1)Why Stanislavski?

The Stanislavsky system is not the first system that existed in the world. But after its appearance, it caused a revolution in the art of acting, with the vast majority of modern acting systems built on its basis. What is this system and how does it differ from those that existed before?

The speciality of the Stanislavsky system is that it is built on life itself, on the unity of physical and mental life. All previous acting systems were based on imitation of activity, on the results of the intentions of the characters. Stanislavsky's system proceeds from the fact that the thoughts and motives of the hero are primary and they generate actions and their results. The actor should not imitate the hero, he should be him.

2) Principles

1) The principle of vital truth - This is the core of the system. Neither the actor nor the director aren’t able to do anything better than it exists in nature, in life. Human nature is the main and it is necessary to use it. On stage, you don't have to play a role, but live it. To do this, when working on a role, an actor must use his own life experience, as well as a fantasy that will help him believe that he is doing the actions that his character is doing.

2) The principle of the super task – is what the artist wants to introduce his idea into people's minds, the main driving force. The super task is the goal of the work. Correctly using the super task, the artist will not make a mistake in choosing techniques and expressive means.

3) The principle of activity of action - not to depict images and passions, but to act in images and passions. All Stanislavsky's methodological and technological instructions have one goal — to awaken the actor's natural human nature for organic creativity in accordance with the super task.

4) The principle of organicity – follows from the previous principle. There can be nothing artificial and mechanical in creativity, everything must obey the requirements of organicity.

5) The principle of reincarnation - the final stage of the creative process is the creation of a stage image through organic creative transformation.

3) The stage creativity

The system includes a number of techniques of scenic creativity. One of them is that the actor puts himself in the proposed circumstances, so "I am in the proposed circumstances" is the formula of stage life according to Stanislavsky. To become different while remaining yourself - this formula expresses the dialectic of creative transformation according to Stanislavsky. If an actor becomes different— it's just a performance. If he remains himself— this is just a self-proof. The task is to combine both requirements. How to do it?

There is a problem: you cannot live on stage with the same feelings as in life. Life and stage feeling are differ in origin. Stage action does not arise, as in life, as a result of a real stimulus. You can evoke a feeling in yourself only because it is familiar to us in life. This is called emotional memory. Life experiences are primary, and stage experiences are secondary. The evoked emotional experience is a reproduction of a feeling, what why it is secondary. According to Stanislavski, the best way to evoke the feeling is to act.

Why not appeal directly to emotions? The fact is that they are part of the unconscious, which is not directly controlled. Attempts to play emotions will be unnatural and will be perceived by the viewer as fake. All that remains is to control your physical actions, thoughts and imagination. We can provide the proposed circumstances, figure out how events should happen, and take into account as many logical connections as possible between all the elements of what is happening, as well as think about what body language an actor should adopt in such a situation. This will allow you to recreate the situation mentally in your head and physically with your body in as much detail as possible. This mental and physical effort will give birth to the desired emotional state.

4) A life example