



# Drama

# Year 9

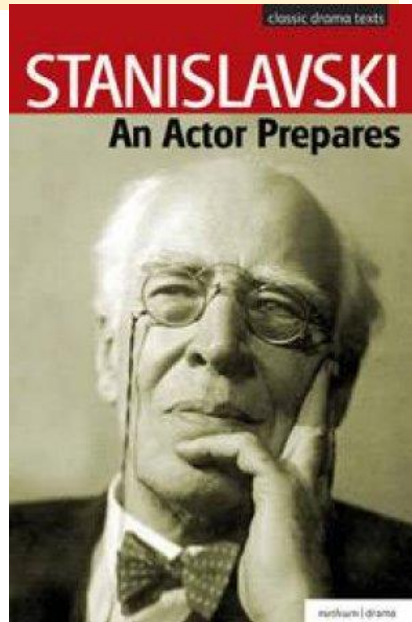
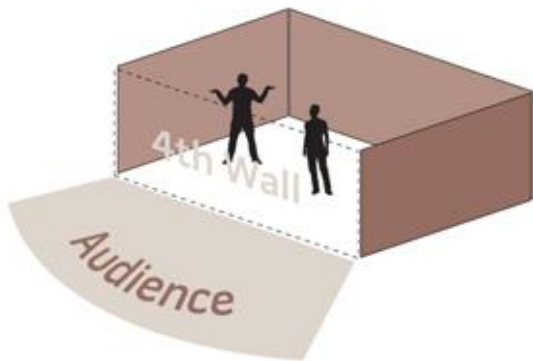
# Naturalism & Stanislavski



Russian practitioner, Konstantin Stanislavski's ideas are very influential. He believed in naturalistic performances that were as realistic as possible, and invented techniques that actors can use to prepare for this in his 'system' of acting.

## KEY KNOWLEDGE

- Elements** you expect to be present in a naturalistic performance:
- The Fourth Wall** – The performers present the action realistically without engaging with the audience (the audience are like flies on the wall looking in on the action).
  - Everyday conversations and style of speaking** – prose would be spoken, rather than poetry or heightened emotional vocabulary.
  - A carefully rehearsed acting style that creates or confirms the impression of reality** – audiences 'suspend their disbelief'.
  - Real settings** – set in realistic contexts where the set, sound and costume design reflect the given time-period being presented.



## KEY VOCABULARY

Theatre Practitioner	Someone who creates theatrical performance and/or writes theatrical ideas and teachings.
<b>The system</b>	Refers to the methods used by Stanislavski to foster a good performance in his actors. These are detailed below:
Subtext	The actual meaning and motivation behind the lines that are spoken and the actions taken.
Objective	The reason for your character's actions; what they are trying to achieve in a given scene.
Super-objective	An over-reaching objective, most often linked to the overall outcome in the play.
Given Circumstances	The information about the character that you start off with from the play text.
Emotion Memory	When the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing.
The Magic If	When actors put themselves into the character's situation by asking themselves 'if' questions – 'what would I do if I was in that situation?'.
Circles of attention	Stanislavski believed that an actor needed a sense of isolation in order to produce a characterisation and avoid unnecessary tension. They needed to concentrate on themselves. This is the <b>first circle of attention</b> . Beyond this, the actor might, in the 'second circle', be aware of the character he is addressing and in the 'third circle', the rest of the production.