

Stanislavsky's Method and The Problems Encountered in Acting Education

Oyunculuk Eğitiminde Stanislavsky Yöntemi ve Karşılaşılan Sorunlar

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ABSTRACT

It is known that universities providing education in the field of arts and culture use art schools as they deem appropriate in order to provide competent and competitive personnel to our country's cultural and artistic institutions. The education of young artists in art schools forms the basis for the training of competent experts in the field, and this is a fact proven by long-term research. For this purpose, the lecturers and instructors of art universities have developed their own teaching guidelines, which differ in each art school.

Each instructor in art schools has his/her own teaching and practice methods from the past. Although these teaching methods differ from each other in various aspects, they are all fed by the system based on the skills of the "acting school", that is, the "art school" in general, developed by K. S. Stanislavsky at the beginning of the last century.

The organic behavioral process learned in the early stages of acting training takes place in a complex environment that requires the student to demonstrate significant technical knowledge. Therefore, the training process in the acting school should focus on, on the one hand, deepening and strengthening previously acquired knowledge and on the other hand, on mastering new elements of acting technique.

We witness that the stage is covered with eye-catching decorations, especially during the exams held in the first semester of the second academic year. Or we see students wearing make-up and theater costumes. It is completely wrong for a student, who is still an amateur actor, to go on stage with such a beautiful and lively costume, make-up, and accessories, because all these visual components prevent us from truly seeing the student on stage. This kind of approach shows that we do not give "student-actors" the value they deserve. Unfortunately, when instructors cover the student-actor with costumes, make-up, and props, we cannot even see a budding actor on stage.

Keywords: Psychophysical behavior, experience, re-embodiment, interpretation

ÖZ

Kültür ve sanat alanında eğitim veren üniversitelerin, ülkemizin kültür ve sanat kurumlarına yetkin ve rekabetçi personel sağlamak için sanat okullarını uygun gördükleri şekilde kullandıkları bilinmektedir. Genç sanatçıların sanat okullarında eğitim görmesi, gelecekte alanda yetkin uzmanların yetişmesinin temelini oluşturmaktadır ve bu durum uzun süreli araştırmalarla kanıtlanmış bir olgudur. Bu amaçla, sanat üniversitelerinin öğretim elemanları ve eğitimcileri kendi öğretim kılavuzlarını geliştirmişlerdir ve bu kılavuzlar her sanat okulunda farklılaşmaktadır.

Sanat okullarındaki her eğitimcinin geçmişten gelen kendisine özgü öğretim ve uygulama yöntemleri bulunmaktadır. Bu öğretim yöntemleri çeşitli yönleriyle birbirinden ayrılsa da, hepsi geçen yüzyılın başında K. S. Stanislavsky tarafından geliştirilen "oyunculuk okulunun" yani genel olarak "sanat okulunun" becerilerine dayanan sistemden beslenmektedir.

Oyunculuk eğitiminin ilk aşamalarında öğrenilen organik davranış süreci, öğrenciden ciddi anlamda teknik bilgi ortaya koymasını gerektiren karmaşık bir ortamda gerçekleşir. Bu nedenle, oyunculuk atölyesindeki eğitim süreci, bir yandan daha önce edinilmiş bilgileri derinleştirmeye ve güçlendirmeye, diğer yandan da oyunculuk tekniğinin yeni unsurlarında ustalaşmaya odaklanmalıdır.

Özellikle ikinci akademik yılın ilk döneminde gerçekleşen sınavlarda sahnenin göz alıcı dekorlarla kaplandığına tanık oluyoruz. Ya da öğrencilerin makyaj yaptığını, tiyatro kostümleri kullandığını görüyoruz. Henüz amatör bir oyuncu olan öğrencinin bu kadar güzel ve canlı bir kostümle, makyajla ve aksesuarlarla sahneye çıkması tamamen yanlıştır çünkü tüm bu görsel bileşenler öğrenciyi gerçek anlamda sahnede görmemize engel olur. Bu tarz bir yaklaşım "öğrenci oyuncu"lara hak ettikleri değeri vermediğimizi gösterir. Eğitimcilerin öğrenci-oyuncuyu kostüm, makyaj ve dekorlarla kaplaması, ne yazık ki sahnede yetişmekte olan bir oyuncu bile göremememize sebep olur.

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Anahtar Kelimeler: Psikofiziksel davranış, deneyim, yeniden bedenleme, yorumlama

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Introduction

K. S. Stanislavsky revolutionized the art of acting and directing with the system he developed. Artists from various countries around the world wanted to benefit from his life-giving theories. With the system he created, Stanislavsky differentiated amateur theater from real theater; he removed fakeness, superficiality, imitation, and affectation from acting and tried to place meaningfulness and realism back at the center of theater and acting art.

In his book "An Actor's Work on Himself", K. S. Stanislavsky tries to theoretically reveal the actor's natural talent and how to use it. The book deals with natural-organic emotions, psychotechnical situations, mood, and the question of "what would I do in this situation?" (Stanislavsky, K.. An Actor's Work on Himself (trans., T. Khojayev) 2017, p.67). According to this "system", the actor must be able to bring his inner impulses and emotions to the position required by the role, mobilize his inner feelings, start work on his own, and demonstrate his inner talents on the stage (M. Chekhov, "World Literature" magazine, article "Actor's Technique", trans. J. Mahmoud).

The Moscow Art Theater has a very important place in K. S. Stanislavsky's artistic life. K. S. Stanislavsky, who gained his greatest experiences and skills in this theater, mentions in his book "My Artistic Life" that the history of the Moscow Art Theater (MAT) is divided into two important periods. The first of these periods is the period from its establishment to 1906. The second period is after 1906. As a result of his acting and directing studies in the first period, he began to search for the actor's working process and the nature of acting. In the following years, which we can call the second period of MAT, Stanislavsky realized that he was at a new crossroads with him parting ways with Danchenko, the suicide of Savva Mosorov, who provided the financial power of MAT, and the sudden death of Anton Chekhov. Stanislavsky says;

"Our theater, more precisely our theater art was in a dead end. Our research stopped, and it became necessary to be content with the material at hand, to re-evaluate this material, to add it to each other, and to take a look at our budget to see that we were in a state of complete bankruptcy. We needed a good start. We needed new principles and new foundations based on natural laws and knowledge. Each stone of these foundations was created after years of labor, tested, cut, and chiseled, and placed in its place in the building called the Stanislavski System, which is now in its final form. Can there be a system for the creative process? Can one speak of immutable laws of the creative process? Such laws exist in philosophy and psychology, as well as in certain parts of the system and in all creative processes. Such laws are beyond all doubt, they are fully conscious, they have been consciously tested and found to be true, and they bind everyone. Every actor has to know these laws. The actor who does not know these laws, which are the laws of nature itself, should not think that ignorance will be forgiven. These conscious laws exist in the field of creativity to stimulate a higher, other consciousness. Superconsciousness is beyond our comprehension, and we do not know when we will reach it. This type of consciousness is governed by inspiration. Without this miracle, true art cannot exist. I have tried to determine how the actor's conscious technique can help create this miracle through approaching superconsciousness through consciousness" (Soyuerden Araci; 2021, pp.20-21).

Stanislavsky has a specific training "system" that is used in the process of acting training, each element of which, when practi-

ced and strengthened separately, provides the actor with energy, power, and strength, and when all the elements are combined, they can create emotions of unique power. This "system" is the principle of the formation of the actor's ability to "experience" and "re-embody". With the principle of approaching superconsciousness through consciousness; he was able to conceptualize and apply terms related to acting such as "the role of will, emotional memory, spreading emotions and thoughts in the form of rays" in his own studio (Soyuerden Araci; 2021, p.21).

An instructor who knows this principle well constantly observes with his/her eyes and gaze while developing the student-actors' ability to "experience" and "re-embody". The training begins with body gymnastics to ensure physical freedom and simple walking exercises in accordance with the rhythm of the music. Then, taking into account the awakening and stimulation of the student-actors' imagination and the elimination of each student's potential and current deficiencies, the student-actors perform several exercises in teams and the stages of the "system" are followed.

Afterward, students continue to study the elements of acting techniques and begin to concentrate on working methods on stage. In the first year of training, students learn to act within the framework of their own philosophy of life and the conditions close to them, and in the second year, they study the behavior of the characters in the play from a logical point of view according to the author's text, that is, within the conditions created by the playwright (M. Abdullayeva Tashkent - 2011 "School of Stage Skills" p.3-4).

In the teaching of acting skills, it is very important to correctly convey the courses of the first and second years. A student who has mastered the courses of the first and second year, which are considered the basis of the art of acting, will not have difficulty staging various literary works and plays in the subsequent courses.

The organic behavioral process learned in the first lesson takes place in a complex environment that requires a high level of technique from the student. Therefore, the training process in the acting school should focus on deepening and strengthening the previously acquired knowledge on the one hand and mastering new elements of acting technique on the other.

The study of the conditions set by the author and the behavior of the characters in the work form the basis of the second academic year. At this point, the transition to the author's text is a new stage for students to master the technique of putting words into action. However, it should be noted that some instructors today define this basic training phase as a period in which major mistakes are made in acting training. We can witness the results of the mistakes made in the original projects exhibited by the students at the end of the semester. We observe that there are deficiencies in the development of acting skills in students taking the exams. We see that the students are eager to work and have the desire and will to learn the intricacies of the profession. But for some reason the result is negative. We can assume that this is a result of the instructors' efforts to gain a reputation within the university by focusing on the overall quality of the exam. Because even if the general exam leaves a very good impression on the audience, some of the students' shortcomings are not noticed in this process. However, these deficiencies of the students are factors that need to be taken into consideration, and identifying and eliminating these deficiencies is crucial in revealing and shaping the acting skills of the student. Stanislavsky emphasizes that actors should use the author's dialogues in a perspective compatible with their own movements. He says that they should proceed at

the right level, with the right tempo and rhythm, linking each scene with the other scenes, and that the climaxes and selected moments should be very clear, clean, and easily distinguished from the others. At this point, the actor has to undertake two tasks; the first is to follow the route of his/her role and carefully follow the climaxes and moments to show the fall and rise of energies. The second is to follow the trajectories of the play by focusing on "Purpose", "Here", "Today", and "Now". "Now, this moment" should underlie all these, and, "Now, this moment" must be created on the stage.

Stanislavsky's explanation of this situation is as follows;

"Let us now compare our directorial process with what is done in any ordinary theater. In these theaters, after the play is read, and on the third or tenth rehearsal they distribute the roles with the warning that everyone must memorize their part. They start reading, and they all go on stage with the texts in their hands and act. The director shows the actors the work that needs to be done and they memorize it. In the previously foreseen rehearsal, the text is collected and they say their lines in the presence of a prompter until they have memorized their roles verbatim. As soon as everything is in order - they hurry because they don't want to wear out their roles or make them controversial - they set the date for the first dress rehearsal and put up the notices. Then comes the first performance, a great success with the critics (Stanislavsky, 1984: p.225)"

However, in many acting schools, especially during the exams that take place in the first semester of the second academic year, we see the stage covered with eye-catching decorations. Or we see students wearing makeup and theater costumes. It is completely wrong for a student, who is still an amateur actor, to go on stage with such a beautiful and vibrant costume, make-up, and accessories, because all these visual components prevent us from seeing the student on stage in the real sense. This kind of approach shows that we do not give "student-actors" the value they deserve. Unfortunately, when instructors cover the student-actor with costumes, make-up, and props, we cannot even see a budding actor on stage.

Sometimes it is assumed that students have adapted to props and make-up and they are allowed to use such visual components at very early stages, from the first and second grade. However, such assumptions are not always reasonable. Heavy paints, fake and plastic make-up, clothes, and accessories, which give the actor a completely different look, can hinder the creativity of the young actor of the future and lead to a false sense of "theatricality" in the student. Of course, it is no secret that some shortcomings of the student-actor are sometimes hidden with the help of make-up and costumes. However, the main purpose of the art of theater is not to hide the shortcomings of the actor behind a mask, but to eliminate these shortcomings, to display the truth on stage, and thus to purify people spiritually. In some cases, a well-used costume and make-up can help to improve the appearance of the created image. Nevertheless, all these artificial colors harm the organicity, inspiration, and emotional dimension of the actor's creativity. Moreover, the hasty use of such additional levers in the process of displaying creative skills causes the young actor to develop a wrong attitude towards make-up, costumes, and stage decoration" (M. Abdullayeva Tashkent - 2014 "Acting Skills in Dramatic Theater and Cinema" p173-174).

Therefore, it is not appropriate to use decor, make-up, and stage costumes at this point. It is recommended to use the cubes and

stools available in the workshop as props for the student-actors. It is not necessary to use stage costumes perfectly; on the contrary, it is more appropriate to highlight the physical expression.

All this, as mentioned above, hides the student's skills and has a negative impact on the minds of future actors. This is mainly a factor related to the human body because there is a psychology of using the body in acting. For example, a student may give the message "I am an old person" to the audience by wearing a headscarf on stage, but since the costume she uses conveys this message, the student no longer feels the need to express this situation with her body and does this unconsciously. This is because her body has already adapted to the costume and make-up. Therefore, we need to see and evaluate the student-actors concretely, as they are. We need to see not students who use fake beards and mustaches to look old on stage, but students who create a character appropriate to their age and ability based on themselves.

Another important point should be emphasized here; we see that future actors, who have just completed the first half of the second grade, make full use of all the dialogues and words in literary passages in their creative work. In this kind of understanding, the emphasis is more on words and the importance of behavior and movement disappears. Therefore, students should avoid wasting time on this kind of work.

Pay attention to whether a budding actor can accurately portray the dialog given by the playwright. Is the speech of a student who is just learning how to breathe correctly fluent enough in terms of stage skills? Or can the student understand what the words used by the character s/he plays logically mean? All these questions should be able to be answered by the instructor who is teaching "acting skills". But instead of answering these questions, s/he is applauded as the instructor who arranges a "perfect" exam!

"The harmony between words, or more precisely the harmony in connecting words, is a complex art. This process is honed over years of study and practice. The foundations of this art are carefully studied in drama school. As a result of the instructor's training in speech techniques, actions are combined with words (M.Abdullayeva Tashkent - 2011 "School of Stage Skills p.4)"

Therefore, at this stage, we should be able to see in students the transition from the psychophysical process of behavior to speech, rather than the extensive use of dialogues.

To overcome these problems, lecturers and instructors of art schools have developed various training guides containing instructions that can be used directly in acting training. In these manuals there are guidelines specifically aimed at eliminating problems related to the flexibility of student-actors, that is, differences in students' performances and levels of flexibility.

One of these guidelines is about muscle training, which is primarily concerned with the actor's internal technical abilities and the student-actor's inspiration and consciousness. However, the instructor also needs to take into account the student-actor's external technical abilities when assigning muscle control exercises. Muscle control exercises should be started in the first lessons, depending on the student-actor's potential and ability. This process should continue in every lesson and then in every rehearsal until the student-actor releases muscle tension and gets used to controlling his/her muscles. During the lesson, the instructor needs to recognize exactly where the physical tension of the students is, exactly where the tension and stiffness of the body muscles occur, and help eliminate the tension of the students by controlling it.

Because getting rid of muscle tension is considered a necessity in performing arts and acting.

When it comes to the mental processes of student-actors, we once again turn to the advice of experienced trainers. "In order to direct the actor's thoughts and imagination to the right and necessary point and to fully locate the features (characteristics) of the character in his/her imagination, the work, that is, the written text, must be examined. Such an approach helps the actor to identify those aspects of the role that cannot be found intuitively or, even if found, are not fully understood" (M. Abdullayeva Tashkent - 2014 "Acting Skills in Dramatic Theater and Cinema" p.167).

The identification of the imagery forms the logic of the actor's behavior in any situation and lays the groundwork for finding the features of the external form.

"What would I do if I were in this situation?" We know very well that this "magic if" of K. S. Stanislavsky leads the actor to act in a natural, realistic, and psychophysical sense. However, we also witness students who ignore Stanislavsky's teachings and say, "I can perform well if there is music on stage". This situation, i.e. the widespread use of music in exercises, is a technique that should not be resorted to at this phase and is one of the biggest problems we have in training actors. Of course, if we could use music really well, this would be a different matter.

There are many areas of specialization for the formation of students' musical knowledge, and to date, all of these areas of specialization have been included in acting training curricula. However, we observe that some instructors of skill-oriented courses focus on teaching physical stage skills or the use of make-up and costumes instead of focusing on their own subjects. Considering that each field and subject has its own way of handling, teaching stages, and directions, it is possible to say that this is also a wrong practice. Making mistakes in any stage or practice while teaching physical stage skills can have negative consequences. Therefore, it would be appropriate for each instructor to use a method according to his/her field of expertise. Otherwise, an acting school will be no different from an amateur theater club.

When we investigate the root cause of the problems and shortcomings we have analyzed above, we receive feedback from students stating that their instructors "experiment on them". Does this really mean that the instructors are experimenting on the students? How useful is it to turn to experimental methods, ignoring the traditional art school education "system" that has proven itself in practice and is currently yielding successful results? The word "experiment" comes from Latin and means "to test, to try". But in the case of all these compulsory courses, it is absolutely unacceptable to conduct such experiments with students. Because if the experiment does not yield results, it is impossible to recover the time lost by the student as a result of the wasted experiment.

The use of various experimental methods and innovations in the educational process can be productive in some cases. However, it goes without saying that an incorrect approach can lead to negative consequences. Experimenting is good, but it is best done during students' free time. In this case, there is no need to object even if the experiment does not work or is not successful. This is because the experiment was done in the student's free time. If the experiment is successful, it will then be possible to make this process part of the curriculum. Only when it is carried out under these conditions will the experiment be relevant and timely. Some might call this kind of experimentation innovation. So what does

innovation mean in fine arts education? Innovation in art implies a new approach to the classical school of art, which has preserved its essence, and the process of cultural creation, which implies the effective use of modern technologies. Therefore, it is necessary not to destroy the essence of the art school tradition, which is widely used in the teaching of Uzbek acting art, and to approach various experimental practices with caution. As a result, it should be emphasized that approaching any change or innovation carefully is very important for young people to receive an appropriate and adequate education.

In acting education, the actor's work on himself/herself, his/her work, and his/her role are handled step by step. The most important purpose of all these stages and studies is to reveal the actor's free creativity on the stage. An example of the knowledge and skills that students acquire over a period of time is displayed on stage. Instructors of skill-oriented courses should strive to show what and how they are teaching to their students, they should not use the stage and performances to enhance their own reputation or to be applauded. If the instructor can provide correct training, this can become a great source of honor and praise. Those who want to win accolades at the university should do so by achieving various academic titles, only then will the applause be genuine and sincere. If the students of the instructors become competent experts in their fields in the future, then that person can be said to be a real educator.

Conclusion

Stanislavsky always tried to find the "real thing" in the "acting method" he created. Many of the books he wrote in Finland in 1906 have been accepted as grammar books of acting. According to him, instead of seeing the "system" as a dogma, it is necessary to understand that it has a constantly renewing and developing structure within itself. Naturally, it takes a long process to internalize and apply this unlimited resource. That is why Stanislavsky always said the following sentence to his students: "Don't be a slave to my method." In fact, Stanislavsky was also mindful of not becoming a slave to his own method therefore continued his search until the end of his life and conveyed his recent experiences by developing the 'Method of Physical Actions'.

It is necessary to emphasize the importance of using the "system" that has preserved its essence for many years in teaching the art of acting and the importance of instructors applying their own original teaching methods in this process. One of the main aims of Stanislavski's system is to bring out the involuntary creativity in the actor's nature. Encouraging involuntary creativity in student-actors is certainly not an easy task. Therefore, the instructor should not be hasty in this process.

At this point, it would be useful to recall the advice of one of our accomplished teachers, Professor Arsen Ismailov; "During the training, instructors should primarily emphasize the use of light weapons. Because the stage is a battlefield, and only by using light weapons it is possible to master the secrets of stage combat, so that in the future it will not be difficult to perform more complex techniques on stage". Or take the advice of Professor Munavvara Abdullayeva, one of Uzbekistan's most respected youth coaches, Abdullayeva comments; "In the second year, do not turn to foreign dramaturgy, choose works from your national literature and work on characters close to you in the first place. It is not good to enter the profession in a hurry". It is admitted that the students who completed their education step by step in line with these suggestions have become well-known names in the art world in light of their present achievements.

Therefore, it is possible to say that every instructor is responsible for the development of the student they train and for their student becoming a competent expert in the field. It is extremely important for students to be able to grasp the essence of the art school and to correctly apply the methods and suggestions of experienced instructors. However, it should not be forgotten that there is no single path in actor training. Instead of a method that can give universal results, the search for a technique that varies according to the individual works, and is suitable for the age we live in and its requirements should be at the forefront. In conclusion, it would be best to know the methods developed so far, to work disciplinedly with this wealth of knowledge and experience, to follow innovations, and to progress by adding new elements to acting studies every day.

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Yapılandırılmış Özet

Oyuncu role hazırlanırken öncelikle deneme ve yanılma yoluyla kendisi için en uygun olan yöntemi belirlemelidir. Oyuncu, rolüne nasıl uyum sağlayacağı konusunda açık bir fikre sahip olmalıdır. Role hazırlık aşamasında bir yöntem belirlemek oyuncunun bakış açısını ve role yaklaşımını kolaylaştıracak, uygulamada daha kararlı olmasını sağlayacaktır. Bunu elde etmenin ilk adımı metni doğru çözümlenmekle başlar. Oyuncu rol kişinin karakter çözümlenmesini oyun metnini doğru çözümlenerek yapmalıdır. Dolayısıyla dramaturjik çözümlenme oyuncunun sahneye çıkmadan önce yapması gereken ön koşuldur.

Oyuncunun ilk buluşması oyun metniyle olmalı ve doğru bir çözümlenmeyle rol analizi yapılmalıdır. Yazarın toplumsal ve siyasal konumu ve bakış açısı, düşünsel ve ideolojik tavrı etmenler göz önünde bulundurularak oyun metni çözümlenmelidir. Oyuncu oyun metnine bir takım sorularla yaklaşarak çözümlenmeye başlamalıdır. Oyun neden yazılmış? Hangi amaca hizmet etmekte? Hangi toplumsal koşullar altında, hangi seyirciye seslenmekte? Yazar nasıl bir eleştirel tutum içerisinde? Oyun hangi toplumun insanını ele almakta? Örneğin oyun bir Antik Yunan dönemine ait ise, o dönemin toplumsal yapısı nedir? Oyunun geçtiği dönemin toplumsal ve siyasal yaşamı nedir ve günümüz için nasıl bir değer taşımaktadır? Bu gibi sorularla oyuncu rolüne hazırlanmakta doğru bir yolda ilerleyebilir.

Oyun metni çözümlenirken; oyun metninin dramatic olma özellikleri açısından ele almak önemlidir. Metnin düz yazı mı yoksa şiirsel bir dille mi yazıldığına bakmak metni okuyan oyuncunun ilk basamağı olabilir. Bu yazı dilini yazar neden benimsemiştir? Oyuncu düz yazı ile şiirsel yazılmış bir metni farklı tonlarda seslendirmek durumundadır. Metnin oyuncuya sunduğu iç ve dış aksiyon yönelimleri nasıldır? Oyunun seyirci açısından taşıdığı önem ve oyuncuya sunduğu plastic olanaklar; dekor, kostüm, makyaj gibi.. Bu sorulara verilecek cevaplar oyuncuya role uyum ve yorum olanağı sağlayacaktır. Bunlar dışında oyunun hangi tiyatral türde yazıldığını bilmek diğer önemli aşamadır. Bir oyun metni, trajik, komik, fantastic veya gerçekçi bir türde yazılmış olabilir. Bu oyuncunun role yaklaşımında asla göz ardı edilmeyecek bir önem taşımaktadır. Oyunun teması, olay dizisi, kişileştirme ve çatışma gibi dramatik çatı yapısı yine oyuncuyu dikkate alması gereken unsurlardır. Oyuncunun role çözümlenmesi yapabilmesi için oyun metninden çıkarabileceği, biyolojik, psikolojik ve sosyolojik özellikler nelerdir? Oyun kişilerinin genel karakteristik özellikleri nelerdir? İyi, kötü, yoksul, zengin v.b.

Oyuncu bu aşamalardan sonra metindeki olay dizisini, kişiler arası ilişkileri, olayların sebep ve sonuçlarını listelemelidir. Oyun bölümlenmesi, oyunun yapısına göre perde perde, sahne sahne ya da daha genel yapılabilir. Oyuncunun listesine ekleyebileceği diğer unsurlar ise; oyunun genel atmosferi, karakterin psikolojik durumu ve dekor, kostüm gibi oyunun görsel özellikleridir. Yapılacak böyle bir metin çözümlenmesi, oyuncunun oyunu ve oyun kişilerini kavrayabilmesi için önemlidir. Bu listelemeyi yaptıktan sonra oyun yeniden okunmalıdır. Okuma artık oyun kişileri üzerine daha fazla durulması gereken bir niteliğe sahip olabilir. Oyuncu oynayacağı karakteri mercek altına almaya başlamalıdır. Karakterin kendisi ve diğerleri hakkında ne düşündüğü, olaylara nasıl tepkiler verdiği, sözleri ve kendini ifade etme tarzı ayrıntılı şekilde saptanmalıdır.

Oyuncunun role hazırlanırken hareket karakterizasyonu geliştirmesindeki önemli adımlardan biri de hareket biçimini keşfetmektir. Oyuncu bu noktada, hareket örneğini şekillendirmeye ya da onu diyaloga, özel bir sınırlamaya bağlı tutmalıdır. Yalnızca, karakterin kullanabileceği hareket örnekleri ve duruş üzerine, bir estetik duyu oluşturmaya çalışmalıdır. Bu aamada amaç, karakterin temel kişiliğini yansıtan bir hareket stili geliştirmek olmalıdır. Karakterin nasıl yürüdüğü, durduğu, oturduğu, jestleri sahne donanımını nasıl kullandığı, kendisine diğerleriyle olan ilişkisi gibi konularda tutarlı olmalıdır. Bununla ilgili temelde iki yaklaşım vardır: virincisi, başlangıçta karakterin, vücudunun yalnızca bir bölümünü nasıl hareket ettirdiğine konsantre olmak ve daha sonra da tüm vücudunu nasıl hareket ettirdiğine konsantre olmaktır. İkinci yaklaşım ise, baştan itibaren tüm vücut üzerine çalışmak ve tek tek parçalarla ayrı ayrı ilgilenmektir. Karakter oluştururken yürüme, oturma, ayakta durma ve nesnelere kullanma yöntemlerinin tartışmasını yaparken bu iki yöntemle de ilgili örneklemelerde bulunmak mümkündür.

Oyunculuk eğitiminde esas ilkelerin başında uygulama pratikleri gelmektedir. Oyuncu tıpkı bir enstürman kullanmak gibidir. Kendi bedenini ne kadar iyi akor eder, ne kadar iyi tanır ve ne kadar sık egzersiz yaparsa o kadar etkili olabilecektir.

Hareket tasarımı sürecinde oyuncu birçok farklı yöntemle çalışabilir. Oyuncu tiyatral anlatıma bağlı olarak bir rolün iç dayanaklarından yani ruhsal yaşantısından yola çıkarak fiziksel eyleme yönelmek durumundadır. Çünkü bir rol belli bir ereğe varmak bakımından gerçek yaşamdaki salt eylemi aşır iki yaşantıyı, yani iç ve dış eylemi bir araya getirmek zorundadır. Sahne üzerindeki her eylem gerçek olmalı, belli bir amaca dayanmalı, oyuncu ruhsal iç yaşantıdan fiziksel eyleme yönelmede vücut dilini doğru bir şekilde kullanmalıdır.

Oyunculuk eğitiminde bir role hazırlanma ve yapılan hazırlığı sahneye taşıyabilme yaşamsal bir öneme sahiptir. Oyuncu, en iyi şekilde sunumunu yapabilmeyi yolunu buluncaya dek denemelere devam etmelidir. Ayrıca unutmamak gerekir ki, tiyatro sanatı, kolektif bir sanattır, her alan uzmanı ve sanatçı kendi içsel, bireysel çalışmasıyla yola çıkar. Bu durumda oyuncu, hem diğer oyunculara hem de rejinin tüm uzmanlık dallarına karşı titiz davranmalıdır.