

Types of Acting Techniques

Sadoqat Abbosxon kizi Sharipova

Fergana regional branch of Uzbekistan State Institute of Arts and Culture

ABSTRACT

The work of an actor is often ambiguous and intangible which is why, over the years, actors and directors have developed various techniques for approaching roles. These acting techniques provide two functions: They make it easier to articulate the mechanics of acting, while simultaneously offering a toolbox of tricks actors can use to tackle a given role. In this article, we discuss the most common types of acting techniques and how they can help further your career as an actor.

ARTICLE INFO

Article history:

Received 05 September 2024

Received in revised form

27 October 2024

Accepted 12 November 2024

Keywords: classical acting, stanislavski's system, Chekhov acting technique, method acting, meisner technique, emotional preparation, repetition, improvisation

Hosting by Inovatus Publishing Co. All rights reserved. © 2024

INTRODUCTION

Of course, approaches to acting vary across cultures, and even countries - the American acting tradition is often known for being more psychologically based than its older European cousins. The most famous acting techniques in the U.S. are the ones developed by gurus whose strong personalities not only earned them industry prestige, but captured the imaginations of a curious public, as well.

Classical acting

Based on Shakespearean acting techniques, the classical acting method became formalized and popularized by Konstantin Stanislavski and Michel Saint-Denis in the late 1800's. It is a broad approach that requires actors to carefully analyze the script to explore the character in depth, finding personal connections to the character and using those connections to give an engaging performance. Classical acting was originally developed before the advent of film, meaning it emphasizes overly dramatic gestures, exaggerated actions, and slower, drawn-out speech so everyone in the theater could hear and see. It typically sticks to the words and actions exactly as they are written in the script, meaning little to no ad-libbing or improvisation is taught.

Many modern day acting coaches consider classical acting to be a bit "over the top," which is why it is almost never taught for screen acting. It is used primarily as an introductory training method to help new actors discover themselves, their movement, and their bodies as they learn the basics of acting for stage.

Stanislavski's system

The invention of film played a huge role in Stanislavski's training techniques. When he saw the way

his classically trained actors looked on screen, he realized their performances looked too big and over the top. He therefore changed his approach and developed what is now referred to as Stanislavski's system.

K.S.Stanislavsky, one of the founders of the School of Dramatic Theater Art, devoted his whole life to creating a single system school for educating theater actors and bringing them to adulthood. The school of this system is the main direction in the education of an actor and will remain so.¹

Stanislavski's system teaches actors how to use a mixture of both Classical and improvisational techniques to better access their subconscious mind and give more natural performances in theater and film. The system requires actors to ask themselves the following seven questions whenever preparing for a role:

Who am I?

Where am I?

When is it?

What do I want?

Why do I want it?

How will I get it?

What do I need to overcome?

Stanislavski knew that over time, new mediums would continue to develop, meaning new techniques and methods would become necessary. He knew there could be no "one size fits all" approach and said, "Create your own method. Do not depend slavishly on mine. Make up something that will work for you! But keep breaking traditions, I beg you."

Chekhov acting technique

Michael Chekhov was a student of Stanislavski (and nephew of famous playwright Anton Chekhov). He added his own knowledge and ideas to Stanislavski's System, creating the Chekhov method which became extremely popular in the 1950's.

The Chekhov Method is considered to be a "psycho-physical" approach, where one is to integrate the internal impulses and feelings with external gestures and movements. The actor needs to physically "show" the character's internal state by using external gestures and expressions. These external movements are then to be subtly concealed so they are not seen as "too big" or melodramatic.

Method Acting

Method Acting is one of the most well-known film acting techniques, perhaps because it is so controversial. It was developed by Lee Strasberg and had influences from Stanislavski, Robert Lewis, Stella Adler, and Sanford Meisner. Method Acting allows an actor to truly bring a character to life by using personal memories to bring up raw emotions. Some Method Actors even live as their character for a few weeks before the performance and do not get out of character until the production is entirely complete classical acting.

One drawback of Method Acting however is that some performers who use it can be difficult to direct and work with on set, which can be detrimental to their careers (especially if they are a new actor). Because Method Acting is so realistic, it is the best suited for the screen, where a tiny movement like the raising of an eyebrow can be magnified enough for everyone to see. Some famous English actors who used Method Acting include Daniel Day-Lewis, Robert De Niro, Anne Bancroft, and Angeline Jolie.

Meisner Technique

Meisner Technique is a form of training that encourages actors to respond to stimuli using their own natural instincts. Rather than going deep into sense memory and making choices ahead of time for every moment (or "beat") in a scene, Meisner actors are simply meant to respond to external cues in a natural way without thinking too much. Sanford Meisner developed this technique to help actors get out of their

¹ "Stages of formation of acting skills" Tursunov Eldor Sheraliyevhich. Tashkent. Monograph. 2022 p.44

own heads and stop overthinking their performances. The technique was considered groundbreaking because of how easy it was and how little effort was required to “act.”

There are three main principles to Meisner Technique:

Emotional Preparation - as with all styles of acting, there is prep work to do, which involves research and decision making. Creating a backstory and making specific choices about the character before the scene begins allows your performance to be more truthful to the character. The one caveat is that these decisions can only be made up until the point where the scene begins. From there on out, everything that takes place must happen on the spot - Meisner Technique is meant to be entirely reactive (meaning your performance will likely change slightly from take to take).

Repetition - Meisner employed repetition in the form of word games, where each actor would say the same line over and over, but with a different emotional tone, in response to however the actor across from them said it. The first actor would say, “You are wearing a hat,” and then the second actor would respond, “I am wearing a hat.” This would repeat over and over again, with subtle changes in tone and inflection each time.

Improvisation - Since so much of Meisner Technique is based on reaction and instinct, almost all actors’ performances are based in improve (except for the actual words and the choices they make before the scene starts). Meisner Technique is perfect for film and screen actors.

In conclusion, all acting styles in drama have the same goal at the end of the day: To tell a story that keeps audiences engaged, entertained, and interested. Great acting requires memorization, understanding the context of the scene, knowing your marks, taking direction, and performing in such a way that the audience loses themselves within the story and does not focus any attention on your acting.

References:

1. “Dramatic theater and film acting skills”. Munavvara Abdullayeva. “Wing of Thought” publishing house. Tashkent-2014.
2. “Public event and holiday directing and acting skills”. F.E. Ahmedov. Tashkent-2007
3. “Acting skills.” J. Mahmudov - T.: Talqin, 2005
4. “History of the puppet theater.” M. Kadyrov, S. Kadyrova. - T.: Talqin, 2006.
5. “Period and Theater.” “National Encyclopedia of Uzbekistan.” State Scientific publisher. H. Ikramov - Tashkent., 2009.
6. “An actor’s work on himself” K.S. Stanislavsky - T., Generation of the New Century.2010.
7. “Acting skills.” R. Kadirov Tashkent - 2017. 154. pp. 5-6
8. “Skills of a variety actor”. F. Ahmedov., M. Yusupova Textbook. Tashkent.2017.
9. “Singing in Musical Theatre” The training of singers and actors. By Joan Melton and Angela Punch McGregor. 2007
10. “Acting in musical theatre”. A comprehensive course book. By Rocco Dal Vera ebook.Routledge-2015
11. “Monologues for Latino/ Actors”. By Smith and Kraus. 2014
12. “Acting in Musical Theatre”. By Joe Dir. 2008
13. “Musical Theatre Handbook for the Actor”. Maggie Marlin Virginia Commonwealth University. 2009
14. “English for Ecology students” by D. Ahmedova. Study manual. Andijan, 2022