

Comparative analysis of the Lee Strasberg, Stella Adler and Sanford Meisener approach on practical exercises of directing the actor from inside to outside and from outside to inside

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Abstract

Directing the actor means to create a character via interaction between actor and director and to present it as believable to the audience and it's done by two common methods. First from inside to outside and second from outside to inside. The focus of most directors and acting teachers are the inside and outside life of the character with his/her whole paradoxes and inherent contrasts and the means to show these characteristics that actors are trained for it. All the actor training theories of the past hundred years are inspired by Stanislavsky's theories which are known as system. When system entered America it became an inspiration for Lee Strasberg, Stella Adler and Sanford Meisener, which consequently led to Method acting and made it the bible for teaching actors. In 50's and 70's these theoreticians claimed that they took their idea from Constantin Stanislavsky's system and that each has used different aspects of Constantin Stanislavsky's theory to show their own approach. This study shows similarities, differences and emphasizing points of these three theoreticians in the exercise of directing the actor from inside to outside and from outside to inside by contrastive analysis. The results show similarities in elements such as acceptable action, assumed conditions of the play, emphasis on actor's believable behavior and improvising on stimulus-response and the most important difference are the arguments about actor's originality and character's originality.

Keywords: directing the actor, Method Acting, Lee Strasberg, Stella Adler, Sanford Meisener