

For Teachers: Please have the students read the sentences one at a time and correct their pronunciation of each sentence then have them repeat after you. Wait until after they read the sentence (use the number in place of the missing word) to have the students choose the correct answer to fill in the blank. When the students finish the article, move on to the further questions.

日本語訳なしタイプ B もございます。スクロールダウンするとございますので好きな方をご利用下さい。

3[B] – Stanislavski and the Craft of Acting

Version3 G1 12-1

- No one has had a greater influence on modern acting than Konstantin Stanislavski.
- Born in 1863, the Russian actor and theater director devised a new set of acting techniques to make acting more realistic.
- He rejected the 様式化 (ようしきか) された stylized 誇張 (こちょう) された, exaggerated speech and gestures that performers traditionally employed to 優 (すぐ) れた signal “emotions” on the Moscow stage, and instead encouraged the actors to utilize psychological analysis and reflection.
- In his view, a fresh, truthful performance could only be given if an actor 純粹 (じゅんすい) に genuinely understood a character’s background, predicament, and motivation.
- At the core of this system was the technique of “emotional memory,” the idea that actors should draw upon their own lives—in particular, their memories—to create and express a character’s emotions during a performance.

- Further Questions** *Ask student to answer the question on their own at first. If the student can't answer correctly, have him look at the last page and read the “example answer” for the question. Have the student try to memorize the answer, if it's too long or difficult, you should divide the sentence into 2 or 3 parts to make it easier to remember. Once they have memorized the answer, the teacher should ask the question one last time so that the student can practice answering. Also if you find any mistakes, please mark the page and let me know ASAP.

- 1) Who was Konstantin Stanislavski?**
- Konstantin Stanislavski とは誰ですか?
He was the Russian actor and theater director who devised a new set of acting techniques to make acting more realistic.
- 2) In Stanislavski’s view, what must an actor understand to give a fresh, truthful performance?**
- Stanislavski の見解では、俳優は新鮮で誠実な演技をするために何を理解する必要がありますか。
In his view, a fresh, truthful performance could only be given if an actor genuinely understood a character’s background predicament and motivation.

- Stanislavski’s ideas were taken up 熱狂的 (ねっきょうてき) に enthusiastically by American actors Lee Strasberg, Stanford Meisner, and Stella Adler, who studied them in New York theater groups during the 1930s and went on to become famous acting teachers themselves.
- Meisner taught at the renowned Actors Studio, and Strasberg became its director in 1951.
- Strasberg formulated the “Method,” a system based on Stanislavski’s concept of emotional memory.

忘(わす)れられない

14. The Method left an indelible mark on a new generation of American stage and screen actors, including James Dean and Marilyn Monroe.

喜(よろこ)ばせる

性質(せいしつ)

15. Strasberg's Method indulged the American propensity for self-analysis.

16. It also arrived at a time when, following the horrors of World War II, many critics and moviegoers expected gritty realism in actors' performances.

映画(えいが)ファン

意思(いし)の強(つよ)い

自然主義(しぜんしゅぎ)の

引(ひ)き出(だ)された

17. Furthermore, the raw, naturalistic acting the Method elicited proved perfectly matched to the art of filmmaking, with its revealing close-up shots.

強固(きょうこ)な

18. Method acting became associated with a robust, sincere authenticity.

19. It stood in opposition to the classic British dramatic style, which prized a fine and melodious vocal delivery.

音楽的(おんがくてき)な

20. Further Questions

21. 3) Where did Strasberg and Meisner teach?

22. Strasberg と Meisner はどこで教鞭をとっていましたか。

Meisner taught at the renowned Actors Studio and Strasberg became its director.

23. 4) What is the "Method"?

24. "Method"とはなんですか。

It is a system based on Stanislavski's concept of emotional memory.

25. 5) What did moviegoers expect following the horrors of World War II?

26. 第二次世界大戦の恐怖の後に、映画ファンたちは何を期待しましたか。

Many critics and moviegoers expected gritty realism in actors' performances.

~にこだわった

27. While Strasberg held fast to the concept of emotional memory as the basis for the Method, the notion that an actor should discover a character by delving into their own emotional history proved controversial.

探究(たんきゅう)する

28. Stanislavski himself made revisions to his original system throughout his life, and he eventually came to discourage emotional memory after witnessing actors become psychologically traumatized as a result of applying it.

心理的(しんりてき)に 傷(きず)ついた

29. In his later teachings, he instructed actors to use imagination, rather than personal memories, to conjure emotions.

呼(よ)び起(お)こす

30. Stella Adler, having studied with Stanislavski after he revised his system, also began to see emotional memory as unhealthy, and she eventually broke with Strasberg over the issue.

31. Sanford Meisner, concerned that Method actors focused too much on themselves—as opposed to the stories their characters were involved in—began to discourage the technique as well.

感情(かんじょう)

32. Playwright David Mamet has echoed this sentiment, insisting that "nothing in the world is less interesting than an actor on the stage involved in his or her own emotions."

33. In Mamet's view, an actor's job consists solely of communicating a story to an audience, which requires little more than a well-trained body and voice.

34. Further Questions

35. **6) What did Stanislavski himself come to discourage emotional memory?**

36. Stanislavski自身に"emotional memory"を思いとどまらせることになったのは何ですか。

He came to discourage emotional memory after witnessing actors become psychologically traumatized as a result of applying it.

37. **7) Why did Meisner begin discouraging using the "Method"?**

38. Meisnerが"Method"を使うことをやめはじめたのはなぜですか。

He was concerned that Method actors focused too much on themselves, as opposed to the stories their characters were involved in.

39. Although debate over Stanislavski's ideas continues, his influence on modern acting cannot be doubted.

40. As critic Michael Billington writes, "Almost all the acting we see today, on stage or screen, is either an endorsement of, or a reaction against, his principles."

41. Further Questions

42. **8) What does Michael Billington write about Stanislavski's principles?**

43. Michael BillingtonはStanislavskiの原理について何と書いていますか。

He writes that almost all the acting we see today, on stage or screen, is either an endorsement of, or a reaction against, his principles.

44. *Choose the correct answer from these choices.

45. **(35) What was a key idea of Konstantin Stanislavski's original system?**

46. Konstantin Stanislavskiの元々の方式で大切だったことはなんですか。

47. 1. Actors should make use of their personal experiences while performing a role in order to make the character convincing.
48. 2. Actors should first master established patterns of speech and physical gestures in order to be able to successfully express real emotions.
49. 3. Actors should gain a solid knowledge of both history and psychology if they wish to create characters that audiences will find interesting.
50. 4. Actors should intentionally put themselves in real-life situations that enable them to experience the emotions they need to express when performing.

51. **(36) What was one reason Method acting became popular in the United States?**

52. アメリカ合衆国でMethod演技が人気になった理由の一つとして何がありますか。

53. 1. American actors were no longer interested in portraying characters from the classic plays that were part of the British dramatic tradition.
54. 2. Actor-training programs had become focused on preparing actors for careers in films, not theater, so there was little demand for traditional training.
55. 3. The style was well suited to the type of acting that American audiences demanded in the aftermath of World War II.

56. 4. The end of World War II saw a dramatic increase in the number of actors, so there was a need for a standardized way to train them.
57. **(37) David Mamet's view echoes that of Sanford Meisner in that Mamet believes**
58. Davit Mamet は、～という点で Sanford Meisner の見解に同調した
59. 1. Stella Adler's interpretation of the Method relies too much on the physical capabilities of actors to be truly effective.
60. 2. Audiences are ultimately more interested in the thought process of the various characters in a play than the plot itself.
61. 3. Stanislavski's early ideas were superior to his revised system because the latter does not teach actors how to express real emotion.
62. 4. Actors should avoid using the Method as it leads to self-centered performances that distract audiences from the story being portrayed.

63. **Answers for "Further Questions"**

64. **1) Who was Konstantin Stanislavski?**
He was the Russian actor and theater director who devised a new set of acting techniques to make acting more realistic.
65. **2) In Stanislavski's view, what must an actor understand to give a fresh, truthful performance?**
In his view, a fresh, truthful performance could only be given if an actor genuinely understood a character's background predicament and motivation.
66. **3) Where did Strasberg and Meisner teach?**
Meisner taught at the renowned Actors Studio and Strasberg became its director.
67. **4) What is the "Method"?**
It is a system based on Stanislavski's concept of emotional memory.
68. **5) What did moviegoers expect following the horrors of World War II?**
Many critics and moviegoers expected gritty realism in actors' performances.
69. **6) What did Stanislavski himself come to discourage emotional memory?**
He came to discourage emotional memory after witnessing actors become psychologically traumatized as a result of applying it.
70. **7) Why did Meisner begin discouraging using the "Method"?**
He was concerned that Method actors focused too much on themselves, as opposed to the stories their characters were involved in.
71. **8) What does Michael Billington write about Stanislavski's principles?**
He writes that almost all the acting we see today, on stage or screen, is either an endorsement of, or a reaction against, his principles.

72. 解答: (35) 1 (36) 3 (37) 4

Type B 日本語訳なし

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73. No one has had a greater influence on modern acting than Konstantin Stanislavski.

74. Born in 1863, the Russian actor and theater director devised a new set of acting techniques to make acting more realistic.
75. He rejected the stylized, exaggerated speech and gestures that performers traditionally employed to signal “emotions” on the Moscow stage, and instead encouraged the actors to utilize psychological analysis and reflection.
76. In his view, a fresh, truthful performance could only be given if an actor genuinely understood a character’s background, predicament, and motivation.
77. At the core of this system was the technique of “emotional memory,” the idea that actors should draw upon their own lives—in particular, their memories—to create and express a character’s emotions during a performance.

Further Questions

78. 1) Who was Konstantin Stanislavski?
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80. Stanislavski’s ideas were taken up enthusiastically by American actors Lee Strasberg, Stanford Meisner, and Stella Adler, who studied them in New York theater groups during the 1930s and went on to become famous acting teachers themselves.
81. Meisner taught at the renowned Actors Studio, and Strasberg became its director in 1951.
82. Strasberg formulated the “Method,” a system based on Stanislavski’s concept of emotional memory.
83. The Method left an indelible mark on a new generation of American stage and screen actors, including James Dean and Marilyn Monroe.
84. Strasberg’s Method indulged the American propensity for self-analysis.
85. It also arrived at a time when, following the horrors of World War II, many critics and moviegoers expected gritty realism in actors’ performances.
86. Furthermore, the raw, naturalistic acting the Method elicited proved perfectly matched to the art of filmmaking, with its revealing close-up shots.
87. Method acting became associated with a robust, sincere authenticity.
88. It stood in opposition to the classic British dramatic style, which prized a fine and melodious vocal delivery.

Further Questions

89. 3) Where did Strasberg and Meisner teach?
90. 4) What is the “Method”?
91. 5) What did moviegoers expect following the horrors of World War II?

92. While Strasberg held fast to the concept of emotional memory as the basis for the Method, the notion that an actor should discover a character by delving into their own emotional history proved controversial.
93. Stanislavski himself made revisions to his original system throughout his life, and he eventually came to discourage emotional memory after witnessing actors become psychologically traumatized as a result of applying it.

94. In his later teachings, he instructed actors to use imagination, rather than personal memories, to conjure emotions.
95. Stella Adler, having studied with Stanislavski after he revised his system, also began to see emotional memory as unhealthy, and she eventually broke with Strasberg over the issue.
96. Sanford Meisner, concerned that Method actors focused too much on themselves—as opposed to the stories their characters were involved in—began to discourage the technique as well.
97. Playwright David Mamet has echoed this sentiment, insisting that “nothing in the world is less interesting than an actor on the stage involved in his or her own emotions.”
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101. Although debate over Stanislavski’s ideas continues, his influence on modern acting cannot be doubted.
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