**Method acting**

Like Stanislavsky’s System “Method Acting” codifies acting exercises, rehearsal techniques and working procedure for the use of Actors that can help them to acquire greater persuasiveness, feelings and depth. The Method Acting combines Stanislavsky’s techniques and the work of his pupil “Eugene Vakhtangov” for the purpose of understanding and effectively performing a role.The Method like Stanislavsky’s System, wanted to see both human beings as having depth and the actor as a complex psychological being who generate layers of meaning in performance.

Method Acting emerged as a technique that drew from Stanislavsky’s emphasis on the craft of Acting and accentuated working on a role that called upon the Actor to build from his/her personal life and political ideas.

Method Acting began in America when Stanislavsky’s students Richard Boleslavsky and Maria Ospenskaya started taking acting classes in American Laboratory Theatre during 1923 to 1926, who introduced American Actors to a new performing technique. These classes supplemented when Stanislavsky himself visited US for two years in 1923 to 1924. All this introduced American Actors to a new way of working that created a distinct Method. Boleslavsky’s and Ouspenskaya’s students Harold Clurman and Lee Strasberg with Cheryle Crawford, met in 1925 in Theatre Guild set up a new group called Group Theatre 1931-40.

The Group theatre had numbers of Actors who were keen to produce new American plays and perform them in a style derived from the Stanislavsky’s System. The rehearsal techniques and procedure that the Group Actors followed led them to the Method Acting, which was quite different from the prevailing acting system of America then. Group Theatre always gave importance to the inner life on an Actor like Stanislavsky. Group Theatre Actors developed an unassuming natural stage presence and stressed real behaviour in performance. The Group Theatre replaced the indicating emotion and feelings by actual felt experiences. An Actor would experience their role by observing and living the lives of their character.

Group Actor and teacher Robert Lewis noted- “Real behaviour on stage must really experience but artistically controlled and correctly used for the particular character portrayed.”

Lee Strasberg 1901-82, Stella Adler 1901-92 and Sandford Meisner 1905-97 are the three who are regarded as having set the standard of Method Acting. They worked together in the Group Theatre during 1930s and each of them emphasis different aspects of the Method. Strasberg emphasised on psychological, Adler on Sociological and Meisner on the spontaneous behaviour.

During 1950s and 1960s Lee Strasberg in his Actor’s Studio, Stella Adler in her Stella Adler’s Conservatory and Sandford Meisner in his Neighbourhood Play House worked on their own version of the Method, each claiming to be the rightful descendent of Stanislavsky’s System.