

## Experiencing Stanislavsky Today – Website Worksheet

### Rehearsal Steps for Active Analysis through Physical Actions

The following is the recommended step-by-step approach adapted from both Stanislavsky's and Sonia Moore's rehearsal process. It is given to students at the Bennett TheatreLab & Conservatory as a guide for rehearsing both scenes and plays.

1. Read the Play as a group
2. Discuss the play's *Proposed Supertask*, and that of each character
3. Create a group *Tableau* that expresses the plays *supertask* of the play
4. Note: The director may choose to create *tableaux* for all the *Main Events* of the play
5. Give each *tableau* a title as in a newspaper headline (Make it active)
6. Identify the *Event* without which there would be no play
7. Name the events in the play
8. Determine each *Unit* and *Episode* and give it a name
9. Explore each character's *Main and Counter Action for each episode and scene*
10. Discuss *Relationships* based on the *Active Facts* of the play
11. Each actor writes a detailed *Autobiography* as the character after studying and writing down the *active facts* of the play
12. The actors begin using their imagination by searching *Imaginary and Personal Images*. (Intermediate students in the second year may begin to use on *Analogous Emotional Experiences*)
13. Create character *Etudes* and *Second-Plan Improvisations* that explore the relationships between each of the characters. Discuss what you discover with the group
14. Create *etudes and second plan improvisations* that explore what happens between scenes and acts and what characters are doing while off-stage
15. Name the *Non-Verbal and Verbal Actions* of each scene and act them out in your own words by paraphrasing
16. Ask: Who wins? Who loses?

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17. Ask: What is the *Problem* between the characters?
18. Ask: Where are there *Reversals* of action?
19. Ask: Who has the *Main Action* and who has the *Counter Action*?
20. Share the naming of actions with your partners
21. *Tell the Story and tell the Novel* of the scene and play  
Note: *Telling the Story* is done by each actor in turn telling the play from their character's viewpoint.
  - *Telling the novel* is done by the actors being on their feet and saying their thoughts (inner-dialogue), *actions* and *reactions* to one another. They may also state their *emotional reaction* and *subtext*. The actors go through the scene at least twice in this manner.
22. The actors discuss what they have discovered and what they have failed to accomplish with one another and the director
23. The scene is repeated, alternating in one's own words and with the text until the *subtext* is clear
24. To test if the scenes are clearly understood the director may ask the actors to run the scene speaking gibberish or in silence
25. The actors must review their inner work at home and on their own. They must make sure they are seeing *images* and have a concrete *inner-dialogue* at each and every moment of the play. They do not have to reveal their personal images and experiences to cast or director unless it would be helpful
26. The director periodically leads discussions concerning the social and political themes in the play
27. Actors are encouraged to find their character's *Themes*, (love, hope, greed, etc.,) and then to discover and express their *Personal Theme* that is analogous to the character's *theme*
28. All must strive to keep the working atmosphere safe and free from gossip
29. Once the group has gone through the entire play in this manner, then scenes which have been improvised are ready to be rehearsed and drilled, moment-by-moment in order to hone in on the final actions and blocking
30. Vocal patterns and key words and phrases are determined for the audiences' clear understanding of the play's ideas

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31. Each scene is rehearsed for *physical and emotional states of being, atmosphere, moods* as well as correct changes in *Tempo and Rhythm*.
32. Additional creative Devices may be employed by the director such as: *sining and dancing the text, going through the play in silence...etc...*
33. As each scene is brought to a final artistic shape entire acts may be run-through for continuity and flow.

(*Note:* Periodic discussions with the company on what they feel they are achieving with their characters is essential and questions like the following may be asked:

- Is the play clearly projecting the author's intent? The Supertask as determined and explored by each actor for his/her character? What adjustments are needed?
- Have the actors chosen typical behavior and gesture for their characters. Are they believable?
- Are the actors living the life of the human soul on stage or merely representing it?