



Acting the Truth: The Acting Principles of Constantin Stanislavski and Exercises: A Handbook for Actors, Directors, and Instructors of Theatre

Albert Pia

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Part one defines the actor's inner life as he builds a character, living the role as if the given circumstance is happening to him. The exercises, games, and improvisations employ Stanislavski acting principles, allowing the actor to gain comfort and confidence in playing any role. Part two is devoted to physical aspects of acting a role, including movement, speech, costuming the character, script dissection, and tempo/rhythm, to enhance natural behavior. Many exercises will aid actors to employ all acting principles. Parts three and four contain theatre exercises suitable for acting students of all ages. The selected activities used by Stanislavski in his renowned Moscow Art Theatre are most appealing for advanced performing artists. Part five is a teaching syllabus to guide instructors in any school or college theatre program. Adjustments of the assignments are defined so as to guide teachers to employ the contents for any two, three or four year program. Part six illustrates dissected working play scripts. The director or actor will gain exciting new levels of creative artistry by employing this valued Stanislavski system. Contrasting tempo/rhythm and life energy of each beat was essential, for he believed the play script was similar to a masterful symphonic score with varied energy, color and dimension as it builds to the climax and conclusion.

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