

Method Acting Knowledge and Understanding Assessment

1. What country was Konstantin Sergeyevich Stanislavsky from?

2. Give an example of one of the positions he held in the Moscow Art Theatre

- 3-8. Cross off the 6 terms in the word find that Stanislavsky believed acting needed. Terms are across or down. None of them are backwards or diagonal:



9. Internal and external are two types of:

10. What my character's relationship is to others characters, what his/her state of mind is and the time period of the play are all:

11. What a character wants is his/her:

12. What is in the way of the character's objective is the character's:

13. How your character gets what he/she wants is your character's:

14. One of the more controversial of Stanislavsky's approaches, it is getting in touch with experiences that evoke emotions similar to the emotions that a character is experiencing:

15. Which approach defines character in terms of importance, stature, meekness, or station in life?

16-17. Define "Subtext" or "Interior Monologue"

18. What term means historical and cultural research into the play and its setting?

19. You are given a role in a play. You have been told that you are to figure out for yourself where your character is to move on stage. You ask yourself "What would I do if I were in this situation?" What would Stanislavsky call this approach?

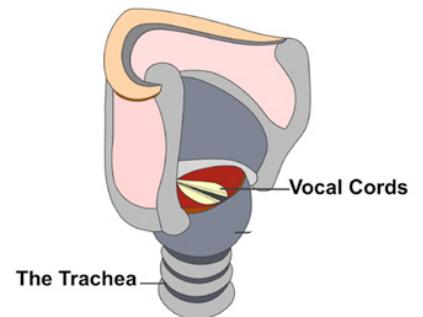
20-21. Define "communion" or "public solitude" as Stanislavsky used the terms.

22. Give three examples of active verbs that could describe the physical action of a scene:

23-25. Describe the role of the diaphragm in breathing:

26. What group of muscles expands the rib cage out to maximize breath intake?

27. What is the name of the “box” made of cartilage (see picture on the right) that houses the vocal folds?



28. According to Marina Markovic, what are the two main distinct voices an actor must have?

29. Why does Ms. Markovic believe it is important to know and understand the physiological process that occurs to produce voice?

30. What does Ms. Markovic say is the best position or placement for your voice?

31-32. What is “resonance”? Identify a resonance chamber.

33. Distinguish between what Ms. Markovic calls a “phonetic” dysfunction of the voice and a “psychological” dysfunction of the voice.

34. As an actor what should you always focus on to engage your imagination while memorizing?

35-36. Describe the process of “chunking and linking”.

37. Why is reciting out loud or listening to yourself reciting out loud important for the memorizing process?

38-39. Whose process did we discuss in class under the topic of visualization? How did his process work?

40. While working with a partner, what should the actor say when he is “stuck”?