

STANISLAVSKI AND THE MORAL DILEMMA

Many theatre people know of Constantin Stanislavski and his famous system (Americans may know parts of it better as “The Method”) but most don’t know his views on moral courage that went along with his theatrical devices that helped build an alive human being on stage.

Stanislavski’s System included mechanisms that reflected life: the method of physical actions, inner monologue, images and more. He felt when bringing these to the fore, a new character was created through the actor’s concentration, magic ‘if’ and adaptation.

Few have included his ideas on the moral fiber that an actor needed to maintain his honesty and kept him from becoming what Stanislavski called “a dilettante” in his craft.

Act 1 Presentations believes that if an actor can create a new person on stage (actions, thoughts and images) for each new character he builds, then why (if he’s aware of his own behavior) can’t he become the person he/she wants to become by changing his/her own thoughts and behavior?

With awareness, the actor now becomes an active part of life itself and hopefully the activism necessary to make changes the world needs.

Some say an actor should remain just an actor. Yet if you are to build a character based on the human laws of nature, as Stanislavski deduced, then you need to look at the other part of his system: to act in a way, every day, to make the world a better place.

Will you take that risk?