treatment.

The Moscow Art Theatre also struggled in post-revolutionary Moscow. Without more profit or governmental subsidy, the theatre could not survive.

Stanislavsky and the Moscow Art Theatre looked to the west and more specifically to America, for financial survival. Thus, the company split into two, Stanislavsky led the most famous actors on tour throughout Europe and

United States. Danchenko kept the theatre open in Moscow. The tour lasted for two years.

Many of the Moscow Art Theatre's talented actors traded their fame for employment in the west as actors, directors and teachers rather than returning to difficult times in the new Soviet Union.

On tour, Stanislavsky turned to writing for personal income. His works *My Life in Art* and *An Actor Prepares* were published in English in the United States. His decision to get his works published abroad undeniably helped to promote the system through the world.

Realism (Stanislavsky's System) - Method Acting: Sense memory is the base on which the greatest part of the work depends. When the senses are trained to recall the things on stage, as they do in life, only then subsequent work can be done with a complete command of realism. An actor must work on his five senses - touch, taste, to hear, to see and to smell.

Stanislavsky's 'System' is a systematic approach to train actors. Areas of study include concentration, voice, physical skills, emotional memory, observation and dramatic analysis.

Emotional Memory: Stanislavsky's system also focused on the development of artistic truth on stage by teaching actors to "experience the past" during performance. Actors were instructed to use their own memories in order to express emotion. Stanislavsky soon observed that some of the actors using or abusing this technique were given to hysteria. He began to search for reliable means to access emotion, eventually emphasizing the actor's use of imagination and belief in the given circumstances of the text rather than his/her private and often painful memories.

Creating the inner character: The actor can begin by a simple and direct character analysis using the awareness of his own instrument to accumulate information about the character which must then be regarded as fact. The actor's own relationship to the inner character





he/she is portraying must be subjective only in how he/she will play the knowledge he/she has found, not what he will play as the character.

Ask yourself honestly: *Who am I? What are my particular likes and dislikes? Do I have a hobby? Am I religious? What is my background? etc.*

Creating the outer character: The outer character of a role is simply the continuation of inner character creation. The actor must remember that in life the underworld figure does not try to be obvious; he/she does not try to act like a gangster. The reverse is also true of the innocent; he/she does not try to behave as one who is naïve.

Too many actors feel that their characters must be made obvious to the audience when, in reality, the reverse is true. How often we leave a performance of 'Othello' and hear the audience remark "Iago certainly looked like a villain". A villain is precisely what Iago should not look like, if he were so obvious, why would Othello not recognize him for what he was? Othello was not a stupid man.

Justification: When we are given physical action to follow through on stage, there must be a purpose for even the simplest of tasks, All stage actions, behaviour and 'business's must have a purpose.

In life, we do not plan our emotional responses. Therefore, it is equally important to learn the art of forgetting the end results of a character's behaviour, thus allowing the results to happen as they do in life.

The simplest stage action must have a purpose designed for its existence.

Sitting in a chair on stage must have a purpose, and with this reason will come the originality and simplicity of the act.

Stanislavsky built his system of justification around one word 'if'.

Sub-text: Thought between the lines which gives an actor strong and correct expressions, sub-text may be of one word or one line or more than that.

Stanislavsky wrote several works, including 'An Actor Prepares, Building a Character, Creating a Role' and his autobiography,

My Life in Art (Autobiography)

Stanislavsky system is based on 'characterization', in which self-assessment, observation and imagination are very important parts.

In self-assessment, one can ask oneself, 'Who Am I?' 'What are my likes and dislikes?', 'my school of thought', 'How do I behave when I am in public place 'or' when I am alone'? etc.

Observation is also necessary; to create a character one must have some base in his/her mind. 'Base' means power of observation which gives an actor different thoughts,





different attitudes to match the character, and the last is the imagination, when the actor has no personal experience or if he/she does not observe any particular incident but the actor wants to perform it, then he/she has to imagine that incident and perform, for example, a death scene. Even observation does not teach one inner pain or thought, so the actor imagines the scene and performs it. For characterization, Stanislavsky advises actors to think more and more about themselves and relate it to the character given in the play, such as:

- | | |
|--|--|
| → Name of the character | → Nature |
| → Age | → Inner thoughts |
| → Language of the character or we can say mother tongue of the character | → Outer look |
| → Education | → Relation with other characters |
| → Religion and caste | → The opinion of other characters about the character you are portraying |
| → Economic status | → Likes/ dislikes/hobbies |
| → Social status | → Cultural background (if any) |
| → Country-state area | → Historical background (if any) |
| → Family background | → Geographical background (if any) |
| → Physical appearance | |

The Stanislavsky's system or 'method of acting' or realism, is the most popular theory of acting in the 20th century.

II. Bertolt Brecht:

Brechtian Theory: As a dramatist and poet Brecht was the master of social theatre. His work as a dramatist and as a director belonged together.

Brecht and Stanislavsky: Stanislavsky was a great man of the theatre and so was Brecht. Both of them strove for truth on the stage. Stanislavsky, exclusively a director, naturally had a stronger interest in practicing the smallest dramatic details than has Brecht, who is mainly a playwright and must therefore proceed with larger strides. It is also not important to emphasize that Stanislavsky began to develop his system in co-operation with Chekhov during the epoch of naturalism, and that Brecht established his system when he recognized that the theatre must depict the world as something, which can be changed.

"Sometimes it's more important to be human than to have good taste."

Bertolt Brecht: Bertolt Brecht developed a set of theatrical techniques to subvert the emotional manipulations of bourgeois theatre. The Alienation Technique Effect (A-Effect): The aim of this technique, known as the alienation effect, was to make the spectator adopt





an attitude of inquiry and criticism in his/her approach to the incident. The means were artistic. The alienation effect was Brecht's principle of using innovative theatrical techniques to "make the familiar strange" in order to provoke a social-critical audience response.

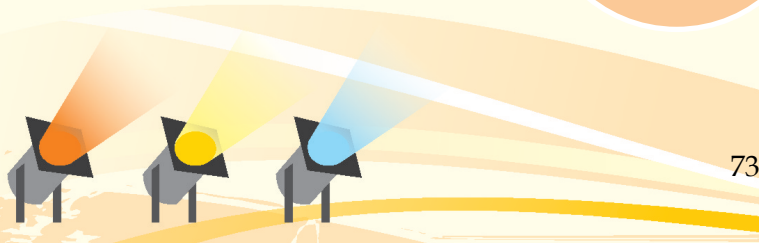
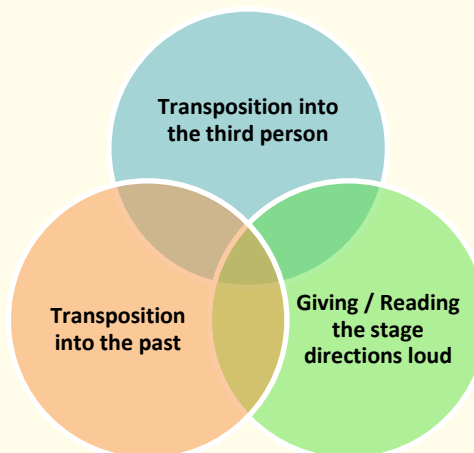
The first condition for the A-Effect's application to this end is that stage and auditorium must serve a space for expressing emotions i.e. everything 'magical'. No 'hypnotic tensions' should be set up. This ruled out any attempt to make the stage convey the flavor of a particular place (a room at evening, a road in the autumn) or to create an atmosphere by relaxing the tempo of the conversation. The audience should not be 'worked up' by a display of temperament or 'swept away' by acting with tautened muscles; in short, no attempt was made to put it in a trance and give it the illusion of watching an ordinary unrehearsed event.

The first condition for that achievement of the A-Effect is that the actor must invest what he has to show with a definite gesture. It is of course necessary to drop the assumption that there is a fourth wall cutting the audience off from the stage and the consequent illusion that the stage action is taking place in reality and without an audience. That being so, it is possible for the actor, in principle, to address the audience directly.

It is a well-known that contact between the audience and stage is normally made on the basis of empathy, an A-Effect is the exact opposite of that which aims at empathy. The actor applying it is bound not to try to bring about the empathy in operation.

The actor does not allow himself/herself to become completely transformed on the stage into the character he/she is portraying. The actor is not 'Lear', 'Harpagon', 'Schweik'; he/she shows them.

Once the idea of total transformation is abandoned, the actor speaks his/her part not as if he/she were improvising it, but like a quotation. In absence of total transformation in the acting, three aids may help to alienate the actions and remarks of the characters being portrayed:





Using the third person and the past tense allows the actor to adopt the right attitude of detachment. Giving / reading the stage directions, a loud in the third person results in a clash between two different tones of voice, alienating the second of them, the text proper. This style of acting is further alienated by taking place on the stage after having already been outlined and announced in words. Transposing it into the past, gives the speaker a standpoint from which he/she can look back at his/her sentence. The sentence too is thereby alienated without the speaker adopting an unreal point of view; unlike the spectator, he/she has read the play right through and is better placed to judge the sentence in accordance with the ending, with its consequences, than the former, who knows less and is more of a stranger to the sentence.

This composite process leads to an alienation of the text in the rehearsals which generally persists in the performance too. As for the emotions, the experimental use of the A-Effect in the Epic Theatre's German productions indicated that this way of acting too can stimulate them, though possibly a different class of emotion is involved from those of the orthodox theatre. A critical attitude on the audience's part is a thoroughly artistic one.

The main advantage of the Epic theatre with its A-effect, intended purely to show the world in such a way that it becomes manageable, is precisely its quality of being natural and earthly, its humour and its renunciation of all the mystical elements that have stuck to the orthodox theatre from the old days.

The new scientific discoveries in the modern times which have brought about far reaching changes in western societies, did not make any significant dent in the field of theatre till Brecht's advent who endeavoured to change the very function of the theatre and converted or transformed it into a product of scientific age in a new 'social space'.

Brecht's theatre was a theatre of the common people. He wanted his spectator to develop an attitude of inquiry, a scientific attitude which can alter the spectators' state of affairs and prepare him/her for a better future.

Epic Theatre: Epic theatre is a modern phenomenon, a break-through that took place in twentieth century German theatre. 'Epic' is originally an Aristotelian term for a form of narrative that is not tied to time. The Epic theatre is very close to the movement known as Neue Sachlichkeit (new matter of fact).

Brecht used songs of various genres in the script which demanded recitation and singing capability on the part of the actor. In most epic plays, major characters had to sing. Knowledge of music was a pre-requisite for an epic-actor, which mostly came naturally to him/her being a German and an ardent lover of music.

The Purpose and Function

'The theatre of the scientific age is in a position to make dialectics into a source of enjoyment. The unexpectedness of logically progressive developments, the instability of every circumstance, the joke of the contradiction, all these are ways of enjoying the liveliness of





people, things and processes , and they heighten both our capacity for life and our pleasure in it. Every art contributes to the greatest of all arts, the art of living', says Brecht.

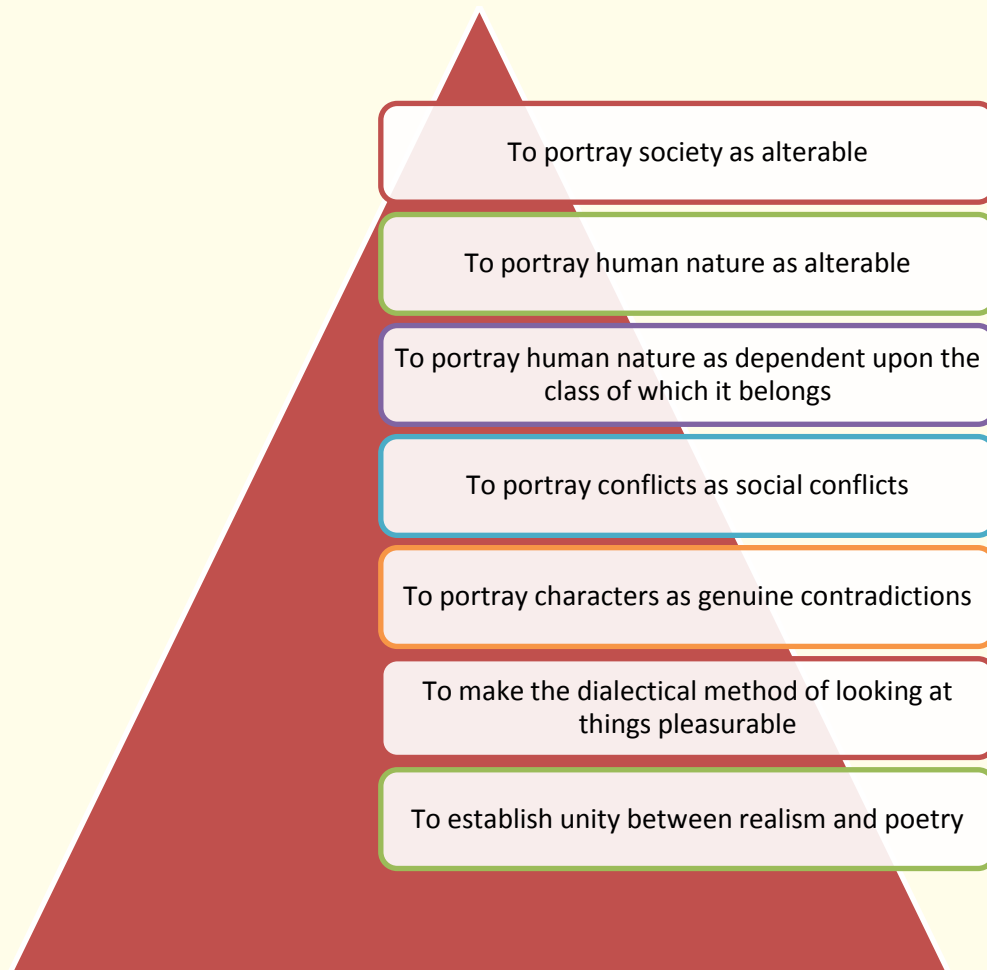
The realistic theatre had designs on the spectators' emotions which tried to prevent them from using their head. The audience was drawn into the plot and made to identify itself with the characters. Such were the means, by which the so called realistic theatre falsified the picture of reality, and the audience was too contentedly hypnotized, to see that it was false.

The form in question could be achieved by a complete change in the purpose of the theatre. The new purpose of the Epic theatre was called 'Pedagogies'.

Brecht completely changed the rehearsal process. To emphasize the narrator's role, the actors, had to read their parts in the third person as if they were telling an already happened incident during the rehearsal.

They were also asked to read stage directions aloud so that they had no chance to create the 'atmosphere' or to feel empathy with the character.

The main objectives of the productions:





Differences of emphasis between the dramatic and the epic theatres

S. No.	Dramatic theatre	Epic theatre
1	Plot	Narrative
2	Implicates the spectator in a stage situation	Turns the spectator into an observer
3	Wears down his/her capacity for action	Arouses his capacity for action
4	Provides him/her with sensations	Forces him to take decisions
5	Experience	Picture of the world
6	The spectator is involved in something suggestive	He is made to face some arguments
7	Instinctive feelings are preserved	Brought to the point of recognition
8	The spectator is in thick of it, shares the experience	The spectator stands outside, studies
9	The human being is taken for granted	The human being is the object of the inquiry
10	Human being is unalterable	Human being is alterable and able to alter
11	Eyes on the finish	Eyes on the course
12	One scene makes another growth	Each scene for itself montage
13	Linear development	In curves
14	Evolutionary determinism	Jumps
15	Human being as a fixed point	Human being as a process
16	Thought determines emotions of an actor	Social being determines thought and reason

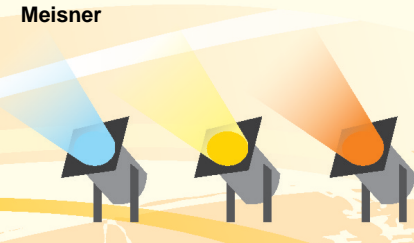
Brecht had to use innovative methods to turn the existing proscenium stage into a non-realistic space, keeping firmly in view the social purpose of his Epic theatre.

Meisner: The Meisner Technique is one of the most popular approaches to acting. Learn how to unleash truthful, emotional performances; let go of self-consciousness; expand acting range; build self-awareness; develop the ability to act moment to moment.



Meisner

Improvisation: Improvisation simulates a scene-like situation. It is a key stage in the Meisner Technique;





teaching how to defeat self-consciousness when alone on stage, how to prepare before your entrance, and how to work with the partner in the moment ; enhancing and developing an actor's emotional and intellectual capacity to create / improvise instinctively.

Improvisation will teach how to work with your partner in order to live truthfully through imaginative scenarios and it will also introduce you to the method of emotional preparation. This will further develop an actor's emotional range and ability to "live truthfully under imaginative circumstances" which is the benchmark for any Meisner - trained actor.

Relationships: This teaches how to add complexities and layers to the improvisation. The Actor will learn the nuances and subtleties available to him/her that moment with his/her partner, and how to set up an improvisation himself. By creating imaginative relationships with his/her partner and finding out how to truthfully get what he wants, he/she will discover the power of using relationships in his/her work. This will expand his/her emotional range further and develop his/her acting skills with more flexibility.

Text Analysis: An actor will also learn how to convert text, seemingly complex and full of options, into readings and performances that are strong, emotionally true and dynamic. The actor will also learn how to prepare himself emotionally for a scene using his imagination.

Character: After text-analysis, the actor will apply improvisation skills to find hidden depth to the character's monologue and his/her dialogues which will enable him/her to play them truthfully and deeply. Thus, he/she will learn how to add 'character' to his/her work. By working on the character, he/she will learn how to apply a sense of truth in his/her performance to different genres and will learn how to add characteristics, such as drunk, physically handicapped, accents whilst still remaining connected to the actor's performance.

Scene Work: Scene work enables the combination of all the skills taught through different ways. The Actor will learn how to play a scene with his partner, rich in emotional colour and full of instinctive choices. He/she will concentrate on a scene, applying text analysis, running improvisations with partner and applying character and emotional preparation.



Lee Strasberg

Lee Strasberg: (Born in Israel, Strasberg; 17th November, 1901- 17th February, 1982,) was an American actor, director, and acting teacher. He is considered as the "Father of method acting in America". He trained several generations of theatre and cinema's most illustrious talents.

He gained reputation with the Theatre Guild of New York and helped form the Group Theatre in New York in 1931. There he created a technique which was known as "the method" or "method acting". His teaching style owed much to the Russian Director, Stanislavsky, whose book 'An Actor Prepares' dealt with the psychology of interpretation in acting.



Teaching methods and philosophy: In describing his teaching philosophy, Strasberg wrote *"The two areas of discovery that were of primary importance in my work at the actor's studio and in my private classes were improvisation and effective memory. By using these techniques, the actor can express the appropriate emotions demanded of the character"*. Strasberg expected great discipline as well as great depth of psychological insight from actors.

In life, the stimuli to which we respond are always real. The actor must constantly respond to stimuli that are imaginary, and yet this must happen not only just as it happens in life, but actually more fully and more expressively. Although the actor can do things in life quite easily, when he/she has to do the same thing on stage under fictitious conditions, he/she has difficulty because he is not equipped as a human being merely to act at imitating life. He/she must somehow be able to convince himself/herself of the right aspect of what he is doing in order to do things fully on stage.

Strasberg said that an actor, when preparing for a role, should delve not only into the character's life in the play, but also, more importantly, into the character's life before the curtain rises. In rehearsal, the character's prehistory, perhaps going back to childhood, is discussed and even acted out. The play becomes the climax of the character's existence.

In 1947, Elia Kazan, Robert Lewis and Cheryl Crawford, who are also members of the Group Theatre, started the Dark Actors Studio as a non-profit workshop for professional and aspiring actors to concentrate on their craft away from the pressures of the commercial theatre. Strasberg assumed leadership of the Studio in 1951 as its artistic director. As a teacher and acting theorist, he revolutionized the American actor.

Stella Adler: (Born on February 10, 1901- December 21, 1992) was an American actor and an acclaimed acting teacher, who founded the Stella Adler Studio of Acting in New York City (1949) and the Stella Adler Academy of Acting in Los Angeles (1985).

The theatre - acting, creating, interpreting - means total involvement, the totality of heart, mind and spirit ... the total development of a human being into the most he can be and in as many directions as he can possibly take.

-Stella Adler



Stella Adler

She began her acting career at the age of four in the play 'Broken Hearts' at the Grand Street Theatre on the Lower East Side, as a part of her parents' Independent Yiddish Art Company. She grew up acting alongside her parents, often playing roles of boys and girls. Her work schedule allowed little time for schooling, but when possible, she studied at public schools and New York University. She made her London debut, at the age of 18, as Naomi in the play Elisa BenAvia with her father's company, in which she appeared for a year before returning to New York. According to Adler, *"The ultimate aim of the training is to create an actor who can be responsible for his artistic development and achievement."*





She made her English language debut on Broadway in 1922, as the Butterfly in the play 'The World We Live In' and also spent a season in the vaudeville circuit. In 1922-1923, the renowned Russian actor-director Konstantin Stanislavsky made his only US tour with his Moscow Art Theatre. Adler and many others saw these performances; this had a powerful and lasting impact on her career, as well as the 20th century American Theatre. Adler joined the American Laboratory Theatre in 1925; there, she was introduced to Stanislavsky's theories.



Scene from 'Awake and Sing'



Scene from 'Love on Toast'



Scene from 'On the Waterfront'

In 1934, Adler went to Paris with Harold Clurman and studied intensively with Stanislavsky for five weeks. During this period, she learnt that Stanislavsky had revised his theories, emphasizing that the actor should create by imagination rather than memory. Upon her return, she broke away from Strasberg on the fundamental aspects of Method Acting.

Stella Adler Studio was established in 1941. She also taught at the new school, and the Yale School of Drama, for many years. Adler led the undergraduate drama department at New York University, and became one of America's leading acting teachers. Stella Adler was much more than a teacher. Through her work, she imparted the most valuable kind of information – how to discover the nature of the actor's emotional mechanics and therefore those of others. In her words, "My ability to bring out the student's talent is somewhere deep inside me, and I must do whatever I need to pull it out."

Stanislavsky and Adler

Adler was the only American actor to study with Konstantin Stanislavsky. They both believed that the actor did not have what is required to play a variety of roles already instilled inside them and that extensive research was needed to understand the experiences of characters that have different values, originating from different

*When you play a good man,
Try to find out where he is bad,
And when you play a villain
Try to find where he is good.*

-Stanislavski, 1889





cultures. For instance, if a character talks about horse riding, one needs to know something about horse riding as an actor, otherwise one will be faking. More importantly one must study the values of different people to understand what situations would have meant to people, that in the actors' own culture might mean nothing.

Adler's technique, based on a balanced and pragmatic combination of imagination as well as memory, is hugely credited with introducing the subtle and insightful details and a deep physical embodiment of a character.

Summary

- ➔ Konstantin Stanislavsky, living in Russia, experienced artistic traditions from both Europe and Asia. (Original name Konstantin Sergeevich Alekseev), changed his name for stage performances because of social embarrassment and began to act without his family's knowledge under the stage name 'Stanislavsky'.
- ➔ Stanislavsky's 'System' is systematic approach to train actors. Areas of study include concentration, voice, physical skills, emotional memory, observation and dramatic analysis. Stanislavsky's system or method of acting or realism is the most popular theory of acting in 20th century.
- ➔ Bertolt Brecht grew to maturity as a playwright in the frenetic years of the twenties and early thirties, with such plays as 'Man equals man' 'The Three penny Opera' 'Mahagonny' and 'The Mother'.
- ➔ The alienation technique effect (A-Effect) aims of this technique, known as the alienation effect, was to make the spectator adopt an attitude of inquiry and criticism in his approach to the incident.
- ➔ The Epic theatre is a modern phenomenon, a break-through that took place in twentieth century German theatre. 'Epic' is originally an Aristotelian term for a form of narrative that is not tied to time. Epic theatre is very close to the movement known as Neue Sachlichkeit (new matter of fact).
- ➔ The main objectives of the epic theatre productions are to :
 - portray society as alterable
 - portray human nature as alterable
 - portray human nature as dependent upon the class of which it belongs
 - portray conflicts as social conflicts
 - portray characters as genuine contradictions
 - make the dialectical method of looking at things pleasurable
 - establish unity between realism and poetry.
 - Improvisation simulates a scene-like situation. It is a key stage in the Meisner Technique ; teaching you how to defeat self-consciousness when alone on stage ,





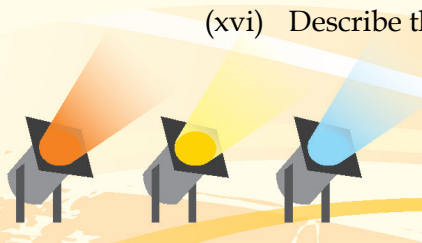
how to prepare before your entrance, and how to work with your partner in the moment; enhancing and developing your emotional and intellectual capacity to create / improvise instinctively.

- Lee Strasberg was an American actor, director, and acting teacher. He is considered the “Father of method acting in America”. He trained several generations of theatre and cinema’s most illustrious talents.
- Stella Adler was an American actress and an acclaimed acting teacher, who founded the Stella Adler Studio of Acting in New York City (1949) and the Stella Adler Academy of acting in Los Angeles (1985).

Comprehension Questions:

Q.1. Answer the following in about 15 words:

- Who started the First studio and for what purpose?
- Who founded the society of Art and Literature? Why was it started?
- What was the original name of Stanislavsky? Why did he change his name?
- Why did Stanislavsky resign from the Moscow Art Theatre?
- Why could not the Moscow Art Theatre survive in the post-revolutionary Moscow?
- Why did Stanislavsky turn to writing from acting? What were his published works?
- Why is it important to learn the art & forgetting the end results of a character’s behavior?
- What is a sub-text?
- Define what ‘Babe’ is?
- What kind of an attitude did Brecht want his spectators to develop for a better response to theatre?
- How would you define ‘pedagogies’?
- What did Lee Strasberg expect from his actors?
- When did Stella Adler begin her acting career and in which play?
- Who is referred to as the master of social theatre?
- Explain the term ‘Sense Memory’.
- Describe the way to creating an 'inner character'.





(xvii) Modify Stanislavsky's 'System of Justification'.

(xviii) Compare Brecht and Stanislavsky as dramatists.

Q.2. Answer the following in about 50 words:

- (i) 'Theatre-making' is a serious endeavour, requiring dedication, discipline. Do you agree? Give reasons.
- (ii) Why is Stanislavsky considered as one of the greatest modern theatre practitioners?
- (iii) What was the impact of the civil war on people? And what was the tragedy that struck Stanislavsky during this period?
- (iv) What did Stanislavsky and the Moscow Art Theatre do for financial survival in post - revolutionary Moscow? Why
- (v) What was Stanislavsky's method acting concept in relation to realism.
- (vi) Comment on Stanislavsky's "system" What were the areas of study in his "study".
- (vii) How did Stanislavsky's system train the actors to "experience the past" during a performance? How did the actors abusing this technique suffer?
- (viii) How can the actor create the 'inner character'?
- (ix) State the aim of "The alienation technique effect (A - Effect)".
- (x) Discuss "three aids" which helps to alienate the actions and remarks of the character.
- (xi) Give the purpose of epic theatre and its function.
- (xii) Construct the benefits of improvisation.
- (xiii) How will an actor add character to his/her performance?

Q.3. Answer the following in about 75 words:

- (i) Record the theatre philosophy of Lee Strasberg.
- (ii) Write about the career of 'Stella Adler'.
- (iii) Discuss the similarities between the methods of Stella Adler and Stanislavsky.
- (iv) Estimate the importance of "The Meinsner Technique", as an approach to acting.
- (v) Investigate the main objectives of the Epic Theatre productions.
- (vi) Analyze the system of 'Justification by' Stanislavsky.
- (vii) Assess 'internal' and 'external' characterization.





Q.4. Answer the following in about 150 words:

- (i) What was Konstantin Stanislavsky's contribution to theatre?
- (ii) The Alienation technique effect by Brecht aims to develop an attitude of enquiry and criticism in spectators. Elaborate
- (iii) Explain what is meant by Meisner technique.
- (iv) Define epic theatre. What are the main objectives of the epic theatre production.
- (v) Lee Strasberg is considered as the "Father of method acting in America". Why do you think this is justify.
- (vi) Write a short note on Stella Adler contribution to theatre.
- (vii) Sketch the background of Bertolt Brecht.
- (viii) Estimate the use of "Three aids", a composite process, which leads to alienation of action and remarks of the characters.
- (ix) "As a teacher and acting theorist, Strasberg revolutionized American actor". Justify.
- (x) Critically assess the observation: "The ultimate aim of the training is to create an actor who can be responsible for his artistic development and achievement.

Q.5. Answer the following in about 150 words:

- (i) Describe the different philosophies of Stanislavsky.
- (ii) Demonstrate the innovative methods used by Brecht to turn the existing proscenium stage into a non – realistic space.
- (iii) Compare and contrast the changes of emphasis between the Dramatic and the Epic theatre.
- (iv) What is Stanislavsky's system of acting based on? What are the important parts of this system?
- (v) What does Stanislavsky advise actors to do regarding characterization in his autobiography 'My Life for Art'?
- (vi) "The Stanislavsky's system or 'method of acting' or realism, is the most popular theory of acting or realism is the most popular theory of acting in the 20th century". Do you agree? Give reasons.
- (vii) How does the use of the third person and the past tense help the actor?
- (viii) According to Brecht 'Every art contributes to the greatest of all arts, the art of Living'. Do you agree with this statement? Justify





- (ix) What were the main objectives of the productions of the realistic theatre according to Brecht?

Q.6. Answer the following in about 250 words:

- (i) What were the changes of emphasis between the dramatic and the epic theatre? Mention at least fifteen differences.
- (ii) What role does 'Improvisation' play in the Meisner Technique?
- (iii) What are the essential factors of the Meisner Technique in the development acting skills.

Activity 1:

- a) Explain your process of 'actor training' with the help of different styles.
- b) Explain, in detail, the Brechtian Theory.
- c) Explain the similarities and differences between Stanislavsky's system and Brechtian Theory.

Activity 2: Work on Expression

- a) Settle down in a chair and think about any one situation, for example unsuccessful in business, or studies. Think properly and let the expressions come from within you.
- b) Take a partner with you and sit in front of each other, both of you are friends but different thoughts in your mind, play it, find what happens and who speaks first.
- c) Decide only one word in your mind, and find out how it came out from your expressions if someone is with you on stage. (one word like 'hate' or 'fear' or anyone which gives you many more expressions.)

Activity 3: Acting Improvisations

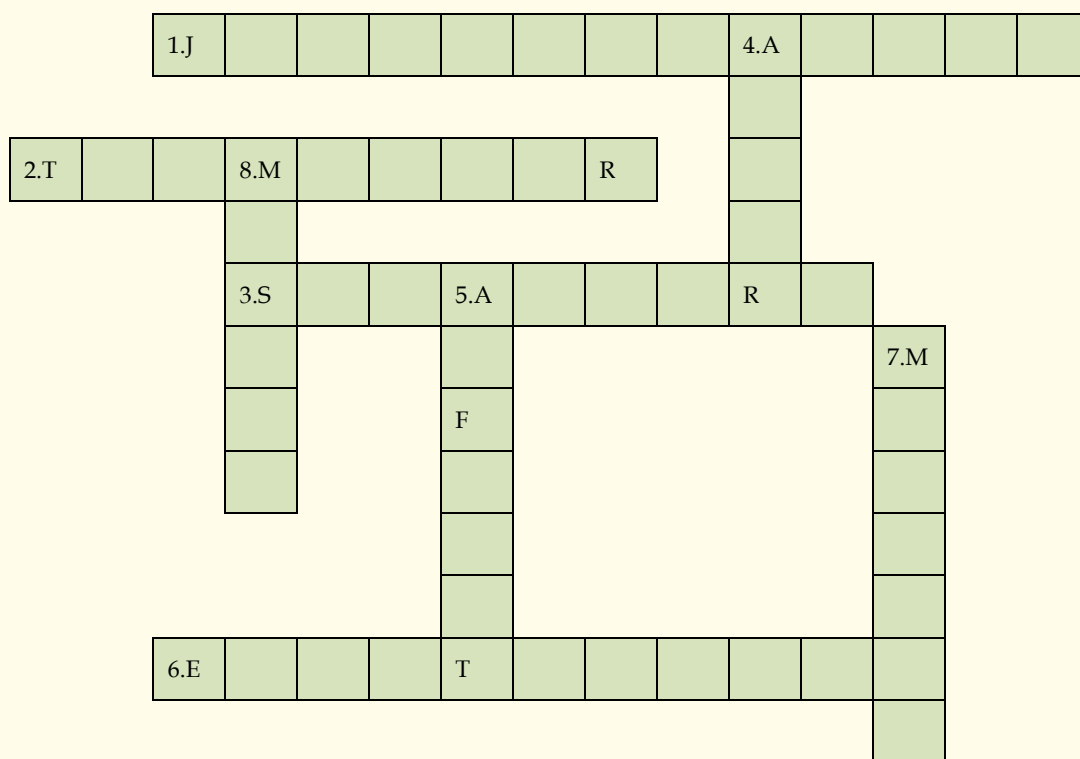
- a) Take a scene from a Brechtian play like 'Three penny opera' Read it and improvise with the help of Alienation Effect.
- b) Discuss one current incident and improvise it in two ways, by two different groups, one by using Stanislavsky System and another by Brechtian Theory. Discuss which improvisation is proper and find out why.





Crossword Puzzle - 4

Solve the crossword with the given clues:



Across

1. Stanislavsky built his system of _____ around one word 'if'
2. written by **Bertolt Brecht**
3. Lee _____ was an American actor, director, and acting teacher
6. It is very close to the movement known as Neue Sachlichkeit (new matter of fact).

Down

4. Last name of the American actor whose English language debut on Broadway in 1922, as the Butterfly in the play 'The World We Live In'
5. The aim of this technique was to make the spectator adopt an attitude of inquiry and criticism in his/her approach to the incident.
7. This technique is one of the most popular approaches to acting. Learn how to unleash truthful, emotional performances etc
8. The place where Stanislavsky was born

