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Acting Techniques and Movie Genres

Exploring the influence of Genre when making acting technique choice

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I. Introduction

Many legends have left us with many helpful acting techniques. However, what is the best? I've always wondered what techniques make me the best actor I want to be. There are so many actors I look up to and they all apply different acting techniques and most of them use various techniques depending on the roles. Then, I thought "Okay, maybe there is no 'best' acting technique. It might work differently depending on the actor or perhaps depending on the role, but what made those actors choose that specific acting technique for the role?" This was the time I came up with this question; "what if their acting technique choices are related to a genre of the movie?" Spoiler alert! After much research, now I know there are no "best" acting techniques for genres either. However, I found out some techniques might help you discover your character quicker in each genre according to the anatomy of genre construction. Also, I learned that many techniques complement each other well. Combining two or more techniques can make the acting even better. Here, my main focus is on film and what techniques are more likely to work effectively in each genre of movies. I'm also specifically looking at the relation of 5 genres and 11 famous techniques;

5 genres:

- Horror
- Comedy
- Action
- Romance
- Science Fiction

11 techniques:

- Constantin Stanislavski's
- Michael Chekhov's
- Sanford Meisner's
- Lee Strasberg's
- Stella Adler's
- Uta Hagen's
- Viola Spolin's
- Viewpoints
- Laban Movement Analysis
- Tadashi Suzuki's
- The Alexander Technique

II. Defining Genre

All genres bring their specific life philosophy to the table and have a particular way of expressing that philosophy.

First of all, according to the Cambridge Dictionary [hereafter CD],(2025), a horror movie is “a movie in which very frightening or unnatural things happen, for example, dead people coming to life and people being murdered.” Its philosophy is to confront death and fear and face your ghost—it's more likely to be yourself.

Secondly, comedy can be defined as a type of film or TV program that entertains or amuse the audience through humor. It often highlights human incompetence, being founded on a feeling of superiority. This genre wants to make fun of and laugh at others. In order to understand comedy,

we must begin with what causes laughter. It comes from the human ability to project, to see the difference between the ideal versus the real.

Next, action film can be defined as a type of film that has exciting and high-energy scenes that often include fights, chasing, shootouts, and explosions. It tends to require actors' physical performance more than other types of films. In his book, *The Anatomy of Genres* by John Truby, he says, "The action stories [movies] usually portray a simplistic opposition between the good and bad characters. However, this opposition is not about justice. The good character doesn't push the bad character for his immoral or illegal actions against others. That's the crime genre." (Truby, 2022, p.54) Meaning, in action films, you win or die. You fight to win. Action is about playing to win. The philosophy is that a great deal of success is to take action, and it shows the importance of taking action in life.

Romance refers to a type of genre that portrays love, affection, and passion in two or more characters' relationships. Characters in romantic films have the most intense desire of any other film, and the true opponent tends to be love itself. Also, Truby says, "... the audience can't just see two people fall in love. They have to feel it." (Truby, 2022, p.293) The philosophy is that learning how to love someone is a key to happiness.

Finally, science fiction is a fiction about imaginary science, involving technology and scientific factors as fundamental elements in its plot or setting. This genre can make an imaginary society that no one has ever seen visible with technology. We can learn how to build a better society today from this genre because it shows how bad a future we can bring if we keep making the wrong decisions. Therefore, the philosophy is to make the right choices now to ensure a better future for all.

III. Overviews of 11 Techniques

Constantin Stanislavski

Constantin Stanislavski developed his technique over time, and it can be divided into two main phases— his early era and his later era. In his early era, he focused on creating naturalistic acting, focusing on psychological exercises and personal connection to the character. His approach was based on psychological realism, and actors were encouraged to draw from their own experiences and memories to make genuine emotional responses. This concept, "emotion memory," (Stanislavski and Hapgood, 1948, p. 177) suggests actors recall personal feelings and experiences to make their performance more real. He also developed the idea of "given circumstances," (Stanislavski and Hapgood, 1948, p. 140) the external specific conditions of a character's life that can be found in the script.

In his later era, he refined his technique and moved away from the concept of emotional memory. He introduced the concept of "the magic if," (Stanislavski and Hapgood, 1948, p. 65) as a tool for actors to imagine how they would behave in the character's circumstances. This later era shifted the focus from personal emotion to a more structured exploration of the character's objectives and relationships. He also emphasized the importance of physicality, body movement, and gesture. His later technique encouraged a more comprehensive approach, balancing the inner and outer aspects of the character.

Michael Chekhov

Michael Chekhov's technique introduced a psycho-physical approach to acting, which is about having the connection between mind and body. It encourages actors to use their imagination to create psych and physicality of their character. One of his main concepts is "psychological gesture," (Chekhov, 2020, p. 76) which is a physical action that represents the inner essence of the character. It's a way to embody the character's inner thoughts, feelings, and desires. He

also emphasized that the most powerful tools of expression are intangible, such as atmosphere, radiation, and imaginary center.

Unlike Stanislavski or Strasberg, who focused or had focused on emotional memory, Chekhov believed that actors should rely more on their imagination and physical actions that were evoked by their inner thoughts. He focused on how the actor embodies the differences between the actor himself and the character, instead of connecting the actor's personal experience with the character's inner life. He encouraged actors to discover the character physically and interactually to make a truthful performance.

Sanford Meisner

"... Acting is living under imaginary circumstances." (Meisner and Longwell, 1987, p.178) This is the main principle of Sanford Meisner's technique. His approach focuses on being present in the moment and reacting truthfully to what's happening around you, instead of trying to act or feel emotions. Meisner believed authenticity is a key in acting, and it led him to come up with this famous exercise "repetition," (Meisner and Longwell, 1987, p.22) where two actors face and repeat simple phrases to each other, paying close attention to changes in their nuances or tones in responses. This helps actors effortlessly have an authentic cycle of listening and responding like we do in real life. Meisner also emphasized the importance of listening. He believed that actors should listen so deeply to their scene partners that it helps them adapt to one another's psychological shift every moment, and in turn, they can make a connection improvisationally. This is why it is said that Meisner's technique is great for creating nuances on stage and screen as well.

Lee Strasberg

Lee Strasberg's acting technique, known as "The Method" (Brestoff, 1995, p.93) or Method acting, focuses on helping actors connect deeply with their emotions and their personal

experiences. He believed that using personal memories in acting brings authenticity to the character they are portraying. He was also one of the acting practitioners who were massively influenced by Stanislavski. One of Strasberg's famous exercises, affective memory, came from Stanislavski's early era, which he stopped using in his later days. With this exercise, actors recall their experiences emotionally from the past to feel something similar in the present moment. Although it is controversial because recalling intense memories may unlock the actor's trauma or harm their mental health, many actors nowadays still have been using the technique. Moreover, he suggests actors have skills to remove tension and concentrate. He said, "The process of relaxation deals with habits that interfere with and confine expression. We must encourage you to find new ways of expression that are held back by habits." (Strasberg and Bartow, 2006, p.18) His relaxation technique helps actors see their habitual behavior. Strasberg also said, "I don't teach you to act. I teach you to live out on the stage or in front of the camera the life of that character posited by the playwright." (Strasberg and Bartow, 2006, p.20)

Stella Adler

Stella Adler's acting technique focuses on the actor's imagination and intelligence. Unlike Lee Strasberg, who emphasized using personal memories and emotions, Adler believed actors should explore the script and the world of the character through deep analysis and creative imagination. She emphasized the importance of understanding the character's given circumstances, objectives, and obstacles, instead of just feeling the character. Then, she encouraged actors to study the text and learn about the given circumstances to find the truth of the play. Also, her technique helps to learn about the condition of the characters they are playing by their actions, unlike Sanford Meisner and Lee Strasberg. Through Adler's technique, many of her students have found that the training expands their ability to connect with a wide range of characters.

Uta Hagen

Uta Hagen's acting technique has been many actors' favorite because it is incredibly practical. The main feature is to help actors connect deeply with their characters through a process of self-discovery, substitution, and character analysis. In her book, "Respect for Acting," she said, "Once we are on the track of self-discovery in terms of an enlargement of our sense of identity, and we now try to apply this knowledge to an identification with the character in the play, we must make this transference, this finding of the character within ourselves, through a continuing and overlapping series of substitutions from our own experiences and remembrances, through the use of imaginative extension of realities, and put them in the place of the fiction in the play." (Hagen, 2008, p.34) Unlike Lee Strasberg's affective memory, substitution is to point out very moments, where sensations from the actor's experience cross with the scene or moment they are portraying, and also use the very moments to put themselves in the shoes of the character using imagination.

Moreover, Hagen suggested actors ask these 6 questions when building their character:

1. Who am I?
2. What are the circumstances?
3. What are my relationships?
4. What do I want?
5. What is my obstacle?
6. What do I do to get what I want?

By focusing on their character's objectives, actors can make more specific and authentic choices, avoiding fake moments on stage. For example, in her studio, she often asked her students to fully utilize the props, costumes, and everything they were surrounded with. It is a practice to realize the relationship to objects that might affect their characters' behavior. Through such preparations, she believed that the actors could live in the moment as their characters.

Viola Spolin

The mother of improvisational theatre, Viola Spolin designed her technique, often called the Theatre Games System, with many improvisation exercises that help actors keep the spontaneity and develop a deeper interaction with their fellow actors. Through the exercises, actors can get a sense of being in the present moment, listening and reacting authentically to what is happening around them, rather than forcing or overly planning out their performance. Many of her exercises encourage self-expression and become free from self-consciousness, allowing actors to explore without fear. Being spontaneous is one of her most important key points. Therefore, Spolin encourages actors to go with their instinct without overthinking, and to accept whatever is offered by their scene partners at the moment and build on it– yes, and. Spolin also emphasized the importance of playfulness and experimentation in rehearsal, using games and exercises.

Viewpoints

The Viewpoints was developed by Anne Bogart and Tina Landau. It focuses on the actor's physicality and awareness of time and space and can be applied to not only theatre but also many other forms of artwork. According to the book, "Handbook of Acting Techniques," "Viewpoints is an elaborate articulation of this artistic and philosophical process, composed of the isolation of the practical materials of theatre and their languages, conceptual frames and established physical and mental practices." (Overlie and Bartow, 2006, p.190) The viewpoints are based on the understanding of these six aspects– space, shape, movement, gesture, emotion, and story. These elements are used to help actors be free from rigid character work and instead, focus on creating an environment of exploration, spontaneity, and collaboration organically. Also, the Viewpoints encourage actors to pay attention to how their movement affects the overall flow of the performance. It's about being flexible, open, and responsive to the

energy in the room. By focusing on physical choices, time, and spatial awareness, the Viewpoints helps actors trust their bodies to bring the story to life.

Laban movement analysis

Laban Movement Analysis is a system that helps actors understand and enhance human expression and communication through movement. It breaks down movement into four main components— Body, Effort, Shape, and Space. The first component, Body focuses on whether the movement is isolated or involves the whole body. Next, Effort focuses on the quality and dynamics of movement, including four factors: Weight, Time, Space, and Flow. These factors are about how movement is carried out, such as whether it's light or heavy, fast or slow, direct or indirect, and bound or free. Developed by these four factors, Laban named eight different types of ways that movement creates sensation or feeling.

- Dab: direct, quick, light, bound
- Float: indirect, sustained, light, free
- Press: direct, sustained, heavy, bound
- Wring: indirect, sustained, heavy, bound
- Glide: direct, sustained, light, free
- Punch: direct, quick, heavy, bound
- Slash: indirect, quick, heavy, free
- Flick: indirect, quick, light, free

Then, Shape is about how the body changes the form in space during the movement. It focuses on the shape the body makes, relating to the environment and how it shifts as it moves. Finally, Space is about how the body moves in the environment. It includes concepts like direction, level, and pathway, meaning whether it's linear or circular. Laban movement analysis is a useful way for actors to develop their skills for observation, movement, body language, and characterization.

Tadashi Suzuki

Tadashi Suzuki focuses on a physical approach, emphasizing the connection between body and voice. He developed his technique as a tool for actors to bring heightened physical expressions and also to nourish their concentration, balance, stamina, and strength. He believed that “the rigorous training that tempers and shapes the body of the actor can produce a brilliant liveliness on stage...” (Brestoff, 1995, p163) He began his training with the actor’s feet because he believed the feet and lower body as the root of the actor’s expressions. Therefore, he suggested actors practice grounded movements to build a strong physical foundation and create a more intense expression, and in turn, to break the barrier between the actor’s inner world and external performance. For these reasons, his actors are capable of sustaining characterizations of intensity. The depth of feeling and range, the combination of expression and control, move audiences.

The Alexander technique

The Alexander Technique is a movement training, where actors can learn to prepare their bodies for their roles. The main focus of this technique is to release unnecessary tension and to use your body more efficiently. Usually, people tend to take an unnatural posture and/or movement without noticing it, which in turn, sometimes causes them chronic pain or unhealthiness. In order to overcome the habitual limitations as a human being, Frederick Matthias Alexander invented this technique. It helps actors not only be aware of and able to control their body but also improve the embodiment of the character using the appropriate amount of muscular energy.

IV. Likely shots for different genres

In movies, camera angles and shots are important to tell the story in any genre. When acting for the camera, it is crucial to consider the shot size when preparing for a performance. When theater acting, actors perform for a live audience, so there is no camera angle to think about. However, acting for the camera relies heavily on on camera work to tell a story. The choice of camera angle and shot size can significantly affect how the acting choices are perceived, and it directly influences how the audience sees the character. Here, getting help from a cinematographer, Edoardo Mateus, I'm going to explore the popular shots of each genre and how those shots influence the audience's perspectives.

In horror movies, close-up shots and POV shots (point-of-view shots) are particularly used a lot. Close-up shots, particularly when the camera focuses on a character's eyes or mouth area, can help share the same emotional state with the audience and convey the sense of fear or anxiety. Then, POV shots allow the audience to see through the character's eye, helping the audience make a personal connection with the audience and also making them feel as if they are actually in the situation. In addition, high angle shots represent a threat or the feeling of being watched.

In comedy movies, the choice of camera angles is often depending on the actor's performance or the specific context of the scene. Common shots are the Over-the Shoulder Shot, Close-Up Shot, and Medium Shot. The Over The Shoulder Shot is used to show conversations between two characters, often emphasizing the reactions of one to what the other is saying. A Close-Up Shot highlights detailed facial expressions, making it ideal for capturing the comedic nuances of the actor's face, whether it's a subtle look of confusion or exaggerated surprise. The Medium Shot shows a character's upper body and often reveals their state of mind or the situation they are in. These shots are effective in comedy movies because they allow the audience to connect with the actor's reaction and the context, helping to enhance the humor of the scene.

In action movies, shots such as the Full Shot, Low Angle Full Shot, and High Angle Shot are frequently used to emphasize the scope of the action and the character's position within it. The Full Shot allows the audience to see the character's full body as well as their environment, offering a sense of space and action. The Low Angle Full Shot can give the character a sense of power or dominance, as they appear larger and more striking on screen. This angle can symbolize confidence or triumph, especially when the character is in a position of power or strength. On the other hand, the High Angle Shot makes the character appear smaller, creating a sense of vulnerability or fear. When used in action scenes, this angle can highlight the character's fear, vulnerability, or even anger, intensifying the emotional impact and making the audience feel nervous for them.

In romantic movies, the Medium 2 Shot or Hip Level 2 Shot is frequently used to portray a close connection between two characters. These shots are effective because they allow the audience to observe both characters in the same frame, creating a sense of intimacy and involvement. By placing both characters in the same space, the audience can almost feel as if they are present with the characters, sharing moments with them. The Medium 2 Shot also helps to tell a visual story about the relationship and what may happen next, whether it's a romantic connection or conflict. Moreover, it is not too close and often includes enough background to give context to the characters' situation, subtly giving hints at their surroundings or environment, which can add depth to the narrative.

In science fiction, full shots and dutch angles are common camera work. Full shots reflect emotional distance and ambiguity, making the audience be not aware of what is happening. Dutch angle, on the other hand, is a shot where the camera is being tilted and the horizon line is not parallel with the bottom of the frame. This shot can make the audience feel something is off

or unstable and convey the sense of unease or odd emotion. Related to the camera shots, CGI is also frequently used in this genre, creating a world outside of reality.

V. Possible mix of techniques to complement each other

In this section, I explore how acting techniques developed by theater practitioners can be applied effectively to acting for the camera, depending on different genres of movies. One main reason for bringing theater techniques into the discussion of film acting is that theater training can provide a strong foundation for acting for the camera. While there are certainly specific tips and techniques made for on-screen performances, these tend to focus on things like reacting before speaking for the cut, how to use your body depending on the camera frame, how to change the volume of your voice, and so on. However, these technical aspects don't always offer deep emotional and psychological exploration. The core focus here is on characterization—how actors connect with and embody their roles on a deeper and more personal level. Some theater acting techniques excel on this point, helping actors fully analyze their characters.

Then, I propose an approach that mixes and complements various acting techniques, drawing out the most effective essences from the 11 techniques previously discussed. These techniques are divided into two approaches: the inner approach— focuses more on emotional and psychological exploration, and the outer approach— focuses more on physicality and movement. By blending these two approaches, I want to highlight how theater techniques can be effective in film acting. Additionally, I will look into how the potential disadvantages of each technique can be complemented by another, creating a mix of acting techniques for each genre—whether it's horror, action, comedy, romance, or sci-fi. The mix of techniques provides actors with the tools to approach their roles with both depth and versatility.

	Essences for acting for camera	disadvantages to be complemented by other techniques
Constantin Stanislavski's	• The magic if • Given circumstances • Super-objective • Objective • Subtext • Relaxation of muscles • Communion • A sense of truth • Incorporation from the actor to the character	• Potential for lack of creativity due to over analyzation • Complexity • No so suitable for non-naturalistic roles
Inner approach		
Micheal Chekhov's	• Psycho-physical • Imagination • The psychological gesture • Radiating • Improvisation • Incorporation from the character to the actor	• Abstract nature • Spiritual oriented • Difficulty on practice
Sanford Meisner's	• Emotional preparation • Repetition	• Dependence on scene partner

	• Improvisation • Listening • Reality of doing • Particularization	• Potential for lack of focus on script analysis • Demands emotional openness and vulnerability
The Method	• Relaxation • Concentration • Emotional Recall • Intensity of emotional connection with the character	• Emotional and physical strain • Potential for self-indulgent • Potential for lack of collaboration with scene partners • Risk of overuse
Stella Adler's	• Imagining the world of the character • Action • Deep text analysis • Discipline • Self-care	• Potential for lack of emotional depth or range • Possibly be perceived as less authentic or not intense enough • High demands on significant commitment and discipline
Uta Hagen's	• Substitution • Self-discovery • Character analysis • Imaginative extension of realities • Five senses	• Potential for limiting creativity or intuitiveness due to over analyzation • High demands on intelligence • Not so suitable for a non-realistic roles

Outer approach		
Viola Spolin's	• Improvisation • Spontaneity • Concentration	• Lack of clear structure • Not so suitable for serious role • Dependence on scene partners or group work
Viewpoints	• Spatial relationship • Shape • Gesture • Tempo • Duration • Topography • Kinesthetic response • Pitch • Dynamic • Acceleration/deceleration	• Abstract nature • Potential risk of overemphasis • High physical demands
Laban Movement Analysis	• Body • Effort • Shape • Space	• Abstract nature • Potential for lack of natural and spontaneous expression • Time and energy-consuming
Tadashi Suzuki's	• The mastery over restrain • Control over the body	• High physical demands • High demands on significant

	• Power of stillness	commitment and discipline • Potential risk for rigidity and limiting
The Alexander Technique	• Release tension • Awareness of your own body and movements • Being conscious of the unconscious physical habit	• High demands on a sensory approach • Takes time to master • Requires consistency • Potential risk of being disconnected from the emotional intensity

Considering these essences and disadvantages, I came up with this mix of acting techniques:

1. Horror: Micheal Chekhov's x Method Acting x The Alexander Technique

- Michael Chekhov's technique encourages the use of imagination, psychological gesture, and a psycho-physical approach, making it perfect for the heightened stakes and unrealistic situations in horror films. It allows actors to embody fear and the surreal aspects of horror in a way that feels authentic.

- Method Acting complements the abstract nature of Micheal Chekhov's technique by diving deeply into the actor's connection with fear, and anxiety, making reactions more authentic and truthful. Horror films require intensity and access to fear, which Method Acting can provide.

-The Alexander Technique enhances the actor's body awareness and alignment, which is important to control the physical strain that horror scenes often require. It helps reduce unnecessary tension and allows actors to have a wider range of physicality, depending on what the scene demands.

2. Comedy: Sanford Meisner's x Uta Hagen's x Viola Spolin's

- Sanford Meisner's technique focuses on listening and responding truthfully to the moment, and it is perfect for comedy where timing, reaction, and spontaneity are key. Meisner's technique also emphasizes the emotional preparation and improvisation, which help actors react truthfully and keep the spontaneity.

- Uta Hagen's technique brings a foundation in character analysis, helping the actor to make a solid character, which can add depth to the comedic aspect of the scene. Insanity and absurdity are often a major element in comedy, and therefore, conversely, actors need to understand the common-sense aspects of their characters and situations. Hagen's technique can also allow actors to stay imaginative but also grounded.

- Viola Spolin's focus on improvisation and playfulness can provide the flexibility and freedom needed in comedy. It emphasizes physicality and quick thinking, allowing actors to explore humor in spontaneous ways.

3. Action: Michael Chekhov's x Stella Adler's x Viewpoints x Laban Movement Analysis x Tadashi Suzuki's

-Michael Chekhov's technique emphasizes imagination and physical gestures, which is crucial for action movies, particularly in scenes that rely heavily on CGI and special effects. Since many action choreographies often involve special effects, such as explosions, technological weapons, or fantasy elements, the actor is required to rely on their imagination to perform truthfully. Also, Chekhov focuses on using mind imagery to engage physical expression, which helps actors

connect to the unrealistic circumstances in scenes, ensuring that their reactions to the world around them feel authentic.

-Stella Adler's technique also can support acting for action movies by emphasizing the use of imagination to find out the conditions of the characters as well as their inner life. Adler's method focuses more on a character's actions rather than their feelings. She believes action provides reasons and justification for a character's actions, which evoke feelings. It is important because action movies are more likely to tell the story through actions and actors should know the motivation of each action.

-Viewpoints and Laban Movement Analysis also play an essential role in action movies. These techniques allow actors to understand the potential of their bodies and movements. Viewpoints help actors portray relationships between their characters and other characters or objects in the environment, which is essential not only for fight scenes but also for showing their power level or status. Similarly, Laban Movement Analysis enhances physical action by helping actors understand the relationships between their physicality, space, energy, and weight, which is crucial when making dynamic action.

-Tadashi Suzuki's technique adds another layer of intensity and control. Suzuki's technique focuses on strength, focus, and disciplined movement, which provides a solid physical and mental foundation that is required for an actor to maintain a high level of energy and stamina. This technique helps actors stay grounded and powerful in their physicality.

4. Romance: Constantin Stanislavski's x Sanford Meisner's x Viewpoints

-Constantin Stanislavski's technique provides a deep exploration of character psychology, encouraging actors to keep in mind the character's objectives, super-objectives, given

circumstances, subtext, and so on. His techniques also allow actors to build authentic connections to their characters by using Magic If. Building inner connections plays a crucial role for romance movies because love is the primary feeling for humans and no matter what character they are playing, the actor's feelings would be helpful to find the character's too.

-Sanford Meisner suggests actors collaborate with their scene partners to create authentic scenes. Listening and Reacting are also essential to keep the authenticity of the scene, focusing on truthful interaction between characters, which in turn, helps actors portray romantic relationships. Also, his repetition exercise encourages actors not only to pay close attention to the emotional shifts of their scene partners but also to mean thoroughly what they are saying. From my experience, repetition can also improve the understanding of what the lines actually mean, by simply repeating but still trying a slightly different tone or nuance with the same line. Since lines in romance movies tend to have deep subtext like we hide the truth in context when it comes to romance, Sanford Meisner's technique would play a crucial role in this genre.

-Viewpoints allow actors to communicate through body language and spatial relationships, enhancing non-verbal communication. This can be particularly effective in creating a visual dynamic in romantic scenes as well as in solo scenes, which can complement the weakness of Sanford Meisner's technique, a potential for dependence on scene partners. In addition, medium 2 shots and hip level 2 shots can be frequently seen in romantic movies. Those shots are not necessarily close, but the two actors tend to have to stand very close or at least closer than they actually look in order to look natural on screen. Then, Viewpoints' focus on spatial awareness helps actors manage the space between their scene partners and keep the believability in the scenes.

5. Science Fiction: Micheal Chekhov's x Method Acting x Laban Movement Analysis

-Michael Chekhov's technique would work well with the imaginative and often fantastical elements of science fiction, encouraging actors to build the character fully utilizing their imagination. As Chekhov explored acting through the idea of dreams, he emphasized the importance of imagery. He believed that the quest as an actor is for the richest image that contains the most information about the character. Similarly to action movies, it is quite natural to expect the use of CGI in science fiction movies. Then, having strong, clear imagery in mind is crucial, particularly in the scenes where most of the dynamic of the scene relies on CGI. In addition, Chekhov also emphasized how the actor embodies the differences between the actors themselves and the character, encouraging actors to ask "How does the character behave in the situation?" Instead of "How would I behave if I were in this situation?" which is one of the biggest differences from Stanislavski's technique. Since in science fiction movies, many given circumstances are more likely to be far from reality, it might be difficult to imagine yourself in the circumstance. Therefore, the idea of incorporating the character into the actor makes more sense.

-Method acting brings a deeply emotional connection with the character and the authenticity, using emotional recall and concentration. These aspects of this technique complement the abstract nature of Micheal Chekhov's. On the other hand, Lee Strasberg created a method of acting based on Stanislavski's technique, which is quite different from Michael Chekhov's. However, it can improve the believability to take the essence of method acting, which is the use of an intense connection that you can gain from emotional recall.

-Laban Movement Analysis enhances an actor's physical awareness and expression, which plays an important role in futuristic environments that are often created in science fiction movies. For example, the awareness of movement and space can be crucial for portraying aliens, creatures, or humans interacting with new technologies. The awareness of all four

factors of Effort— weight, time, space, and flow— improves the actor's movement, particularly in the scenes that portray a non-gravity environment. By mixing Michael Chekhov's imagination and psychological gesture, Laban Movement Analysis can help not only embody the character's movement or spatial relationships but also build the character's inner life through movements as well.

VI. The Technique Experiment and Collaboration

This section digs deep into the experimental process I took to evaluate the effectiveness of the mixes of techniques I developed for acting in specific movie genres. In the process, I decided to have ten actors— Chloe Fowler, Kyra Mantas, Tommi Hewitt, Reuben Buechler, Heather Hawkins, Elahe Ghamat, Olivia Brand, Lee Williams, Nekorra Reynor, Henry Nordquist, one scene, and two movie genres to experiment on. In order to determine the effectiveness, I filmed the same scene twice for each group before and after exercises from the specific acting techniques, collaborating with Eddie and Kyra Mantas as a cameraman and a director. They are doing their research on cinematography and directing for their Independent Projects. By combining practical experimentation with cinematic and director's considerations, this collaboration helped to assess the essence of both the actor's performance and the cinematic presentation under the practical filming sets with a director.

In the beginning, I paired up ten actors into five actors and assigned the Romance genre for two groups and the Science Fiction genre for the other two groups. However, I had one group paired up with two actors, where I told one that it was for Romance and the other that it was for Science Fiction. The actors were also provided a script of a scene, which can be adapted to any genre. After a few minutes of preparation, I asked each pair to do the scene along with the genre I assigned and we filmed them without any exercises and any acting techniques

particularly used. Since most of the actors were third-year students and all of them had much experience in acting in general, the first round still looked comparably good for each pair.

Then, we took time to do the exercises based on the mix of techniques I developed for both two groups separately. For the Romance genre group, I offered two exercises from Viewpoints for five minutes each, Meisner's famous Repetition exercise for five minutes, Stanislavski's basic script analyzing technique for ten minutes, and five minutes of break and mental preparation time, which took us thirty minutes in total. Both of the Viewpoints exercises focused on strengthening their spatial awareness. In the first one, actors were asked to make a circle and start walking in a certain direction, imagining that there was a beautiful golden band around their head pulling gently upward and that they were walking on the ground with bare feet, and also imagining working with an open heart, extending their arms outward. In the second Viewpoints exercise, actors also formed a circle facing inward and walking. Then, one person can initiate walking into the center of the space at any moment, and everyone should walk toward the center together in such a way that someone watching would not be able to tell who initiated. This exercise not only builds their spatial awareness but also heightens their connection with one another, requiring the need to be present in the moment and communicate through movements. Next, we did Meisner's Repetition exercise, where actors simply repeated "You're looking at me," "I'm looking at you," and "I'm not looking at you," aiming to create a connection between the actors by ensuring that they are actively listening to one another. Lastly, I gave actors time to create a detailed background for their characters and the relationship they are about to explore, using Stanislavski's technique. For the Science Fiction group, I asked them to try Emotional Recall, which was carried out in a completely safe environment on my observation. Due to the potential danger of this technique, I also asked them not to dig too deep into their personal trauma or negative emotions. After having actors try Method acting, I offered one of the exercises from Laban Movement Analysis for ten minutes, where actors are given an

alien, an astronaut in space, and a cyborg to explore the characters' physicality as well as the difference between each character and themselves, focusing particularly on Weight, Flow, and Space. Finally, the last exercise was Michael Chekhov's. It was all about imagination and psychological gestures. I asked the actors to imagine having the sun on different parts of their bodies and then asked them to do a simple movement— scratch their noses. This exercise aimed to help actors see how the imagination can change how they do the same simple movement, exploring movements through their psychology. After thirty minutes of exercises for both genre groups, we filmed the same scene the second time. In order to avoid the effect of other elements on how the scene looks, the actors' state of mind, and their performance, I paid attention to all the scenes being shot with similar angles and sizes of the shot under the same environment of black walls without any background music or any props other than a chair prepared.

VII. Result and Reflection

This experience allowed me to examine the efficiency of the mix of acting techniques I developed. The main goal was to assess how these techniques influenced actors' performances. By comparing two versions of the same scene, one filmed before any exercises and one filmed after completing the exercises, I was able to see the impact of the techniques on the actors' performances.

The most stood-up result was the improvement in the actor's performances after the exercises. In the second filming of the scene, the actors' physical choices were bolder, clearer, and more grounded in the narrative they were portraying. Since all the exercises were more physical and mind-oriented, they seemed to help the actors refine their understanding of the scene and its context, as well as embody their character physically for both genre groups. For the Romance group, the connection and intimacy between the actors seemed to get much stronger after the

exercises. It was even obvious on screen and I could tell that they started to listen to their scene partners and that they were eager to make bolder and intimate physical choices, which worked for the scene. For the Science Fiction group, the actors seemed to get a clearer image of the setting and their characters. Not only were their gestures more precise, but also the atmosphere they created seemed to be more grounded in the context of the scene.

Feedback from the actors also played a significant role in my reflection on the techniques.

Several actors mentioned that the exercises helped them build the world of the character and the scene, explore their interpretation, figure out a potential background for their character, and ask themselves questions like “How long have they been there?” Or “why are they there?” One actor also mentioned it was effective to get into the character by physicality. Overall, they appreciated how those acting techniques helped them analyze and develop their character. This confirms that the exercises I provided as well as the mix of acting techniques were not only effective but also adaptable to the unique features of different genres.

However, there are more areas to explore. For example, as mentioned earlier, the main approach was through actors’ psych and physicality, and there was less consideration of the actors’ vocal work, adding more depth to the overall performance. Even though the significance of voice control on screen might not be as much as one in a theatre piece because there are most likely microphones and actors are not necessarily asked to project, there still are more to utilize in acting for the camera, such as pitch, tone, and so on. While vocal viewpoints were a part of my consideration when developing the mix of acting techniques, some other vocal techniques might also be effective to complement those physical-oriented techniques for future use. To summarize, the mix of acting techniques I developed can be considered a success, having the potential to enhance actors’ performances in each genre— horror, comedy, action, romance, and science fiction. The improvements in boldness and clarity in the second filming session demonstrate the effectiveness of genre-specific exercises. The positive feedback from

the actors also proves that the techniques have a solid foundation and potential for further development and refining.

VIII. Conclusion

This study has explored the influence of movie genres and the application of acting techniques, considering how genre-specific storytelling and camera work change the actor's approach to performance. Through my research of five movie genres— Horror, Comedy, Action, Romance, and Science Fiction, I learned their structure and unique demands on performance due to the camera shots, special effects, or physical movements that can be expected in these movie genres. On the other hand, through my research of acting techniques, I learned many effective points of the famous techniques and the weak points of each. Based on those learning outcomes, I developed a mix of techniques for each selected genre, fully utilizing my own experience and observations. The key concept I expected and gladly found was the impact of understanding genre-specific demands when selecting acting techniques for acting for the camera. The required skills or performance on acting for the camera is considerably different from those for theatre acting. Although both share the same foundation, performing in front of a camera is surprisingly far from natural due to the difference between how it looks on screen and reality. Therefore, it is important to understand the unique aspects of each genre and what might be effective to keep in an actor's tool pocket. By combining and complementing inner-approach and outer-approach acting techniques— e.g. Chekhov's technique, Method Acting, and Laban Movement Analysis, they became more comprehensive in various situations. The mix of techniques I developed for each genre is a theory of what may work well compared to selecting one technique and sticking with it. Then, the experiment I carried out collaborating with my peers was to examine the effectiveness of the theory. Comparing a raw performance to one after applying the techniques, the effect of the techniques on performance can be considered to

be significant. In the end, this research not only highlights the influence of movie genres on acting technique choices but also suggests genre-specific approaches to the actor's performance. Following my theory, it is also possible for actors to pick the essence of the mix of techniques and apply it to their performances when it is a mixed genre– e.g. romance and comedy. This study provides a foundation for further exploration into how suitable and tailored acting techniques or exercises can enhance the actor's preparation and performance on screen.

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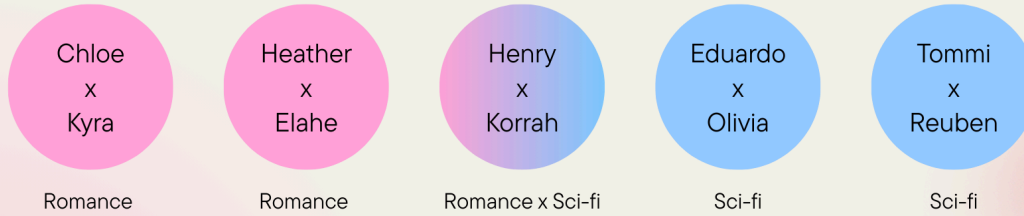
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X. Appendix

Collaboration



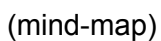
•One script from a 10 minutes play called “Tape”

Film the scene for the **first**
time without any acting
technique applied

Exercises for
each genre group

Film the scene for the
second time

(Collaboration overview)





(A picture from experiment)