Stanislavsky

<table>
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<th>Constantin Stanislavski was a Russian stage actor and director who developed the <strong>naturalistic performance</strong> technique.</th>
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<td>His technique included;</td>
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<td><strong>Magic if</strong></td>
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<td>- Stanislavski said that the character should answer the question, 'What would I do if I was in this situation?' This technique means that the actor puts themselves into the character’s situation. This then stimulates the motivation to enable the actor to play the role.</td>
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<td><strong>Given Circumstance</strong></td>
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<td>- The term given circumstances is applied to the total set of environmental and situational conditions which influence the actions that a character in a drama undertakes</td>
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<td><strong>Emotional memory</strong></td>
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<td>- Emotional memory is when the actor finds a real past experience where they felt a similar emotion to that demanded by the role they are playing. They then ‘borrow’ those feelings to bring the role to life.</td>
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<td><strong>Improvisation</strong></td>
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<td>- Improvisation is a crucial part of the rehearsal process and Stanislavski wanted the actor to reach far into themselves in creating the role. If all the actors in a production took their emotions into the inner circle of attention, it’s easy to see that a production could lose <strong>cohesion</strong>. It’s the director’s job to keep that cohesion, at the same time as drawing out as much truth in performance as possible from each performer.</td>
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Bertolt Brecht, was a German poet, playwright, and theatrical reformer whose **epic theatre** departed from the conventions of theatrical illusion and developed the drama as a social and ideological forum.

His technique included:

- **The V effect**
  - A theatrical **device** is a method or technique used onstage which has an aim or purpose. The aim when using the ‘v’ effect is to ensure that the audience are constantly reminded that they’re watching a piece of theatre.

- **Breaking the fourth wall**
  - Speaking directly to the audience breaks the fourth wall and destroys any illusion of reality.

- **Placards**
  - A **placard** is a sign or additional piece of written information presented onstage. Using placards might be as simple as holding up a card or banner. Multimedia or a PowerPoint slideshow can also be used for this effect. What’s important is that the information doesn’t just comment upon the action but deepens our understanding of it.

- **Narration**
  - Narration is used to remind the audience that what they’re watching is a presentation of a story. Sometimes the narrator will tell us what happens in the story before it has happened. This is a good way of making sure that we don’t become emotionally involved in the action to come as we already know the outcome.

- **Coming out of role**
  - Commenting upon a character as an actor is a clear way of reminding the audience of theatricality. For example, midway through a heightened scene the action might break for the actor to comment upon their character in the third person, ‘Darius felt his anger rise. He wasn’t being listened to and wanted revenge’, before returning to the scene.

- **Gestus**
- Gestus is a clear character gesture or movement used by the actor that captures a moment or attitude rather than delving into emotion. So every gesture was important. Brecht and his actors studied photographs of the plays in rehearsal to ensure each moment worked effectively. Could the audience tell by the actor’s gestures alone what was happening in the scene? Brecht didn’t want the actors to be the character onstage, only to show them as a type of person. For example, the boss who is corrupt and smoking a fat cigar as his workers starve is representative of every boss who profits through the exploitation of others. For this reason Brecht will often refer to his characters by archetypal names, such as ‘The Soldier’ or ‘The Girl’.

- Multi-roling

- Multi-roling is when an actor plays more than one character onstage. The differences in character are marked by changing voice, movement, gesture and body language but the audience can clearly see that the same actor has taken on more than one role. This means the audience are more aware of the fact that they are watching a presentation of events. Cross-sex casting is also possible in Epic theatre as we don’t need to suspend our disbelief.

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<td>At its simplest, you could define Physical theatre as a form of theatre that puts emphasis on movement rather than dialogue. But remember there are a huge number of variations as the genre covers a broad range of work. But essentially Physical theatre is anything that puts the human body at the centre of the storytelling process. As a result it’s often abstract in style, using movement in a stylised and representational way. With the expression of ideas choreographed through movement, such performers use very little or no dialogue at all. DV8 are arguably among the main practitioners of Physical theatre as a ‘full’ art form. They focus on looking at the dramatic potential that can be unlocked from movement. Their work is often described as existing at a crossroads where dance, sound and drama meet. DV8 are</td>
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DV8 Physical Theatre's work is about taking risks, aesthetically and physically, about breaking down the barriers between dance and theatre and, above all, communicating ideas and feelings clearly and unpretentiously.

DV8 is motivated by artistic inspiration and creative need. These, rather than financial, organisational and touring demands, dictate the creation of new works. The company has fought successfully for funding to cover lengthy research and development periods in order to maintain rigorous artistic integrity and quality in each new project. The focus of the creative approach is on reinvesting dance with meaning, particularly where this has been lost through formalised techniques.

DV8's work inherently questions the traditional aesthetics and forms which pervade both modern and

Frantic Assembly creates thrilling, energetic and unforgettable theatre. The company attracts new and young audiences with work that reflects contemporary culture. Frantic Assembly's unique physical style combines movement, design, music and text.

Frantic Assembly is led by Artistic Director Scott Graham. Scott formed the company with Steven Hoggett and Vicki Middleton in 1994, and continues to collaborate with many of today's most inspiring artists. Having toured extensively throughout the UK, Frantic Assembly has built an enviable reputation as one of the most exciting companies in the country. The company has also performed, created and collaborated in 30 different countries across the world.
classical dance, and attempts to push beyond the values they reflect to enable discussion of wider and more complex issues.

The company's reputation relies on pushing its own boundaries and on the constant re-examination of the roles and relationships of men and women in our society. Its policy insists on the importance of challenging our preconceptions of what dance can, and should, address.
1. If you were a director, how would you direct a piece of drama in the style of Stanislavsky? Remember to focus on the characterisation of the piece.

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2. If you were a director, how would you direct a piece of drama in the style of Brecht? Remember to focus on the characterisation of the piece.