

**A Study of the Structure of Subjective Experience in
Stanislavsky's *An Actor Prepares***

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Declaration

I hereby confirm that all the work presented in this thesis is my own work.

Signed:

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Abstract

Stanislavsky's seminal text *An Actor Prepares* remains popular and highly influential, difficulties of translation and editing notwithstanding. This thesis proposes that the book delivers a systematic encounter with an implicit and orderly model of subjective experience, to be found in the embodied practice articulated in the text, and which has therefore influenced generations of actors. Process-orientated logical typing is employed as an analytical methodology in order to reveal the underlying structure of this model.

This new approach to Stanislavsky's core concept of *Perezhivanie* reveals the extent to which subjective experience informs the text and affects the reader. Systematic analysis of structural aspects of the text demonstrate them to be consistent with the disposition of classical rhetoric. Within this robust framework, patterns of exercise function and distribution indicate an underlying lesson plan and a strategic pedagogy, in the context of which difficulties and successes incrementally potentiate aspects of the model of experience that then provide possibilities among which choices can be made for the purposes of the actor.

Stanislavsky's pedagogy is condensed and re-presented, and the structure of the underlying model is made explicit. Five governing principles offer a new perspective on the problem of the actor and Stanislavsky's solutions to it, and show how specific idiosyncracies of individual experience can be used in practice. The System is then revealed in its own terms, in the light of which key concepts and their inter-relationships can clearly be situated.

This research sheds new light on the value of *An Actor Prepares* as a pedagogical tool and a model for the depiction of training on the page. The identification of new levels of specificity in Stanislavsky's model of experience affords a recontextualisation of the System that will clarify practice, facilitate differentiation between interpretations and permit effective comparison with the work of others as well as making it possible to generate new versions while maintaining the consistency and coherence of Stanislavsky's model.

Table of Contents

DECLARATION	2
ABSTRACT	3
TABLE OF CONTENTS	4
LIST OF FIGURES	7
INTRODUCTION	9
A PERSONAL ENCOUNTER.....	10
PART I: BACKGROUND	24
CHAPTER 1: CONTINUING POPULARITY AND EXISTING APPROACHES	25
CHAPTER 2: EVOLUTION OF A METHODOLOGY	39
THE RESEARCH PROCESS	41
THE INFLUENCE OF GREGORY BATESON.....	50
CONCLUSION TO PART I	58
PART II: PEREZHIVANIE	60
CHAPTER 3: VOCABULARY AND TRANSLATION ISSUES	65
PREDICATES	66
TERMINOLOGY IN USE: BOLES LAVSKY	67
ETYMOLOGY AND COLLOQUIAL MEANING	75
<i>Living Through</i>	77
<i>Experiencing</i>	80
VOCABULARY: A CONTEMPORARY PERSPECTIVE.....	84
<i>Vygotsky and Perezhivanie</i>	84
CONCLUSION	87
CHAPTER 4: AN ELUSIVE CONCEPT?	90
HAPGOOD: AN ACTOR’S HANDBOOK (1963)	91
BENEDETTI: STANISLAVSKY: AN INTRODUCTION (1989).....	96
CARNICKE AND PEREZHIVANIE	101
<i>Wholeness and coherence</i>	106
<i>Abstraction</i>	109
<i>Stubbornly subjective</i>	110
CONCLUSION	114
CHAPTER 5: SUBJECTIVITY AND FORM IN AN ACTOR PREPARES	117
STANISLAVSKY’S SOLUTION.....	118
AN INGENIOUS FORM.....	123
SUBJECTIVE EXPERIENCE AND THIS RESEARCH	129
CONCLUSION	131
CONCLUSION TO PART II	133

PART III: PATTERNS OF NARRATIVE ORGANISATION IN AN ACTOR	
PREPARES.....	137
CHAPTER 6: EXPLORING NARRATIVE ORGANISATION	140
THE RHETORICAL DISPOSITION	141
<i>The characteristics of the Exordium.....</i>	<i>142</i>
THE DISPOSITION OF CLASSICAL RHETORIC	153
<i>Exordium.....</i>	<i>154</i>
<i>Narration.....</i>	<i>154</i>
<i>Division and Confirmation</i>	<i>156</i>
<i>Refutation.....</i>	<i>157</i>
<i>Peroratio or Conclusion.....</i>	<i>159</i>
DISTRIBUTION OF EXERCISES.....	161
NEW CATEGORIES OF INFORMATION	168
<i>Induction, deduction and abduction.....</i>	<i>168</i>
<i>Cumulative, comparative and subtractive</i>	<i>169</i>
CONCLUSION	170
CHAPTER 7: THE EXERCISES	173
INVESTIGATING THE EXERCISES.....	186
<i>Redundancy</i>	<i>186</i>
<i>Exercises according to narrative function</i>	<i>189</i>
PATTERNS OF PROGRESS – SUCCESS AND FAILURE	197
THE ROLES OF THE STUDENTS	202
A PEDAGOGICAL STRATEGY	206
CONCLUSION	209
CONCLUSION TO PART III.....	211
PART IV: THE STRUCTURE OF SUBJECTIVE EXPERIENCE.....	213
METHODOLOGY.....	215
CHAPTER 8: DISCOVERING THE MODEL OF SUBJECTIVE EXPERIENCE.....	223
CONCLUSION	276
CHAPTER 9: THE MODEL OF SUBJECTIVE EXPERIENCE IN PRACTICE.....	281
THE STRUCTURE OF EXPERIENCE IN PRACTICE	283
BUILDING A CHARACTER	314
CONCLUSION	333
CONCLUSION TO PART IV	337

PART V: RESULTS AND INTERPRETATIONS	339
CHAPTER 10: RESULTS, INTERPRETATION AND DEVELOPMENT	340
STRATEGIC PEDAGOGY: A TEACHING TEMPLATE	341
<i>Teaching template</i>	342
STANISLAVSKY'S MODEL: THE STRUCTURE OF SUBJECTIVE EXPERIENCE.....	347
<i>Experience: Perezhivanie</i>	348
<i>The inner world</i>	349
<i>Sensory modalities and sensory representations</i>	350
<i>Space in the inner world</i>	351
<i>Organising information: planes and levels</i>	352
<i>Location in virtual space: perspective and subjectivity</i>	353
<i>The given circumstances: 1</i>	354
<i>Lines of time in space</i>	355
<i>Memory and imagination</i>	356
<i>Given circumstances: 2</i>	358
<i>Submodalities: the qualities and characteristics of representations</i>	360
<i>Attention</i>	363
<i>Given circumstances 3</i>	366
<i>Distortion</i>	368
<i>Transformation</i>	371
<i>Management of the model of experience</i>	372
THE GOVERNING PRINCIPLES	375
PEREZHIVANIE AND VOPLOSHCHENIE REVISITED.....	378
STANISLAVSKY'S DIAGRAM REVISED	386
<i>Lesson plan based on Method of Physical Actions</i>	392
THE BUTTERFLY EXERCISE (TWO LIFE LINES EXERCISE)	396
CONCLUSION	401
CONCLUSIONS.....	403
BIBLIOGRAPHY	413

List of figures

Figure 1: Living a Part I.....	93
Figure 2: Living a Part II	94
Figure 3: <i>Perezhivanie</i> in Benedetti's <i>Introduction</i>	98
Figure 4: <i>Perezhivanie</i> in <i>Stanislavsky in Focus</i> (Carnicke 2009).....	105
Figure 5: Distribution of exercises by narrative function.....	163
Figure 6: Exercise distribution by narrative category (Chapters III - XVI)	164
Figure 7: Exercise distribution by chapter (AP)	166
Figure 8: Exercise distribution by chapter (BC)	166
Figure 9: Distribution of Etudes by narrative function.....	175
Figure 10: Characteristics of Etudes	178
Figure 11: Patterns of failure and success in the Etudes.....	184
Figure 12: Exercises conforming to the rhetorical disposition	187
Figure 13: Exercises in Exordia.....	189
Figure 14: Exercises in Narrations.....	190
Figure 15: Exercises in Divisions	191
Figure 16: Exercises in Confirmations	192
Figure 17: Exercises in Refutations	194
Figure 18: Exercises in Conclusions.....	196
Figure 19: Patterns of failure and success.....	199/200
Figure 20: Operation, transformation, and field	221
Figure 21: Summary of teaching template	346
Figure 22: Sensory representation, visual and auditory	350
Figure 23: Data in the space of the inner world.....	351
Figure 24: Four planes	352
Figure 25: Two types of plane.....	352
Figure 26: Subjective and objective perspectives	353

Figure 27: Two ways of conceptualising given circumstances.....	354
Figure 28: Lines of time in space	356
Figure 29: Memory and imagination.....	357
Figure 30: Preparing the given circumstances of the part	358
Figure 31: Moving along the time line.....	359
Figure 32: Lines of objectives, units and physical actions.....	359
Figure 33: Objectives	360
Figure 34: Information types by location and quality	361
Figure 35: Submodality changes.....	362
Figure 36: The attentional field.....	363
Figure 37: Idiosyncratic submodality transfer	367
Figure 38: The transformational step.....	372
Figure 39: Mind, will and feeling, the.....	374
Figure 40: Principles within the whole.....	376
Figure 41: Building up the diagram of given circumstances and 'if'	382
Figure 42: Time/space conceptualisation of given circumstances.....	383
Figure 43: Given circumstances from the actor's perspective.....	384
Figure 44: Stanislavsky's diagram, Carnicke's translations.....	387
Figure 45: Rotation of Stanislavsky's diagram	388
Figure 46: Stanislavsky's diagram revised	389

Introduction

A personal encounter

When I first read *An Actor Prepares*¹, I experienced a strong jolt of recognition. Stanislavsky seemed to be speaking directly to my own experience both as an actor and as an individual. At the time, all I knew was that this was the most famous book on acting. Only later did I discover that it was a problematic text.

I was neither familiar with nor had been explicitly taught anything of Stanislavsky's System,² or any other. My training as an actor had been entirely practical, and explanations or theory had played no part. Nonetheless I felt that I recognised exactly what Stanislavsky was talking about, and the recognition was at a deeply personal level. Reading his book not only validated my personal experience of human process as an actor and as a human being, but also seemed to contribute to a general self-knowledge – accessing thought processes and aspects of the self, and bringing elements of what I understood as unconscious³ process sharply into conscious awareness, some for the first time. It made sense. It was a surprise and a puzzle to discover that others did not see it the same way. I did, however, realise that I shared the experience of the many who had read this book in isolation, thinking that it was a complete work in itself.

Not only did the text have a profound personal effect on me, but it was possible to identify to some extent how this had occurred. Kostya's experiences in

¹ Stanislavsky 2008a unless otherwise indicated.

² Stanislavsky's System is capitalised throughout.

³ In the colloquial sense: that of which I am unaware.

⁴ Stanislavsky's System is capitalised throughout in imagined or abstract space.

⁵ In the colloquial sense: that of which I am unaware. Neuro-Linguistic Programming, originated by John Grinder and Richard Bandler, who explored

particular were described in such vivid terms that they were experienced even as they were read. I thought that perhaps the descriptions were so effective because they articulated actions and experiences in specific terms – they told me as I read exactly what Kostya saw, heard and felt, whether it was his experience or that of others, so that I too could easily experience it, and his point of view, myself. This somehow potentiated a graphic awareness of my own process and frames of reference, revealing terms that I understood as being spatial adpositional.⁴ If my experience was true for others, perhaps it was why the book was so popular.

Even ostensibly vague phrases such as ‘human spirit’ or ‘soul’ spoke to my own experience in a distinctive way. They meant something familiar, identifiable, intuitively correct: something that was exact about process of which I had been previously unaware. It was highly evocative, even exciting. Thus when I read that Tortsov states:

‘He must fit his own human qualities to the life of this other person, and pour into it all of his own soul. The fundamental aim of our art is the creation of this inner life of a human spirit...’
(Stanislavsky 2008a: 14)

I knew exactly what he meant and I knew my own soul. For while the terms themselves were colloquially nebulous and intellectually controversial, talk of ‘the spirit’ and ‘the soul’ was in Stanislavsky’s hands somehow naturally precise. What he meant by ‘his own human qualities’ and why they could be described as ‘this inner life’ was absolutely recognisable.

⁴ A topological organisation of information (data) in imagined or abstract space.

The subject matter was therefore inherently engaging, but also seemed to expand one's own experience. Stanislavsky was teaching the students in the text something about living and experiencing as a human being. These were descriptions of human process, made in a way that made it possible for readers to identify with, go through, and enhance that process too. Furthermore, the exercises, instructions, and descriptions were real and credible. This was more than the kind of identification that one encountered reading a novel; it was a kind of virtual classroom for the reader.

Since then, the debates, controversies and continuing influence of Stanislavsky's work have been the subject of some interest to me. However, nowhere have I come across an explanation of what I so clearly felt I had understood at my first encounter. This type of information is not given in accounts of his practice by others, whether they were taken from direct experience with him, such as Toporkov (1998; 2001) and Gorchakov (1994), or derived in a direct line from his practice, such as Merlin (2001; 2007) and Gordon (2010). I realised that I would have to find it for myself.

The difficulty was that while Stanislavsky might well have implicitly communicated significant knowledge about the constituents of and relationships between aspects of unconscious process, and this could be instinctively recognised by the reader, he had not in fact made it explicit in a way that was directly available for examination, discussion and analysis. But I was certain that there was a way to achieve this availability. My own intuited response was that

there were unconscious patterns and consistencies within the work that represented a potentially well-structured and coherent understanding of how a human being functioned, and that if I explored the accounts of practice in the text, I would be able to locate and identify them and thereby reconstruct the underlying model.

In order to identify these hidden principles, the study would have to address three problems. Did *An Actor Prepares* contain an implicit model of human experience, spatial adpositional or otherwise, how exactly was this embedded in the text, and how was it possible to investigate the text in order to discover it? My initial supposition that this information was couched in sensory-specific or spatial adpositional terms needed verification, for there may have been other frames of reference to discover. To achieve an explicit understanding of the underlying structures of the work, I would have to investigate the specifics of Stanislavsky's grammar of acting. I could see that the structures were there somewhere, implicit in the practice: in the accounts of action and experience. Furthermore, I theorised that the grammar of acting was in effect a grammar of being human. I wanted to create a primer, making explicit the patterns that comprised the principles of the grammar, by extracting the information from the text. I had to find that information, and I had to find a way to do it.

I had some personal experience of NLP,⁵ which is today most widely known for the patterns used both as interventions and to reproduce successful behaviour in the interests of perpetuating excellence. These patterns were codified from the work of highly successful therapeutic practitioners, but it was in the original process that led to that codification that I was more interested. In essence, information was gathered and sorted in order to discover pattern and inherent organisational principles. This was exactly what I had in mind for my research.

It was therefore in the origins of NLP that the most useful principles lay, rather than in the highly complex terms of transformational grammar on the one hand (Grinder & Haden Elgin 1973) or the categories devised by Grinder and Bandler for public consumption on the other. (Bandler & Grinder 1975; 1975; 1977; 1976) Moreover, while NLP provided a model of human experience expressed in a concise range of taxonomies, to impose these on the text would mean that other information could be missed. Stanislavsky's model might be expressed differently. I hoped that by looking back to the roots of NLP, to the principles of transformational grammar, logic, and epistemology, it would be possible to derive the 'deep structure' (the implicit information) of Stanislavsky's System from the 'surface structure' (the explicit information)⁶ of the training in *An Actor Prepares*, and I would use the same principles that generated NLP. What was required was to establish the principles of the structure of Stanislavsky's model of subjective experience as found in *An Actor Prepares*.

⁵ Neuro-Linguistic Programming, originated by John Grinder and Richard Bandler, who explored human interaction and process using a flexible and contextually responsive methodology evolved from mathematics and linguistics, strongly influenced by Gregory Bateson (see below).

⁶ Extrapolated from *Guide to Transformational Grammar* (Grinder and Elgin 1973).

The 'underlying principles' of Stanislavsky's System that I wished to reveal did not therefore mean Imagination, Concentration, or Units and Objectives. I meant something deeper, that would answer questions about what imagination was to Stanislavsky, how it was experienced, what abstract constructs might be necessary to understand it, and how Stanislavsky's manipulation of these constructs was evidenced in the text.

The System was also interesting as a concept. What, exactly, was it? When I first read *An Actor Prepares*, I understood that a system was a coherent, abstract but literal system, in the sense of something operating within a designated boundary. I saw *the* System as the human system that constitutes an individual person and all that they experience. The text made sense read in this way, but there was no difficulty seeing why it was difficult to articulate, as Carnicke points out:

...the very nature of the System made it difficult to speak accurately for Stanislavsky and encouraged debates. Stanislavsky never envisioned his System as complete. ...he cautioned, "There is no System. There is only nature. My life-long concern has been how to get ever closer to what is called 'the System,' ..." (SSIII 1990:371). (Carnicke 2009: 66-67)

Even here there are three systems: *his* System; nature; *the* System. In addition, others use the term 'system' (capitalised or not) in a variety of ways, referring to all sorts of different aspects of Stanislavsky's work from the whole body of practice to beliefs, strategies, methodology and training. But these are all different things, and an understanding of what commentators meant was often inadvertently obfuscated by attempts at definition. With no regard for category distinctions, for example, Benedetti describes it as '...an activity and a practice. It

is a working method for working actors ...not a theoretical construct; it is a *process*.' (Benedetti 1989: xi). He thus confuses the issue rather than clarifying it, as does Joseph Roach who describes it rather alarmingly as '...a means of manipulating levels of consciousness to achieve certain specific effects on the body...' (Roach 1996: 206).

It seemed there was no real consensus of usage, no conceptual clarity as to what the System really was. But I believed a clearer understanding could be achieved, if it was looked for in the right way. Suspecting an issue of logical typing,⁷ I realised that this study and its proposed approach of exploring and categorising the information⁸ in the text might have the interesting by-product of revealing inter-relationships of systems in and around Stanislavsky's work and avoiding the circularity of earlier attempts to define 'The System'.

This study addresses, and is limited to, the text *An Actor Prepares*. While *Building a Character*⁹ is also referred to and covered by some aspects of the analysis, I have deliberately not analysed other texts by Stanislavsky or other interpretations of his work. Neither do I challenge his model of experience, but simply seek to reveal it. Although at times Stanislavsky himself attempts to justify his point of view using scientific or quasi-scientific phraseology or generalised statements, the purpose of this thesis is not to re-express or assess

⁷ Organising information (data) according to type, set-theoretically (see Chapter 2, pp.52-57).

⁸ 'Information' reads more fluently than 'data', and is used accordingly throughout.

⁹ Stanislavsky 2008b unless otherwise stipulated.

his ideas in the light of scientific truth or contemporary developments.¹⁰ I have chosen to focus deeply and thoroughly on this small but significant part of his body of work in order to generate an understanding of Stanislavsky's System and the systematic structures that lie beneath, exactly and only as it appears here.

As well as my strong personal response to it, I thought it important to address this particular text because it was accessible to – and actually being read by – people who wanted to be actors, not people who wanted to be theoreticians.

Furthermore, teachers in the West who have had no direct access to Stanislavsky's work have thought of it as authoritative. As Gray points out: 'Despite the controversy, the book from the beginning was required reading for many actors.' (1964: 38). As a teacher of acting I have found that conscientious students select it because they justifiably think will provide a straightforward encounter with Stanislavsky himself. There is no doubt that it has been and continues to be extremely successful, and is still considered to be a bible of acting among actors. Benedetti goes further:

Most students of the System... do not have contact with an oral tradition of any kind. They rely for their knowledge of Stanislavski's methods on four books... These texts form the basis for the study of the Stanislavski System in theatre schools and conservatories, universities and colleges throughout the West. (1990: 266)

¹⁰ Scientific correlations can appear to corroborate personal intuitive response, although they can also illuminate conceptualisation by offering actual or metaphoric equivalences. For example Rhonda Blair investigates acting theory in the light of neurocognitive models such as those of Baars, Lakoff and Johnson, Fauconnier, Pinker, Damasio and Mark Turner and discovers some distinctive parallels. (2008). While my own terms of reference and my starting point were similar to hers, this research took a different path in order to allow the material to generate its own terms of reference.

A seminal text in that it was the first popular book about actor training, it perhaps remains the only one known to those outside the field. Even Carnicke, whose professional focus is on the not inconsiderable problems of transmission, states that since '...this volume was the only one which Stanislavsky finished before his death, it represents the most definitive text.' (2009: 86)

I was therefore curious about what this 'definitive' book had actually conveyed to its many readers since it was published. Of course it was easy to see why *An Actor Prepares* has been avoided by academics, because of an overwhelming weight of opinion about its (lack of) credibility as a reliable source. But this is to ignore what has long been a popular and valuable source of information, and to condemn it for reasons that are purely circumstantial, without investigating it fully or establishing the credibility of the information itself.

Although the text is undoubtedly problematic, it has distinct advantages over other sources for the purpose of exploring underlying principles. Because every teacher mediates their working practice through their own experience, and because of the historical distance, contemporary teaching that claims to be directly descended from Stanislavsky (Benedetti's privileged 'oral tradition') is actually the result of multiple mediations of the material, each of which carries with it the potential for distortions of meaning. Practice and word-of-mouth teaching have undergone more transformations, while despite the difficulties of the text it remains subject to the same small number.

In addition, if Stanislavsky did not teach the underlying principles of his grammar explicitly, not only in the text but also in his face to face teaching, but used the exercises and delivery to do so implicitly, mediated versions might not anyway address these aspects of his work accurately, especially since there is no means to ascertain whether underlying rules have been adhered to – for the *rules themselves* are not available. Indeed, significant aspects of the principles of his own work may or may not have been consciously available even to him, although he would certainly have recognised when they were or were not present in the work of his students. This is absolutely not to denigrate the value of learning through practice, but to point out that a personal encounter with practice with any other practitioner but Stanislavsky himself might not credibly or verifiably function within the exact terms of reference this study intends to discover. Thus for my purpose, the comparative value of *An Actor Prepares* has paradoxically increased. For others, too, without the explicit articulation of the rules themselves, it is the closest approximation to an evocation of what underlies his own practice that has been available to generations of actors and teachers in the West, and most significantly, it manifests his own solution to the problem of articulating practice in writing.

In designing and delivering his training course to the reader, Stanislavsky had to overcome substantial obstacles: on the page he had to do it exclusively through language, inevitably reductive of the very experience that was his subject, doubly reductive in writing, even more so in translation and editing. In fact, the obstacles he encountered may paradoxically have increased the value of the

solution as a source of hidden data because it was a deliberate attempt to overcome the reductive nature of the writing process, and the strategies employed to this end are therefore laden with information in themselves.

Perhaps, then, the greatest advantage of this particular text as a resource for analysis is that it contains his solution: a series of practical exercises encountered in a fictional environment, the execution of which is narrated by one of the fictional students. By investigating the exercises and the way they are embedded in the fiction by Stanislavsky's design, this study can address the real significance of the fictional context and the exercises and events that take place within it: it can decode the text.

It is therefore possible to look beyond the limitations of Hapgood's translation, for the more pertinent question is what lies beneath the activities and exercises. Much problematic material can therefore legitimately be subtracted from the available data. Hapgood states unequivocally that although Stanislavsky makes '...statements of general principles of art... [the] great task...' was really in the '...embodiment of those principles in the simplest working examples.' (2008a: translator's note) By examining not the statements of general principle but these practical working examples, it has been possible to avoid being distracted by idiosyncratic explanations or justifications, and focus instead on the elements of process as embodied in what the students do and how they do it, discovering what the constituents and rules of Stanislavsky's grammar of acting are, and eventually attempting a redefinition of what 'the System' might actually be.

The thesis is in five parts. In Part I, the background to the project is outlined, contextualising this minutely focused study in a saturated research area and explaining why more investigation is necessary and what aspects of the subject have not been addressed. The reason for and evolution of a new methodology is outlined, including the origins of the approach and an account of the process of research throughout the project.

In Part II, the new methodological approach is tested by seeking underlying information relating to the core concept of *Perezhivanie*.¹¹ Results show how profoundly this concept influences the design of *An Actor Prepares* as a fictional diary and how it informs and integrates the entire System, therefore framing the explorations of the rest of the thesis.

Part III reveals a consistent design underlying the narrative structure of the text and the sequence of exercises. Distinctive patterns inform function of action and event, first within chapter/subject divisions in which exercise distribution is found to be significant, and then within the exercises themselves and the results of the students' encounter with them. The research progresses from highlighting exercise function to identifying the significance of patterns of achievement as the students engage with the exercises, as well as indicating a structured lesson plan and a clear pedagogical strategy.

In Part IV a triangulated structure of operations, fields and transformations within the context of exercise function and patterns of achievement is used to

¹¹ *Perezhivanie* is capitalised throughout.

facilitate identification of the specific features of Stanislavsky's model of experience and how it operates in the context of performance.

Part V addresses results and demonstrates the usefulness of the research and its implications. Stanislavsky's teaching template has been extrapolated and is re-presented. The model of experience is made explicit, condensed into five governing principles and expressed in diagrammatic form. A sequence of exercises demonstrates how Method of Physical Actions can be a vehicle for teaching the System and an exercise has been designed that demonstrates the coherence of the System as a whole and Stanislavsky's '...cardinal principle: Through conscious means we reach the subconscious.' (2008a: 176) Stanislavsky's diagram of the System is revised.

This thesis makes five original contributions to knowledge in the field. First, a methodology has been devised and used for the exploration of process based data in order to identify underlying structures of experience; second, implicit principles underlying the exercises in *An Actor Prepares* have been revealed, allowing for the compilation of a functional model of subjective experience that represents in graphic form Stanislavsky's understanding of the structure of human process and the functioning of the actor within it; third, a hidden pedagogical strategy has been found in the text and made explicit in the form of a template; fourth, a new perspective re-envisioning Stanislavsky's System as part of a complex group of inter-related systems; fifth, templates have been generated using frameworks discovered in the text, demonstrating how the now explicit

structure of subjective experience can be used to inform and design practice. As a result, understanding of various aspects of the System is enhanced by a new perspective on their situation within the model of human process, and the text is revealed to articulate not only the System itself but also the Method of Physical Actions and Active Analysis in practice.

The results of this research recontextualise the System and the concepts within it. The principles of the model of experience provide not only a framework through which to understand Stanislavsky's System but are shown to be its subject. Stanislavsky's *An Actor Prepares* is demonstrated to be not just a guide to how to act, or even an encounter with the self, although it is both of these. It is an experiential encounter with the structure of subjective experience. This thesis shows how the model, the encounter and the structure were discovered.

Part I: Background

Chapter 1: Continuing popularity and existing approaches

So much has been written about Stanislavsky and his System in its various forms that it might seem redundant to contribute even more to the body of work. By now everything that could have been said about him must surely have been said: any further discoveries would inevitably be more of the same.

The sheer volume of published material about Stanislavsky has created a breadth of information that is difficult to encompass. In recent years *Stanislavsky in Focus* (Carnicke 1998; 2009) has provided a comprehensive review of the historical publication problems of Stanislavsky's books. Carnicke has definitively established that because *An Actor Prepares* (1936; 2008a) was first published so much earlier than *Building a Character* (1949; 2008b), the ideas that formed part of a synchronous, systematic method of training actors were divided into two parts in the minds and the comprehension of western readers, and the former has become almost enshrined in public perception, particularly in the US. The preconception emerged that he was predominantly interested in working from the 'inside out'. This view is still widely held by the layman: Stanislavsky is seen as the 'father' of Method acting, and popularly associated with Strasbergian psychological actors, emotion in performance and intensity of acting style.

Although challenges to the Strasberg Method had occurred as early as the 1960s, in the work of Lewis (1962), Gray (1964) and Moore (1973), public

understanding, particularly in America, can be simplistic in this respect too.¹²

Perhaps the powerful associations (despite their proven falsity) and the cinematic and cultural impact of Brando and Monroe will die down as new generations of students emerge. But new undergraduate students still, despite having 'done Stanislavsky' at school, associate him with the Method, and by association with a solipsistic emotional interiority, and many retain this view despite their undergraduate studies and attempts to persuade them otherwise.

Since the publication of *Stanislavsky in Focus* in 1998 there have been numerous attempts to redress the situation and to share new narratives with a new audience of academic readers in the light of both publication and transmission history and access to archive material that was previously unavailable during the time of the Soviet Union. Carnicke provided a fresh narrative drive with her comprehensive analysis of the transmission of his work, and as a textual scholar, her work is more analytical than that of Benedetti, whose earlier popular divisions of Stanislavsky's practice simply paraphrase and reconstruct the texts as a set of instructions to actors without critical analysis (1989; 1998).

Benedetti's new translations (2008; 2010) are supplemented and refreshed by greater access to the archive and should therefore be more authoritative than earlier versions, but they remain opaque.¹³ Elsewhere, it has certainly been

¹² In addition, Strasberg's Method is itself riven with differences of interpretation and intention.

¹³ Direct comparison with Hapgood reveals evidence of conceptual inconsistencies such as his repeated use of the expression 'the character', which only occurs once in Hapgood's translation. In one example, the same phrase is translated thus by Benedetti: 'That means thinking, wanting, striving, behaving truthfully, in logical sequence in a human way, within the character, and in complete parallel to it.' (2008: 19) while Hapgood's version reads: 'To play truly means to be

possible to learn more about Stanislavsky the man and his attitudes, as history, narrative, influences and evolution of practice are analysed (Ignatieva 2008; Whyman 2008), or visited from new critical perspectives such as feminism (Malague 2012). However, when it comes to the work itself, most 'new' material is simply re-assembled in the form of books of exercises, handbooks, and accounts of practice (Blumenfeld 2008; Brestoff 1999; Gillett 2007; Pia 2006).

Bella Merlin (2001; 2003; 2007) and Mel Gordon (1998; 2010) have contributed much to practical application of his work, and their books combine narrative and practice, revisiting Stanislavsky's practice and re-stating, re-iterating and re-formulating many of the exercises in forms more appropriate and usable for the contemporary market. Nick O'Brien provides an exercise book supporting the UK school exam syllabus, vivid in exposition and conceptually clear and elegant (2011).¹⁴ Panet combines Stanislavsky with Laban, and her text contains unusually clear verbal explanations of concepts (2009: 105-106). But among all these practitioners, Sam Kogan alone offers an interpretation that engages with the material at the level of principle, and that delineates his interpretation of those principles. His 'Chamber of Visible Thinking' parallels discoveries made during this research, and while his articulation of it is conceptually limited by a two-dimensional expression, and new terms have to be learned, the idea is rendered accessible by his colloquial style (Kogan 2010: 28-31).

right, logical, coherent, to think, strive, feel and act in unison with your role.' (2008: 14). While this distinction may appear trivial at this juncture, it is in fact highly significant.

¹⁴ He even includes rays of communication, providing a useful conceptual structure within which to understand it

But practitioners such as Gordon, Merlin and Kogan use the tradition of teachers teaching others what they have learned from teachers who were taught by Stanislavsky, and they still have to overcome the difficulty of transferring the material to the page. Thus Stanislavsky's work is continually re-cycled with potentially diminishing returns, for generating more facts or more examples does not necessarily provide an organised, comprehensive and integrated model that pulls them all together, and the model cannot by definition be embodied on the page even if it was in the unbroken chain of teachers. Even Kogan does not hold his conceptual framework together coherently.

It is notable that books with the slightest association with Stanislavsky are invariably framed hyperbolically by publishers. They are described as crucial, new, essential, complete, or comprehensive, and target readership is all encompassing: '...anyone wanting to understand Stanislavsky's work' (Gordon 2010: cover notes), '...all serious students of the theatre'¹⁵ (Stafford Clark in Merlin 2001: cover notes), or '...anyone interested in acting and actor training today' (Whyman 2008: cover notes). This indiscriminate use of superlatives serves to obfuscate who the real audience is, while illustrating just how compelling a figure Stanislavsky remains to the popular imagination.

What is noticeable about *all* these books is that they offer *portrayals* of Stanislavsky's work. Not one of them sets out to offer a deep analysis, interpretation or critique of what he actually meant or what information can be

¹⁵ This comment by Max Stafford Clark cleverly carries the implication that reading the book is a marker of the credibility of a student as 'serious'.

derived about the underlying structure of his model of the world as found in his practice. Neither do practitioners – apart from Kogan - elucidate their own practice by articulating the principles *behind* groups of exercises or taxonomic distinctions. Statements of principles often consist of a familiar list that resembles the chapters of Stanislavsky's published works with no attempt to explain how these are experientially inter-related.

A contemporary trend is emerging for the investigation and justification of acting theory in the light of new scientific and neuro-scientific developments, an approach with a more analytical focus. Perhaps this might be expected to lead to the investigation of absent taxonomic and category related matters. While Pitches (2006) investigates the development of the tradition of actor training alongside that of scientific and philosophical thought in the 20th century, Blair's book *The Actor, Image, and Action* is described in its own publisher's fore statement as '...a 'new generation' approach to the craft of acting: the first full-length study of actor training using the insights of cognitive neuroscience... a brilliant reassessment of both the practice and theory of acting' (2008: no page number given). However, despite addressing ways of conceptualising experience in useful terms and discussing integrative principles, Blair does not offer a coherent overall perspective or conceptual model that integrates Stanislavsky's System or can be used to inform practice. The central problem therefore remains, unsolved as yet by neuro-science even if it is informed by it. Science cannot necessarily solve the problems of practice: Scruton thinks it is often used only to raise the status of research:

The advances in neuroscience have led to a new academic disease, which one might call “neuro-envy”. Old disciplines in the humanities, which relied on critical judgement and cultural immersion can be given a scientific gloss when rebranded as “neuro-“ ... One by one, real but nonscientific disciplines are being rebranded as infant sciences, even though the only science involved may have little or nothing to do with their subject matter. (Scruton 2009)

and even Vygotsky observed the same thing about Stanislavsky’s work at the time:

The common inadequacy of former trends is [...] to establish facts that are directly grasped and to elevate them to the rank of a scientifically discovered pattern. [...] ...when these systems reach to general psychology for support, the attempts prove to be more or less accidental connection in the manner of that which exists between the Stanislavsky system and the psychological system of T. Ribot. (Vygotskii & Rieber 1999: no page numbers given)

The problem here is that the scientific taxonomies used to explore practice are externally imposed, even if they do come from valid neuro-scientific models of consciousness and the self. Rather than being based on what comes out of the practice itself, they use other systems of categorisation with which they *compare* his work or within which they *frame* it, and by finding scientific metaphors make judgements as to its validity. It may certainly be possible to draw parallels with new developments in neuro-science or psychology, but neither this nor passing judgement about the credibility of his work in the light of contemporary scientific beliefs is the same as discovering what is inherent in the work itself.

Perhaps a phenomenological approach would be useful. David Woodruff Smith defines phenomenology as ‘...the study of structures of consciousness as

experienced from the first-person point of view' (2011: no page number given), and this was certainly the *type* of information this research would be looking for. But phenomenology as a discipline is largely discursive, rather than descriptive. It was not in the *form* or at the *level of detail* required. For example while it discusses and debates notions of consciousness in terms of sensory experience, it does not explore the specifics in a way that would be useful for actors, but soon becomes entangled in topics such as intentionality. Woodruff Smith explains:

In recent philosophy of mind, the term “phenomenology” is often restricted to the characterization of sensory qualities of seeing, hearing, etc.: what it is like to have sensations of various kinds. However, our experience is normally much richer in content than mere sensation. Accordingly, in the phenomenological tradition, phenomenology is given a much wider range, addressing the meaning things have in our experience, notably, the significance of objects, events, tools, the flow of time, the self, and others, as these things arise and are experienced in our “life-world”. (Woodruff Smith 2011)

The relationship between theatre and phenomenology has been a subject of some concern, first proposed by States (1985; 1992) as an alternative to semiotics because emphasis on signification disregards the aspect of theatre as experience. Others (Fortier 2005; Garner 1994; Rayner 1994) have discussed theatre as a phenomenological act, and the parallels are clear, for as Fortier points out: 'Phenomenology is concerned with what it is like for human beings to be alive in the world around them and how they perceive that world' (2005: 38), and this is absolutely pertinent to theatre and to the work of the actor. It is therefore axiomatic that Stanislavsky's work is phenomenological in character.

Leach points out that 'Stanislavsky's phenomenology has much in common with Heidegger's, with its interest in individual consciousness and how lived experience interacts with the 'real' world' (2004: 50), and Fortier observes that 'Stanislavsky's autobiographical *My Life in Art* reveals a phenomenological bent in its very title' (2005: 48). Johnston takes this further, subtitling his PhD Thesis *Phenomenological Interpretations of Acting Theory* (2007) and basing it on Heidegger's notions of 'Being'. Johnston has identified what Stanislavsky has achieved in phenomenological terms, pointing out that:

Just as Heidegger sought to find a new vocabulary in order to talk about human existence [...] Stanislavski sought for a vocabulary for describing the art of acting. But even more important than finding the words to express different approaches to ways of being, Stanislavski was interested in actual experiences to teach and understand the mysterious nature of Being on stage. (Johnston 2007: 86)¹⁶

However, while like the scientists above he finds parallels - philosophical instead of scientific metaphors - he does not define those terms in a functional way, nor are these highly arcane discussions useful to the actor, teacher or director, but only to the analyst, theoretician or academic. It seems that when phenomenological approaches to theatre are explored, theory gets in the way and the practitioner is forgotten.

For a practical task such as this analysis a more functional phenomenology would be appropriate – a phenomenology that describes doing and experiencing in a way that is accessible to regular doers and experiencers. This thesis was not

¹⁶ Johnston also has a manuscript awaiting publication at the time of writing: *Stanislavsky and Phenomenology*.

intended to be a treatise on the concepts underlying Stanislavsky's work in phenomenological terms: I was more interested in a practical, embodied phenomenology. The philosopher Mark Vernon agreed with me¹⁷ that Stanislavsky's System is a descriptive phenomenology because it can be put into practice, but pointed out the important distinction between this and an analytical or theoretical phenomenology which is at the abstract level and arguably can only therefore be engaged with or manipulated in those (abstract) terms. Because of the tendency of phenomenological analysis to veer in this abstract direction, it was decided to conceptualise this research in non-phenomenological terms. Nonetheless, if the study of the structures of subjective experience is phenomenological as Woodruff Smith pointed out, then so is this study.

It is evident that the issues of translation, transmission and availability of archive and source material have been addressed extremely effectively by a group of dedicated scholars who have produced a body of writing that puts Stanislavsky's work once again at the heart of the theory and practice of actor training. But while we know more about Stanislavsky's life, developments of his practice and even recontextualisations of his work in terms of neuro-science, philosophy and psychology, conceptualising the System is a different matter. What we do not have is a concrete and usable understanding of the principles that lie beneath and integrate Stanislavsky's work. Even Carnicke misses the opportunity to analyse the practice and the structures of action embodied in *An Actor Prepares*, and how they might relate to one another in a conceptually coherent way. Thus

¹⁷ In personal discussion at The Idler Academy, 23/4/12.

despite the breadth of existing approaches, there is still something left to be found: the underlying structure of the System, the rules of the ‘grammar’.

Stanislavsky’s own attempts at making the grammar explicit were not even acceptable at the time. Actors are generally not well disposed to conceptualising their own practice,¹⁸ but his early attempts to do so were rejected by publishers as well as colleagues. He had to tailor his material for the actors as he trained them, and for the market, for ‘...Little, Brown and Co. rejected [his] early draft of an acting “grammar” (Bancroft Typescript), requesting instead more commercially viable memoirs...’ (Carnicke 2009: 81).¹⁹ But his intention persisted, and when he came to communicate his training course in writing, he still had to find a way to express its grammatical rules in an acceptable form, just as he had to do when working with actors. In the first paragraph of her translator’s note to *An Actor Prepares*, Hapgood is explicit about Stanislavsky’s desire to produce a ‘grammar of acting’ (2008a: no page number given), and the implication is that the book intends to set forth that grammar.

As well as his idea for a ‘grammar’ being commercially non-viable, Stanislavsky found it difficult to articulate it in writing at all, and he never produced what might be called a ‘primer’. Difficulties with teaching actors notwithstanding, it has already been observed that he was himself able to teach the System through practice, because he knew what it was and because it was, naturally, embodied in

¹⁸ Although this remains true, demand is perhaps different now, for the study of acting takes place in a widely differentiated field and incorporates a variety of perspectives. Students today may have to conceptualise their work for the purposes of assessment and evidence of learning.

¹⁹ The Bancroft Typescript, dated 1923, stored in the University of California Library at Berkeley.

his own practice. To convert that practical knowledge on to the page was an inherently difficult task, resulting in a paradoxical value to the solution he devised. Carnicke reveals that:

Stanislavsky clearly felt unable to express himself in a way that matched his internal understanding of the actor's experience. He struggled to get what he knew on paper, only to go over and over the same territory. His inability to say exactly what he meant and his consequent frustration can be traced in correspondence... (Carnicke, 2009: 78).

As a writer, the problem was that the type of knowledge he was attempting to express resisted verbal expression. He had to work out how to convey practical knowledge to the reader by implanting the information into the text in some other way. The information is therefore doubly encoded: embedded in practice for the actor, embedded in the text for the reader.

As readers, it is similarly difficult to extract precisely what the text has taught us: we have exactly the problem that he had. We may learn through practice and through reading about practice, and we can perhaps recognise that there is some kind of vital information carried in structure and in the articulation of practice, but there is a dual encoding to negotiate, and in truth this negotiation has never explicitly and fully taken place.

Explaining or analysing the System and the practice in any depth, organising aspects in relation to one another, or even understanding categorically what the System actually is, remains difficult because it is inherently difficult. In the text, chapter headings, naming aspects of the System, are the only systematic

categorisations overtly available. We cannot engage critically with it because we remain substantially ignorant of the necessary terms of reference. So although his work may include grammatical elements implicitly and use them fluently, and while he has created exercises to practice their application, the task of articulating the underlying grammar explicitly remains – publicly at least – incomplete. The rules remain private.

It seemed curious, given that Stanislavsky had not provided a ‘primer’, that this task had not subsequently been undertaken by someone else,²⁰ or that his work had not been challenged in this way. Roach provides a potential explanation, when he expresses the view that: ‘Stanislavski’s [sic] theories defy tidy summary...’ (1996: 206). This prevailing perception of the System as complex and beyond rationalisation might be a reason not to attempt this study. However, Stanislavsky’s own convictions about the coherence of the System were compelling because intuitively recognisable, to the extent that it seemed possible that if addressed in the right way and considered in the right terms, *An Actor Prepares* would in fact give up exactly that.

Some kind of tidy summary would be extremely beneficial, for useful and interesting restatements of the work and development and evolution of his practice notwithstanding, as a result of the lack of a conceptual framework that provides unequivocal terms for exactly what Stanislavsky requires actors to do, our practice is inevitably open to question. As practitioners, we can only

²⁰ Kogan’s re-interpretation is the closest approximation to expression of this to date.

extrapolate as we encounter the practice ourselves. How can we know we are doing exactly what he wished? Although we may consider ourselves successful, we are not necessarily aware of why or how this is, or even whether we are successful in Stanislavsky's terms, or whether our interpretations are distorted or reduced by the limitations of our own potential. Moshe Feldenkrais pointed out that: 'If you know what you are doing you can do anything you like.'²¹ Until we know what we are doing *in Stanislavsky's terms*, we cannot know whether or not we are doing it.

An investigation that aspired to discover this type of information would have to permit unknown data to emerge somehow from the text. Indeed, at the start of this research there were many unknowns. It could only be hoped that the results might include a clear and specific understanding of organising principles; a sense of how the System works together as a whole, fewer categories instead of more and an understanding of the relationships between aspects of the System.

If such an understanding were achieved, expositional books might actually be able to contain less information rather than more, because they would be able to engage with the material at a higher level of abstraction and approach it concisely. Instead of increasing complexity, it would be possible to privilege simplicity and coherence and thereby increase usability. Once the grammatical rules or structures that allowed the System to cohere were made clear, activities, embodiments, and exercises could easily be generated that would reliably and

²¹ David Gaster, previously his personal assistant, personal conversation: July 1989.

verifiably operate according to those rules. These rules – Stanislavsky’s rules – may have been implicit in his work all along, embodied in the practice, and intuitively obvious to anyone who had used his System successfully, but not necessarily consciously understood or appreciated. Eliciting the rules would require detailed excavation of the text and how exactly Stanislavsky had constructed it: reverse engineering.

What was needed, therefore, was a way to reverse engineer the text in order to attempt a coherent articulation of the system of rules currently hidden within the System in *An Actor Prepares*. It would require identification of patterns and structures coded in the work, and thereby establish a model of how Stanislavsky’s understanding of human nature was constructed. It is hoped that this might contribute to the field a foundation that could facilitate comparisons with other versions of his own work and with the work of others, as well as informing at the very least my own teaching practice.

The problems of Stanislavsky’s work would thus need to be tackled head on by addressing rather than avoiding elements considered controversial or difficult. Indeed, this thesis looks at Stanislavsky’s System as it appears in its most controversial form, in order to discover something considered to be inaccessible to conscious awareness and perform a task of organisation that has previously been considered impossible. The objective is to enhance and add to current understanding, and to do so in a way that is usable, practical and accessible.

Chapter 2: Evolution of a methodology

Stanislavsky never claimed to have *created* the System. The translator's note to *An Actor Prepares* states unequivocally that 'There is no claim made here to actual invention' (2008a: no page number given). What Stanislavsky originated was a description. Somehow, in the text, there were terms that expressed how he thought this human system operated. But human nature has characteristics that render it resistant to particular types of investigation while responsive to others. The methodology used in this study was therefore by necessity experimental and adaptive: constructed in response to the nature of the material.

Limitations of the translations were acknowledged, but it was anyway never the intention to rely on definitions, explanations or justifications in the text. Instead, this research would look beyond them to Stanislavsky's intention by identifying the processes behind the non-verbal aspects of the System: the activities and exercises. Concepts, rules, or underlying principles, beyond language, would be found in the embodied practice in the text. Somehow predicated in the mental and physical activities prescribed for the actors were the keys to understanding Stanislavsky's beliefs about acting, about performance, and about human nature itself, which he repeatedly holds to be the basis of his practice. But while there was confidence that this information was implicit in the exercises, it was not clear how. It would be of a type and in a form as yet unknown.

It was originally assumed that already familiar taxonomies would be useful analytical tools, but it soon became clear that this was not the case and that

methodology would need to evolve in response to emergent information. The progress of the study necessitated experiments with methods of finding relevant data. Indeed, devising strategies for sorting and organising material became for a time the focus of the work. Many layers of analysis would be necessary in order to find the information, and the different parts of this thesis reflect that process.

However, despite the differences between the intended and the eventual methodology, the anticipated result was eventually achieved. By the end of this research, the systematic methodological approach that evolved had allowed the successful location and identification of relevant evidence in *An Actor Prepares* and *Building a Character*, and through categorisation and organisation of that information arrived at a coherent model of the structure of subjective experience according to Stanislavsky.

Carnicke had provided a scholarly and thorough exploration of the reasons why this text should not be relied upon as an authoritative rendition of Stanislavsky's words, let alone his System as a whole; nonetheless this study eventually found it to be a dense and close-knit source of consistently high quality data that belies much of the criticism that has been levied against it. The types of analysis to which it had previously been subject had evidently left vital information unsaid.

The research process²²

A preliminary study was undertaken that focussed on actors talking about acting, based on Carole Zucker's collection of interviews *In the Company of Actors*. (1999)²³ Known and specific ways of organising data were used in order to discover their potential to identify significant information. The intention was to discover underlying information of which subjects might be unaware, by identification of images, metaphors and language patterns.

There has been a great deal of debate among psychologists, philosophers and others as to how individual human experience might be conceptualised, structured, analysed, and understood. Putting aside the phenomenological approach already discussed, the imagists, on the one hand, and the propositionalists, on the other, describe alternative ways of conceptualising internal representation. However, the polarisation is a false one; these need not be mutually exclusive. Johnson-Laird's study of mental models concludes that these are complementary models; different levels of description, and proposes:

A simple three part inventory for the contents of the mind: there are recursive procedures, propositional representations, and models... the procedures... carry out such tasks as the mapping of propositional models onto models. (Johnson-Laird 1987: 446)

Usefully for this analytical purpose, he also indicates that mental models can be created and used to represent imaginary situations, and suggests that 'Such

²² Samples of research are evidenced in the Appendices. Full versions are available if required.

²³ This study was based on Carole Zucker's collection of interviews *In the Company of Actors* (1999). It is available if required but is not included in the Appendices.

models may be either physical or conceptual' (1987: 423). A physical model can be relational, spatial, temporal, kinematic, dynamic, or an image (1987: 422-3); a conceptual model can be monadic, relational, meta-linguistic, or set-theoretic (1987: 425-30). In order to gain a fuller understanding of the experience of the actor, it would seem necessary to consider both types of model: physical and conceptual. These would enhance each other, and offer the potential for the 'recursive procedures' mentioned by Johnson-Laird, by cross-mapping the physical and conceptual models.

Johnson-Laird had concluded that experience can be understood through different levels of description, and that physical and conceptual models are complementary. Therefore the investigation used both the physical models of perceptual positions²⁴ and representational systems,²⁵ and the set-theoretic conceptual taxonomy of neuro-logical levels²⁶ as developed by Robert Dilts (1990; 1999) out of the work of Russell (1910) and Bateson (1972).²⁷

This strategy facilitated specific contrasts between the actors in the sample text, and identified underlying metaphorical constructs used by them to describe their work. This was consistent with the theories of Lakoff and Johnson, experiential realists who proposed that:

²⁴ Indicating what perspective an individual is taking, usually: subjective, other (empathic), objective.

²⁵ How visual, auditory and kinesthetic (sensory) information is represented internally.

²⁶ A way of classifying the relationships between types of information into a hierarchical model consisting of classes. Dilts suggests: environment; behaviour; capability; belief; identity; vision.

²⁷ Logicians have questioned the choice of terms (Grochowiak 1999: 51) by suggesting that the model is neither 'logical' nor are the categories 'levels'. My own interest in the model was only in whether it functioned usefully and added insight.

Thought is embodied.... the structures used to put together our conceptual systems grow out of bodily experience and make sense in terms of it', and moreover that 'thought is imaginative, in that those concepts which are not directly grounded in experience employ metaphor, metonymy, and mental imagery.... The metaphors, metonymies, and images are based on experience, often bodily experience. (Lakoff & Johnson 1980: xiv)

Because images and structures were revealed that were fundamental to each actor's understanding of the world, it was supposed that this could be considered a glimpse of their unconscious processes, of which the actors themselves seemed unaware. This was exactly the type of information I was looking for.

Since these models provided high quality information in the preliminary study, *An Actor Prepares* was examined for evidence of perceptual positions, representational systems, and neuro-logical levels. However, in this case the information was difficult to find, inconsistent, intermittent and extremely complex, and impossible to code or organise. A different approach was required.

The location and identification of information now became methodologically problematic because it was recognised that was important not to contaminate the data with preconceptions. The difficulty of compiling data when the next step is unknown is a major problem for the researcher, as Bateson points out:

In the nature of the case, an explorer can never know what he is exploring until it has been explored. He carries no Baedeker in his pocket, no guidebook which will tell him which churches he should visit or at which hotels he should stay. He has only the ambiguous folklore of others who have passed that way. (Bateson 1972: xvi)

Bateson's statement is a reminder of both the 'folklore' of the many explanations, rationalisations and discussions that have taken place on the work of Stanislavsky in the past, and the ambiguities of concept and interpretation.

As it now seemed inappropriate to impose an already fully formed model onto the material, it would be necessary to examine the material in a way that allowed any patterns or models to emerge from the data itself. A detailed commentary²⁸ allowed information found to generate categories by allowing similarities to emerge. Preliminary categories, both narrative and functional, became evident, confirming consistency of information, and allowing a distinctive outlying category to emerge.²⁹

The organisation and sorting of material into tables now became the predominant means of potentiating the detection of patterns of information and was repeated many times during the research process. This visualisation of emergent categories facilitated identification of similarities, differences and parallels, generated new categories and revealed information that would otherwise have remained undiscovered.

The first set of tables³⁰ contained contextual data and narrative and procedural sub divisions. 92 exercises were identified and tabulated, 61 in *An Actor Prepares* and 31 in *Building a Character*, although numbering was occasionally

²⁸ Sample in Appendix I.

²⁹ Kostya, the diarist, describes his own experience, using specific sense-based detail of internal and external process. This category of information was designated as 'Kostya's Process'.

³⁰ See Appendix I.

complicated and sometimes a matter of opinion rather than fact.³¹ A supplementary reference table³² named the exercises and was used throughout for ease of reference, cross-referencing and double-checking. Although the original proposition was that the model of experience was potentially complete in *An Actor Prepares*, it was recognised at this stage that it might not be possible to evidence this properly if both texts were not submitted to the same process.

Representing the data in tables made it now simple to observe patterns and deviations, and isolate significant information from the complications of the text. Elements that would require further examination were easy to identify. Progression through the training was clear. A recurrent pattern of teaching methodology was now evident within the narrative structure,³³ and the multiple purposes and importance of Kostya's process emerged.³⁴

An attempt was now made to code information using letters and numbers. The result was unsatisfactory. Coding was complex, and looked like algebra. Furthermore, when a fragment of coding was presented to students, without exception they reacted with disgust, actually recoiling, and saying it was 'like

³¹ While Benedetti's translation was not the subject of this study, a parallel analysis was carried out and included in the tables, lest significant differences emerged. Benedetti states that his new translation is 'an attempt to follow Stanislavski's original intention' (Benedetti in translator's foreword, 2008: xv). However, the exercises themselves were extremely similar, with the same (even identical in places) instructions, ordering and results, and only minor differences, usually where Benedetti had included further examples or more elucidation.

³² All exercises and page numbers. See Appendix I.

³³ Set up the students to fail; introduce new element; the students fail in consistent ways; Kostya succeeds; sometimes Kostya tells the reader his own perspective as well as Tortsov's response.

³⁴ It served multiple functions, illustrating the results of certain exercises, demonstrating the mental steps taken in order to achieve success, providing a means through which the reader might judge their own success. Kostya always had to be the student who succeeds, for he was the only medium through which the reader could learn about the experience in detail, from the inside, subjective, perspective.

chemistry'. It was therefore beyond doubt that this type of coding was not fit for purpose, but the problem re-orientated the project towards ease of use rather than detailed coding. Fitness for purpose now became a filter through which all results should be assessed, but made it impossible to know how to progress. Information had been found and categorised to a certain extent, but there were no obvious patterns. Research turned instead to investigation of significant popular texts that mediated Stanislavsky's work in the West, and the key subject of *Perezhivanie*.³⁵ It was at this point that three major shifts in understanding occurred in quick succession, two of them as a result of characterising Stanislavsky / Tortsov while teaching.

Taking place in parallel with the research, teaching was unexpectedly a major contributor to the research process because it required constant re-organisation of thought and articulation of ideas, engagement with students who had never encountered the work before, and pressure of time. The first shift concerned the purpose of one of the teaching methodologies used by Stanislavsky / Tortsov in the text. It had not been possible to categorise the way he talked the students through some of the exercises; it was non-typical. This had been put to one side, and focus had shifted instead to the analysis of *Perezhivanie*, which led to the difficulty of articulating the self-reflexive nature of experience. In a contextual studies class, an observation was made that Tortsov had a tendency to coax and hypnotize students through exercises increasingly frequently as the text progressed. It was suddenly clear that this was not an indication of a loss of

³⁵ See Part II and Appendix II.

momentum with the writing, for he was in fact inducing subjective experience in a kind of visualisation. Furthermore, it was immediately evident that this was not only for the benefit of the student in the text, but for the reader too. It was necessary to acknowledge that the teaching methodologies used in the text taught *the reader as well*, not just the fictional students. Once this perspective was reached, it was obvious that Tortsov's talk-throughs were indeed hypnotic, and that if this was so, then the *whole text* performed the same function. The book was designed for the reader, not as an account of a real acting class but as a *virtual experience* to be subjectively encountered. It was now possible to see that it was disingenuous to consider a personal viewpoint to be irrelevant, because in the case of this particular text, it was in fact crucial. The reader was Stanislavsky's pupil. Understanding – and privileging - subjective experience was the key to the System.

A second breakthrough occurred when understanding of how the System fitted together was transformed by a diagram drawn spontaneously in a class on the Method of Physical Actions, as a result of exasperation with an inability to explain the relationship of students to the given circumstances of the character. This diagram is one of the most significant results of this research, remains exactly as it was that day, and is found in Part V along with a discussion of its effect and implications.

It had also been observed ironically that Stanislavsky's chapters always began with a striking let down after success of the end of the previous one, that there

were parts of the lesson in which repeated failures occurred, and that this characterised 'our hero' Kostya as inevitably successful in the end where other students were not. It was already clear that Kostya needed to be successful for the purposes of the narrative³⁶ but it was suddenly striking that it was wrong to think that no patterns had been found, because that was exactly what these distinctive features were: patterns and consistencies. Following this up, it was soon possible to verify that there was a remarkable degree of organisational consistency in the text. This was particularly surprising given contemporary views on the inadequacies of this edition in particular, Stanislavsky's tendency to re-organise and re-write, and the implication of a lack of clarity and organisation in his work (Carnicke 1998: 71-91; 2009: 76-109).

The familiar divisions – chapters/subjects, days and exercises – were also found to follow a rather distinctive order, unexpectedly and remarkably consistent with Aristotle's Rhetorical Disposition.³⁷ There is a striking self-similarity across scale: the pattern pertained at micro and macro levels, applying equally to the text as a whole and to individual exercises. Within this framework it was evident that that students invariably fail at what they were doing before a new aspect of the System is introduced, precipitating recognition of need for a new approach each time, and justifying the introduction of the next exercise. The functions of exercises, previously apparently random and wide-ranging, were now obvious, elucidated by their position in the rhetorical disposition. Although it was not

³⁶ See Part II.

³⁷ Exordium; Narration; Division; Confirmation; Refutation; Conclusion. **Part III** explores this pattern in depth.

clear how this consistency was relevant to the research, or where it would lead, it was pursued because it seemed to indicate intention and structure.

This data was now sorted into tables that revealed rhetorical patterns and consistencies: information that could then be graphically presented clearly in charts in order to show patterns and experiment with new categories.³⁸ The resulting analysis is the subject of Part III of this thesis, in which Chapter 6 investigates the organisation of chapters and Chapter 7 the exercises.

Experimenting with a variety of tables and categories meant that each level of analysis now led fluently to the next. Layers of information emerged, with consistencies of pattern throughout leading eventually to a clear definition of the System and how the training relates to it, identification of specific principles by type, and the location of a specific, identifiable model: Stanislavsky's model of experience. Part IV outlines how the model was extracted from the data gathered, revealing the results that comprise the model of experience, which is then summarised and consolidated in Part V and discussed in the Conclusion.

The final shift of understanding occurred during attempts to explain the concept of the core principle of Stanislavsky's work: *Perezhivanie*. I had explained that subjectivity was 'predicated on' a certain way of representing external experience in consciousness and a certain perceptual position within that representation. Questions from students led to the realisation that this use of the term was unsubstantiated. The expression had first been encountered while

³⁸ See Appendix III.

working with Judith DeLozier, a student of Gregory Bateson, and it was in his work that the answer – and the final piece of the puzzle - was found. Full understanding of both *Perezhivanie* and the System was dependent on a clear understanding of the specific *relationships between* concepts, rather than the concepts themselves.

The influence of Gregory Bateson

The logical process that underlies this work and the methodology that puts it into practice have been significantly informed by the work of Gregory Bateson. Although it seems counter-intuitive that a methodology calling itself 'logical' can in any way be used to analyse practice, human process or creative endeavour, Bateson's idiosyncratic body of work proves otherwise. Bateson's version of logic is rather sophisticated and highly versatile.

Bateson (1904 – 1980) was originally a biologist and anthropologist from Cambridge, but eventually also a linguist, philosopher and thinker who combined approaches from biology, psychology, anthropology, cybernetics and information theory to what he called epistemology, or thinking about thinking.³⁹ He was critical of the deductive and object-based nature of traditional logic because he saw it as a constraint, preferring what he thought of as a more transformational and generative process of thinking that re-defined mind and suggested patterns that connect human process with evolutionary biology, cybernetics and systems

³⁹ Epistemology has since evolved into a branch of philosophy but it is Bateson's use of the term that I prefer and use in this thesis.

theory. He is perhaps best known for his ground-breaking double bind theory of schizophrenia (Bateson 1972: 201-279).

Bateson challenged traditional logicians by promoting a different approach to thinking about thinking, not only in terms of strategies or methodology, but also in terms of the focus of thinking itself, by changing the whole idea of what thinking is - even what 'mind' might be. Most significantly for this project, he situated his work in relation to Jung's epistemological division between living and nonliving worlds: *Creatura and Pleroma* (Jung & Baynes 1967); and Russell and Whitehead's mathematical principle of logical typing (1910). In turn, his work has provided the seeds of many new ways of thinking about human process, particularly influencing the founders of Neuro-Linguistic Programming and the development of the field of Cognitive Linguistics. He stated that what he and his colleagues had been attempting was to create '...the beginnings of an appropriate theoretical base for the describing of human interaction' ... which would identify ... 'not only the event sequences of meaningful communication but also the patterns of misunderstanding and the pathogenic.' (Introduction to Bandler & Grinder 1975: ix).⁴⁰

His work has influenced this project in two ways. From the start, the thinking, attitudes and approach to the study itself were informed by the patterns of abduction and logical levels.⁴¹ Later, difficulties in organising information that

⁴⁰ Although he believed that it was not he but others (Bandler, Grinder and Judith DeLozier) who had eventually succeeded. Notably, however, they were only able to do this by applying Bateson's own ideas and ways of thinking about thinking to the process of human relationship.

⁴¹ See below.

had resisted analysis were only resolved following a change in analytical approach. Very often they turned out to be mistakes of typing – category errors (including those previously outlined).

A key influence on this research is Bateson's contention that addressing the living world of *Creatura* using the terms of the object based world of *Pleroma* is nonsensical (1972: 455-457). He considered that thinking about thinking in terms of objects and physical effects such as mass, force and impact is not possible, and an attempt will always mislead. Ideas and concepts are not objects. In the world of *Creatura*, in which human process – the essence of the System - is included, the fundamental unit of information is difference, and that difference is based on relationship. The only valid source of information about living things and processes is relationship. Examining process as though it were a thing, seeking definitions, absolutes or physical coherence, is redundant, because everything that is process orientated is by implication contextual. Furthermore, Bateson is able thus to make an important distinction between the sorts of causes and effects that are evidenced in the physical world (*Pleroma*) and the rather different sorts of causes and effects that he considered central to thinking about living things and processes (*Creatura*).

The principle that underlies this distinction between process and object is the one of difference itself: the identification of specific distinctions. This is the first epistemological construct. The fundamental relation, according to Bateson, is 'different or not different'. Everything can be reduced to difference: equally,

everything evolves from it. Focussing on the relationship means that nouns that designate process no longer have to be considered as requiring definition, but can instead be more productively explored in terms of their relationships with their contexts. Identifying the relationship between such a noun and its relation reveals new information and new types of meaning. Repetition and re-iteration⁴² of this first and foundational epistemological construct, the identification of difference, generates the second: the classification and logical typing of information.

From the simple principle of directing the focus of attention to relation therefore emerges exponentially the apparently much more complex process of classifying information: identifying similarity and difference, grouping similar and different, identifying differences between groups, degrees of difference, and levels of specificity or abstraction.⁴³ Russell and Whitehead's Theory of Logical Types asserts the basic principles, outlined here by Bateson:

...no class can, in formal or mathematical discourse, be a member of itself; [that] a class of classes cannot be one of the classes which

⁴² Re-iteration is the application of a function to the result of the previous application of that function: here the 'identification of difference'.

⁴³ It is easiest to use a concrete example: chairs are often used to demonstrate how this works. A chair is a member of the class 'chairs', of which tables and lamps are not members. These are members of the class 'nonchairs'. The class of 'chairs' cannot be a member of either of these other classes, for it is of a different logical type – it is a 'class of chairs', not a 'chair', not a 'nonchair'. The difference in degree of specificity/ abstraction is referred to as information at a different logical level. The use of the word 'level' implies a perceived hierarchical structure that allows the information to be understood and manipulated. The class of 'chairs' might be considered as being at the same logical level as another class such as 'tables', or 'lamps', and at a different level than a class such as 'furniture', of which both the chair and the class of 'chairs' may be members, as may the table, lamp and the classes thereof. More specificity (less abstraction) generates members of the class 'chairs' such as 'armchairs', 'blue armchairs', and 'this blue armchair'. Less specificity (more abstraction) generates classes of which the class 'chairs' is a member, such as 'furniture', 'things that can be sat on', household goods', 'comfortable things', 'things' and so on. Bateson uses human cell division to illustrate how complex this can eventually become.

are its members; [that] a name is not the thing named... a class cannot be one of those items which are correctly classified as its nonmembers. (Bateson 1972: 280)

The application of this principle is of great importance in being able to think and organise information clearly, even at the most basic level. Breaching the rules of logical typing can generate paradox, which may or may not be the intention.

The second epistemological construct, as may be expected, generates the third, although not quite in the same way. This is the principle of abduction (Bateson 1988: 149; 153-155). Abduction is the mental process behind the generation of alternative examples. It is the process by which metaphoric or analogic structures are created and put to use. It takes the principle of difference and classification and demonstrates what happens when the process moves in a different direction. It consists of the identification of specific rules or characteristics that are then used to generate alternative examples that fall under the same rules or have the same characteristics.⁴⁴ The term abduction is a specialist one and is not in general use but it is essential to human process. There is no other term that adequately performs the same function.⁴⁵ In the case of the System, it has turned out to be vital because it focusses attention on form rather than content. Once the form is clear with the discovery of the model of experience, this has implications for specific aspects of the System such as

⁴⁴ The relationship between Bateson's three constructs embodies and demonstrates their meaning. While difference is a member (or a sub-set) of the class 'classification', abduction is a *type* of classification. It is contingent upon difference and therefore not at the same logical level; it is a *type of* classification

⁴⁵ The fact that the word is not in general use is therefore significant, because it implies that we lack a tool in our fundamental vocabulary that is key to thinking about and reflecting on our own process and our experience of the world.

Emotion Memory as well as for the understanding and contextualisation of the whole process of acting.

Bateson's epistemology and its embodiment in these three fundamental principles has informed this study in the following ways: first, the **attitude** with which it was undertaken was generative: one of discovering potential rather than delimiting or identifying problems, difficulties and paradox. Second, the **methodology** was informed, unconsciously and consciously at different stages of the process, by awareness of and deliberate use of specific concepts and ways of organising information and thought. These included logical levels of relationship and abduction. Third, once Bateson's premise was accepted, the **focus** shifted to the relationships between information, on the identification of difference, on what was predicated, not on definition or consideration of concepts and ideas as 'things'. Fourth, **clear thinking** using identification of specifics, classification and awareness of the rules of relationship and logical levels of thought was crucial to organising the material. By using the most basic of principles, the most basic information could be discovered.

Bateson's principles were, then, fundamental to this study. They substantiated the original methodology and strengthened its rigour, and provided the most basic of premises through which analysis could take place and discoveries made without imposing concepts but allowing them to emerge. The distinction between living and non-living worlds therefore contextualised the search for information in *An Actor Prepares* and delimited the field in a useful and

productive way. Maintaining this distinction and the perspective it engenders has resulted in a new conceptualisation of Stanislavsky's work that literally situates it firmly in the living world.

To apply logical and mathematical principles to process, to psychology, thinking, experience, or acting, might seem over-analytical or perhaps inappropriate for the subject of acting and experiencing, until it is recognised that this is not at all what Bateson is suggesting. The contradiction is apparent, not real. Indeed, during the course of this study it was found that many if not most of the common difficulties encountered in thinking about the work of Stanislavsky were due to category errors: *errors of logical typing*. Category errors are easily made in theorising Stanislavsky's work, and have a profound effect on comprehension. As Bateson points out:

These assertions may seem trivial and even obvious, but it is not at all unusual for the theorists of behavioural science to commit errors which are precisely analogous to the error of classifying the name with the thing named... an error of logical typing.
(Bateson 1972: 280)

Throughout this project, when it seemed that something did not fit into the emerging structure, or was impossible to conceptualise, or when concepts or discoveries were resistant to organisation or clarification, it invariably turned out to be due to a category error - an error of thinking – *without exception*. Only when the error was recognised and corrected was it possible to continue. Thus

the process of research was to some extent a process of repeated contextual reframing.⁴⁶

Process-orientated logical typing circumvents many of the difficulties previously encountered in the process of theorising Stanislavsky's work. It reveals the restrictions of attempting to define acting in general or the System in particular in specific and pre-designated scientific terms and provides a valid and credible alternative. Far from limiting the study because of the mathematical or logical basis of the methodology, these epistemological principles liberated the material from the narrow constraints of definition, justification and physically orientated cause-effect, permitting fresh insight and a new level of understanding to emerge. Far from being an imposition of categories, logical typing facilitates a greater focus on what is actually being investigated in order to identify distinctions and allow categories to emerge from the material itself.

It is recognised that this approach is related in nature to the principles of structuralism, and to what has now evolved into a formal range of subject areas each with their own terminology and methods. However, it was decided to limit the scope of the study to these very simple Batesonian principles which, because of their very simplicity, would allow information to emerge from the encounter with the material rather than obfuscating the issue with complex pre-existing models or methods of analysis to which material would have to conform. It was also important to retain transparency in expression of methods and results.

⁴⁶ All three breakthroughs mentioned earlier in this chapter, for example, were intuitive contextual reframes that occurred during information overload.

Conclusion to Part I

New approaches framing his work in terms of philosophy, psychology and neuro-science notwithstanding, a crucial aspect of Stanislavsky's work remained unexplored, and the grammar remained implicit. There was no clear and coherent model that showed the underlying structure of Stanislavsky's understanding of subjective experience – the very subject of his work - in unambiguous terms that could prove useful to actors, teachers and directors. This thesis proposes that such a model is inherent in the accounts of practice in the controversial text *An Actor Prepares* and aims to make it explicit.

A new analysis of Stanislavsky's work might be justified in exploring *An Actor Prepares* despite its shortcomings, but would have to address the text in a way it had not been addressed before if it were to obtain original and rigorous results. In order to achieve this, the methodology has evolved through encounters with the work, derived from the work of Gregory Bateson, influenced by his attitude, terms of reference and emphasis on specificity. The logical typing methodology was intended to overcome the difficulties of analysing process, because it emphasises relationships between data rather than definition. This emphasis on relata was intended to enable the piecing together of what, it was proposed, was a coherent organisation of principles beneath Stanislavsky's work.

In practice, the process has consisted of identifying and assembling relevant data from the text, discovering differences and similarities and thus organising them into categories that allowed patterns and consistencies to appear, often in table

or diagrammatic form. Relationships between categories could then be explored, and the process repeated with the new levels of data that had become apparent. The methodology evolved in response to the material under examination, for next steps only became possible once patterns of data were apparent. This has at times been problematic because of the quantity of information necessarily generated in order to identify those patterns, but the way in which new perspectives have arisen, at times spontaneously during practice informed by ongoing research, has highlighted the usefulness of logical typing in identifying significant patterns and consistencies. It is evident that this methodology draws attention to information that is not at first apparent and allows inspiration to appear when appropriate.

Although Stanislavsky's work has been the subject of much interest and analysis, this type of investigation has not been performed before, and perhaps unsurprisingly this type of methodology has never been used to analyse acting practice. The type and specificity of the model seems to be entirely new.

In Part II of this thesis, this methodology is tested and demonstrated by applying it to the complex concept at the heart of Stanislavsky's model: subjective experience itself, or *Perezhivanie*.

Part II: Perezhivanie

Until recently, accounts of Stanislavsky's System have problematised it to the extent that it came to be defined by and through those problems, and it has been difficult to see beyond them. *Perezhivanie*, variously translated, is at the heart of the System and the source of many of these problems. However, this situation can be circumvented by using Bateson's approach, re-classifying the central concept of *Perezhivanie* in terms of *Creatura* rather than *Pleroma*, and addressing it accordingly in relational terms. What this means in practice is gathering information about the concept and everything related to it, and using these relationships to build understanding.

It has already been noted that while this study addresses the question of whether *An Actor Prepares* contains a complete structural model of experience and therefore stands alone as a conceptual framework, the book – that addresses the question of *Perezhivanie* – was intended to be at one with *Building a Character*, which addresses the question of *Voploshchenie*, or embodiment. This unplanned separation of the two parts of an apparently indivisible whole System nonetheless articulates a conceptual separation that did in fact exist despite Stanislavsky's protestations, for as a result of sequencing of the training (and therefore the narrative) he himself was responsible: he *had* in fact articulated them separately even if he conceptualised them indivisibly. Just by naming them 'experiencing' AND 'embodiment', the language has conceptually divided and polarised them. Although he tried to ensure that the two remained conceptually entwined by constantly referring to the fact that the psychological implied the physical and vice versa during the narrative, the fact that he had to keep doing

that at all is evidence that he had not solved the conceptual problem, and the blame for the notional separation cannot be laid completely on the publication history. Stanislavsky himself discusses this in a letter to Elizabeth Reynolds Hapgood dated 7th June 1936. One senses his frustration, translated into the expressive 'but after all':

It is impossible to put the theory of emotional experiencing and the theory of embodiment into a single book. You say that there is no way to sell the 'system' in parts. But after all the 'system' is included in my following books... (Senelik 2014: 600)

He seems to be arguing that separating these theories is not separating the System at all, by saying 'but it's not in parts, it's *included* in all these books'. For him, the System is *there*, in 'emotional experiencing', in 'embodiment'. As the heart of *An Actor Prepares*, *Perezhivanie* was the starting point for this research, and one implication of the premise for the study was that it potentially 'included' the whole System. If it was inextricably intertwined with *Voploshchenie*, examining the relationships pertaining to the concept of *Perezhivanie* would make this transparent. By the end of this thesis it becomes possible to be more specific about how they are related and what is or is not articulated in the book.

Part II of this thesis therefore explores *Perezhivanie* as it is found in popular and influential representations of Stanislavsky's work in the West, retrieving data in stages to create an initial overview of its crucial characteristics and conceptual idiosyncracies. By the end of this section it is possible to appreciate exactly how effectively Stanislavsky's own text takes advantage of its subject matter, setting the stage for the discoveries to come.

Experience is ideal material on which to test a Batesonian approach to process using organisation, classification and logical categories, and to demonstrate how organisation and classification works in practice, using tables and diagrammatic representations of information. This approach can be used to build a practical and functional understanding of what *Perezhivanie* really means in Stanislavsky's work and for this project. However, this understanding would not have been possible without Carnicke's thorough investigations into the publication history of Stanislavsky's writing. Much of this part of the thesis was provoked by her work: my own research is much indebted to hers and responds to it.

Carnicke characterises *Perezhivanie* as both '...obscure...' (2009: 131) and 'Stanislavsky's lost term...', devoting a whole chapter of her book *Stanislavsky in Focus* (1998; 2009) to its investigation, and highlighting its importance: 'The Russian word, "experiencing" (*Perezhivanie*), which Hapgood renders here as "living a part," is crucial to Stanislavsky... the *sine qua non* of the System.' (2009: 129). But while this is easy to say, it is not so easy to understand or to explain to students of Stanislavsky's work. How exactly is the 'term' crucial, or the 'word' a *sine qua non*? Confusing the term with the concept under examination is typical of the category errors that hinder our grasp of Stanislavsky's work in general, and *Perezhivanie* in particular. It is the experiencing itself that is crucial to the System, not the term. They are not the same thing. Such linguistic traps are common in thinking about Stanislavsky's work. But it is possible to avoid them.

After the initial stages of research, a close investigation of *Perezhivanie* resulted in a re-evaluation that informs the understanding and organisation of information throughout the remainder of this thesis. In Part II, this exploration and review of *Perezhivanie* demonstrates the benefits of the logical typing approach in practice by using it to engage with already problematised aspects of the work, often showing that they need not be considered as problematic at all. Information is retrieved in three stages: Chapter 3 investigates the term itself, Chapter 4 the concept, and Chapter 5 shows how Stanislavsky himself exploited the characteristics of *Perezhivanie* in the form of *An Actor Prepares*.

Chapter 3: Vocabulary and translation issues

Knowing that *Perezhivanie* is crucial is not the same as recognising exactly how – and how much - it pervades every aspect of the System, or being able to communicate it to actors. As Carnicke points out, this is what the System is *for*:

The System, at its best, induces a state of mind and being in the actor which Stanislavsky eccentrically calls “experiencing”, and which best defines his personal understanding of theatrical art. (Carnicke 2009: 13)

But the nature of *Perezhivanie* is complex and multi-valent, and the available vocabulary simply does not do it justice.

An investigation of meaning might conventionally begin by discovering how much can be understood from the terminology itself, but in this case, we stumble immediately upon the familiar problems that have come to frame the understanding of Stanislavsky’s work. However, by dismissing the language, terminology and translation altogether because they are undoubtedly problematic, we fail to see what they actually have to offer.

In this chapter logical typing is used to explore the term *Perezhivanie*. Because much scholarship and commentary has focussed on the problems of language, a new analytic exploration must situate itself in relation to that history. The exploration therefore begins with the earliest published rendition of Stanislavsky’s work in the West, analysing Boleslavsky’s translations and framing of *Perezhivanie* in his book *Acting: The First Six Lessons*. The Russian

roots and subsequent English translations of the term are then explored, and the chapter concludes with a discussion of its colloquial use by Vygotsky, a Russian psychologist and near contemporary to Stanislavsky.

Predicates

One of the most important principles behind this study is that logical typing can be used to explore process, by focusing on relationship. Nouns – and by implication the concepts they represent - are treated as process-orientated, and therefore can be used more precisely as terms of reference. Bateson points out that: ‘Most of us can remember being told that a noun is “the name of a person, place or thing” ...’, but he has a better suggestion: ‘Children could be told that a noun is a word having a certain relationship to a predicate.’ (1988: 17). A noun refers not to a ‘thing’, but points to ‘predicates’, that inform its meaning.

Predicates locate and provide the missing information (data) surrounding the noun. This information is therefore ‘predicated’. This is particularly important when it comes to abstract nouns. Furthermore, this designates the relationship between the word as ‘surface structure’ and the meaning as ‘deep structure’.⁴⁷

In use, the meaning of ‘predicate’ is similar to that of ‘implied’ or ‘implicit’ but permits naming of the element implied, which increases its structural and organisational functionality. Thus the noun ‘a predicate’ may be used, where it

⁴⁷ Information missing from the surface structure is still present in the deep or unconscious structure, and informs it whether or not it is explicit. Predicated information is linguistically evidenced by virtue of *missing* predicates. Identifying and locating the missing predicates discovers the deep structure. (Grinder and Elgin 1973; Bandler and Grinder 1975a; 1977).

would not be possible to say 'an implied' or 'an implicit'. It facilitates discussion of the functional relationship between a noun and what the noun implies. Furthermore, something that is implied might or might not be so, but that which is predicated is unequivocal.

This shift in emphasis shows how imprecise meaning – rather than being seen as limiting - can become generative, even transformational (Chomsky 1957; Grinder & Haden Elgin 1973). Thus the choice to investigate rather than dismiss what might appear to be vague or inadequate terms is justified on the grounds that it uncovers implied – or predicated - information that in fact supplements and enhances meaning. In this research this process-orientated approach informs even an investigation into the meaning of a single word: *Perezhivanie*.

Terminology in use: Boleslavsky

Before Stanislavsky first arrived in the US at the end of 1922, cultural interest in his approach to acting had already been aroused, and Saylor had written of his contribution to the '...composite of forces seeking to revivify our stage by heightening the emotional reactions...', in Stanislavsky's case by '...depicting both explicitly and implicitly the intangible and elusive as well as the obvious phases of life.' (1921: 762, 764). Once the Moscow Art Theatre had appeared in New York, there was an immediate curiosity about the work and Boleslavsky was among those in a position to satisfy it, for he had arrived in the US only the year before, having worked extensively with Stanislavsky over a number of years,

joining the Moscow Art Theatre at the age of 19 in 1908 and becoming a founder member of the First Studio. Despite his problems with the language,⁴⁸ in 1923 he gave a series of lectures at the Princes Theatre in New York, publishing in *Theatre Arts Magazine* (1923) and later compiling them into a book. This was therefore the first handbook published in the West about Stanislavsky's work and now becomes the subject of investigation. (Boleslavsky 2000: first published 1933)

Like Stanislavsky, Boleslavsky sought in his narrative an alternative form through which to communicate the concepts at the heart of the System, and his solution is a type of Socratic dialogue between him, the teacher, and a young actress rather quaintly designated as 'The Creature'.⁴⁹ Examination of the way that Boleslavsky refers to the concepts related to *Perezhivanie* reveals a particular pattern and a particular way of understanding of the central premise of the System.

Boleslavsky's work does not read well, partly because of his phraseology, which is at times stilted and even clumsy, but also because of his choice persistently to use the word 'soul'. At first it is difficult to know what he means by this: he tells us for example that the soul should be 'unique and individual' (2000: 85), and

⁴⁸ Some of which came to pervade American interpretations of the System, such as the expression 'beats' which was a mispronunciation of 'bits'.

⁴⁹ Malague points out that the entire premise of this text is extremely condescending, situating the entire knowledge transaction at the gift of the teacher, in a Socratic dialogue in which the pupil plays very little part. Although this research puts the responsibility for knowledge construction in the hands of the reader of *An Actor Prepares*, Malague observes that in practice there are '...many troubling "real life" stories about women and the Method.' (2012: 6)

must be 'visible... it must be *the soul*' (2000: 85) [his emphasis].⁵⁰ Despite this opacity there is meaning to be found in this text. With close investigation, it is even possible to deduce quite specifically what he meant by the soul.

To achieve this, instances of concepts relating to *Perezhivanie* in the text were collated and analysed.⁵¹ The internal relationships in this data field serve to reveal the information that is predicated in Boleslavsky's understanding of the System. A summary follows, demonstrating how the methodology was applied.

Boleslavsky starts by identifying the 'education and training of the soul' (2000: 28) as his main subject. He defines the soul as being physical, mental and emotional, and it can specifically be utilised in the manifestation of a *soul on stage*, undifferentiated from the actor's own. The actor 'puts'⁵² his or her own soul 'into' the situation required by the author, thereby living through it. The actor does not create *another* soul, but uses his or her own. It is used to create a 'human soul's *life*' (2000: 85) [my emphasis]. Thus not creating another soul, but the *life of* a soul, created by putting the soul into 'other' specific situations. This turns out to be absolutely central to the System and to this research.

The following is conceptually predicated: the soul is something that can somehow be 'put' 'in' specific, other, situations; although a 'situation' is different from a 'circumstance', both are predicated on orientation in space and time

⁵⁰ Because this thesis often refers to source texts, there are many citations of brief phrases throughout. In order to maintain readability, short phrases are not framed by ellipses, while longer quotations comply with convention.

⁵¹ See Appendix II.

⁵² My inverted commas for emphasis.

(situated); different situations are situated differently in this conceptual space and/or time, in other words in a notional three dimensional reality; this 'soul's life', which is created by virtue of the actor putting their soul into the situation/location can have (the dimension of) length, which correlates with the emerging presumption of a three dimensional virtual or conceptual reality; length is equivalent to duration, because length is life, and the life of a human soul is of finite spatial length, equivalent to duration in time. The soul is located where the actor's perspective is located, and aspects of the soul are, or can be, made visible: in other words unconscious processes are evidenced in physical appearance.

Furthermore, Boleslavsky explicitly states that the soul is partly physical. This is puzzling at first. But when the soul is 'in' the situation or circumstance, the orientation in space and time necessarily locates the body of the actor there too: it is the source of awareness and perception relocated, seeing, hearing and feeling 'as if' it were *there*. Focusing on relationships thus reveals that what Boleslavsky means by the soul is something that cannot exist without the body, because it is to be situated in a notional space the terms of which are dependent on and originate from the experience of being a body in the world. Hence: the soul is 'partly physical'. The soul cannot *be on stage* without the body of the actor; it cannot be *anywhere* without the body.

What does Boleslavsky mean that the soul must be 'made visible'? If the soul is 'put' into certain given circumstances as he stipulates, those must by implication

be arranged 'around' the actor. The body living through and located 'inside' this situation responds to the information it receives: movements of the eyes in particular are inevitable as they range 'around' the circumstances that 'surround' the actor, and facial expression will also change as given circumstances are arranged and perceived. If the actor is 'in' the given circumstances, they will 'leak' responses about the adpositional arrangement of that information that reveals its existence.

The notion of the soul, which appears lexically and even colloquially abstract, can now be more clearly understood because although it has not been *defined*, what it can actually *do* has been put in tangible terms: most importantly, it can 'put' itself into different 'situations'. Significantly, no character exists, because there is no separate subject, real or notional. There is no sense that the 'soul' is taken out of the actor's body and re-located somewhere else ('in' a character, for example), for the soul is irrevocably situated in the body of the actor: the soul is embodied. There is, conceptually speaking, a separate *location* (situation or circumstance) but no pre-existing *entity* in that location that the actor 'becomes' or into which they 'put' aspects of themselves. Therefore the role is rather *the actor's soul in the character's situation*; putting the soul (body) in different situations accesses different roles. 'The character', if such a thing exists, exists from the perspective of the audience only, and when thinking about and constructing something that appears to be a 'character' for the audience, it is not helpful to the actor or director to use such a term, for it implies a separation between 'actor' and 'character' that must somehow be negotiated and that does not fit in with the

spatial conceptualisation of the ‘actor-in-the-given-circumstances-of-the-part’ (the part being the information or material provided by the author of the play).

This spatial conceptualisation is essential to Boleslavsky’s account of the System. Later it will be seen how it permeates Stanislavsky’s articulation of his own work. Here, idiosyncracies of language may have occurred for good reason, because if information remains out of awareness it inevitably informs language by accident rather than by design, but these very idiosyncracies are inherently revealing, and contain important information. Mapping these concepts in the space and time predicated immediately clarifies meaning – they make more sense (literally and conceptually).⁵³ Unconscious processes evidently provide a structure for thinking about acting as well as for actually doing it, that so far appears to be a three dimensional conceptual organisation of data in virtual time and space.

There are two particularly problematic elements in this text; both related to terminology describing abstract concepts: ‘to be’, and ‘experience’. However, these should now be informed by the emergent structures. ‘To be’ is problematic not least because while in colloquial English Boleslavsky’s phrases make sense, adding inverted commas implies both importance and particularity, although the phrase itself lacks specificity, and indeed is used without grammatical integrity. However, an actor’s work is ‘to be’, which requires an intended subject. If what she intends is to put her soul into a situation, then by extrapolation ‘to be’ is the

⁵³ This is a literal/metaphorical meaning of the phrase ‘makes sense’: it now fits into current and understandable sensory representations.

equivalent of 'to be in a situation' or 'to be living through a situation'.⁵⁴ In addition, if as established above the soul is embodied, and the soul is to be re-located into a different situation, the actor's body must go along with the soul, and 'to be' implies the location of the actor's body 'living through a situation'. Living through predicates the existence of a body doing the living: a body which can 'be', and which can 'be in'.

Knowing that the situation of the part requires her to 'locate' herself in a particular 'situation' in conceptual space, the actress can now subjectively test whether or not she is 'being' there or not. This also makes sense of the instruction not to *be* when you should *do*, because they are easily recognised as different aspects of a process, once that process is understood in spatial/locational terms. As an actor, she is either 'being there' (focusing on the circumstances) or 'doing something' (focussing on the action).⁵⁵

Furthermore, the idea that a hint of a memory will 'make you "be" what you want' (2000: 47), now makes sense, for what you will 'be' is 'there' (location in conceptual time and space), seeing, hearing, and feeling (with your body) what you were seeing, hearing and feeling at another time. This is something universally identifiable: it is a phenomenon of human experience; it is normal.⁵⁶

⁵⁴ 'Being the equivalent' is not the same as 'means'. Thus 'to be' = 'to-be-in-a-situation'; 'to be' does not equal only 'the first part of the phrase 'to-be-in-a-situation'', nor 'to be... in a situation'.

⁵⁵ Note that if there is 'doing' in the situation, it is 'the-actor-in-the-situation', not 'the actor', who is 'doing', and these are not the same.

⁵⁶ This may be one of the seeds of the emphasis on Emotion Memory in the US, for pointing out that a memory *can* precipitate you into another conceptual time and space might have been taken to insinuate that you *should* do so.

The second problematic element, the use of the term experience, sheds more light on the same concept. The young actress complains that she has been told she lacks 'experience' (2000: 37). This does not mean she does not *have* enough experience. Context indicates that she is not 'living' the part: she lacks in the ability 'to be' in the part; she is not 'experiencing' the part.⁵⁷ Within the unconscious spatial structure, she has not completely shifted her perceptual location to the situation/location of the part. Once she does so, she will fully experience the life of the soul of the part. Now she will be experienced enough *in* the part. Furthermore, if she is not experiencing the part, and is not 'being' in the part, she might by implication also lack embodiment – in fact it may be the lack of embodiment that reveals that she lacks experience (her body is 'leaking' information about her experience). She is not actually, with her body, seeing, hearing and feeling in the circumstances given. Without the adpositional structure beginning to emerge, and with a focus on definitions rather than relationships, the fact that 'lacking experience' might mean 'not embodied' might appear to be paradoxical.

Moreover, *in the situation of* the part she will be experiencing the *subjective* experience of the part. For once she shifts her perspective and finds a way 'to be' (located) in that situation she will subjectively experience the part. This is now a simple distinction – she either is or is not experiencing from a specific point of view, in this case subjectively from the point of view of herself-in-the-role.

⁵⁷ This use of the word experience is confusing partly because of the difference in Russian and English usage. In English this phrase is used colloquially. In Russian it is possible to say that she needs to have more 'experience' in the part, meaning not that she needs to acquire more worldly experience but simply that she is not sufficiently 'in it'.

'Subjectively' designates the individual's relationship with circumstantial data in conceptual time and space, and the location of the body as both originator and receiver of this information. Conceptualising 'to be' as 'to be subjectively experiencing from the point of view of the role' is infinitely more useful than understanding 'to be' in general, and importantly is now easy to verify.

Some conclusions can now be drawn about Boleslavsky's interpretation of *Perezhivanie*. Situation or point of view, conceptualised in spatial location, is essential. Experience is qualified as subjective within this orientational model. The actor can now know whether they are 'being in' the situation of the part. Even from this limited material, it has therefore been possible to detect a model that uses conceptual space to represent the life and context of the part. By the end of this thesis this is shown to be the basis of Stanislavsky's model of experience. But even here, in this brief glimpse of Boleslavsky's interpretation, *Perezhivanie* is clearly experiencing from the point of view of the actor surrounded by the given circumstances of the part.

Etymology and colloquial meaning

Etymological roots and colloquial meanings can both provide useful information that contribute to the understanding of *Perezhivanie*, with Carnicke's help. She identifies the Russian root of the word *Perezhivanie* as 'Zhit', meaning 'to live'. The prefix 'pere-' has two possible meanings: the first is the equivalent of the

English 're-', meaning to repeat; the second 'through'.⁵⁸ Other meanings are in colloquial use, such as 'to outlive', 'to survive', 'to suffer' or 'to endure' (Carnicke 2009: 143 and footnotes, 231-232); these are qualitative and culturally specific.⁵⁹ Investigating the terminology from a translator's perspective, Carnicke discriminates between common usage: 'experiencing', and etymological definition: 'living through' or 'reliving' (2009: 131-134).⁶⁰ However, somewhat paradoxically, while Carnicke provides the basic etymological information, she is actually of the opinion that '...translations that merely mirror the Russian roots do not capture the complexity with which Stanislavsky endows this vexed term.' (2009: 133). For her, clearly, none of these translations is adequate.

Hapgood, the original translator of *An Actor Prepares*, has been criticised for translating *Perezhivanie* in a variety of ways in that text. Carnicke lists and sources eight different translations of the word: living a part (1936: 15);⁶¹ to live the scene (1936: 121); sensations (1936: 172); living and experiencing (1936: 15); experience (1961: 44); emotional experience (1961: 44); creation (1961: 44); the capacity to feel (1936: 170). (Carnicke 2009: 132)⁶² Her opinion is that this indicates a lack of clarity. However, when reading the text this is hardly

⁵⁸ Notice the prepositional character of these prefixes in the context of this research. Prepositions are a subgroup of adpositions, usually spatial in nature, hence spatial adpositional.

⁵⁹ There are aspects of the word in Russian that inform meaning but are not necessary to the understanding of the concept as an idea and a functional aspect of practice, because unless Stanislavsky considered the type of living through or experience that the actor must learn as burdensome or arduous, these meanings can be noted and remarked upon as perhaps due to a Russian tendency to *weltschmerz*. However it is possible to imbue both 'experience' and 'living through' with such meanings through intonation and context, so it is possible that Carnicke has under-estimated the complexity of the English terminology.

⁶⁰ She also reports that Russian users of the word often seek alternatives, such as *prozhivat*: to live, which is perhaps more neutral in tone.

⁶¹ Page numbers are as cited in Carnicke 2009 from the 1936 edition of *An Actor Prepares* and from Hapgood's *An Actor's Handbook*.

⁶² See table in Appendix II, which also contains a more detailed analysis of Hapgood's eight translations.

problematic and in fact contributes to a greater knowledge of something that is by nature indefinable. Hobgood explores the term because of its ubiquity: ‘...Stanislavski adhered to this term constantly, one feels a need to establish an English equivalent for it in critical discussion’, and he takes the view that the variety is beneficial rather than detrimental to understanding and that this was actually the original intention, for he goes on to report that:

In correspondence with me, Mrs. Hapgood acknowledged the centrality of *perezhivannia* and noted that she chose to render the term in different ways, in hopes of achieving more clarity in each context. (Hobgood 1973: 149)

Hobgood himself favours the use of ‘experience’, while pointing out the popular American usage of ‘the art of living the part’, following Robbins’s translation in *My Life in Art* (Stanislavski 1924). Carnicke herself prefers ‘experiencing’ ‘...in order to convey Stanislavsky’s process-orientated understanding of acting and his eccentric usage.’ (2009: 132) Others have chosen to refer only obliquely to the concept. The next section explores how these two terms have been used, while simultaneously taking the opportunity to illuminate those examples by examining information that is inherent, or unconsciously present, in their usage.

Living Through

‘Living through’ may – according to the information on etymology and colloquial meaning above – be as literal a translation of the Russian word *Perezhivanie* as is possible in English, and unlike the more idiomatic usages it is emotionally neutral, as befits an abstract concept. Even if the only translation of *Perezhivanie*

that is considered is 'living through', and that is taken literally, the phrase itself contains enough implicit information about the concept it represents to deduce more than a purely linguistic understanding of the word, even before it is related to real-life experience by the reader.

The phrase has two parts. The first, 'living', is a verb describing a human activity: a process. Time and space are predicated because human beings exist in what we perceive them to be; without them there is no living, for without duration or location living cannot occur. Similarly, a body is predicated because something has to be doing the 'living'. Furthermore, because space and time are related in our understanding, in that time is perceived – or at least mapped in consciousness – as occurring in space,⁶³ space is doubly implied.

The second part, 'through', also has spatial and temporal meanings that coincide with and reinforce the spatial and temporal implications of 'living'. If something is 'through', it has to be 'through' something else. At one level of specificity the qualifier is provided – through a life – and at another it is not – living through... something unspecified. The dictionary definition of 'through' provides three functional options: through some thing; through time; through an experience or activity (Pearsall 2001: 1494). All presuppose the existence of something else with which the subject is in relationship – the qualified – that which is through. It is of course self-evident that 'through' is relational, but for the purposes of understanding the System it is necessary to stipulate it expressly. What is not,

⁶³ As is anything that can be ordered in linear form or represented in internal images. This aspect of Stanislavsky's model becomes apparent in Part IV of this thesis.

perhaps, so obvious, is that 'through' in this case means not only 'through part of a life' but that in turn implies three-dimensional space, because, as established above, the duration of time as conceptualised in space, is implied in 'living'. Thus experiencing is doubly predicated on the conceptualisation of time in space.

It is significant that as well as being an adverb that describes the subject's relation to the verb ('I live *through*', not 'I live *under, over, past, inside or outside*') 'through' also predicates the subject's relation to the process in the real world. Although 'through' can be understood in abstract terms, without a living subject (a ball can pass 'through' a hole, or a thread through a needle), 'living through' requires a live subject, which does the living. However, while the phrase functions effectively when describing the relationship with a period of time ('I live *through* hard times'), and while 'through' functions alone to relate to space, 'living through' does not function to describe a relationship with any specific space ('I live through this path, this street, this place'). Hence the Russian maxim cited by Carnicke: "Living through (*perezhit*) one's life is not like crossing through a field." (2009: 133) While it is now possible to say conclusively that living through is orientational,⁶⁴ we can go further. If time is conceptualised in space this implies the existence of a kind of conceptual or virtual space, a non-existent (non-concrete) space in our minds that is nonetheless constructed in concrete terms from referent terms derived from our embodied experience of

⁶⁴ Note that the same information is implied if the alternative translation, suggested above, of – re- living is used: a repetition of the process of living must occur. If living occurs in time and space, so must the repetition.

the world: a spatial adpositional model, as was beginning to emerge in the analysis of Boleslavsky in the previous chapter.

While 'living through' may supply useful predicates and be the more literal translation, common contemporary usage points to the more colloquial use of the translation 'experiencing'. Carnicke herself prefers this term on the basis that it is more appropriate for the process of acting. She also points out that it suits Stanislavsky's idiosyncratic writing style. When the nature of 'experiencing' is explored in order to discover what it means, however, it is not so simple. In practical terms, because of its implicit structuring in a world of virtual time and space that can be understood quite easily by anyone who has experience of 'real' time and space, 'living through' may be a more useful and revealing term than 'experiencing'. Experiencing is more complex, because it cannot be seen heard or felt, or understood in temporal, spatial or even abstract terms. In logical typing terms, experiencing is not the same *type* of information as living through.

Experiencing

Even brief contemplation of the concepts of experience and experiencing reveals a conceptual difficulty. Again, however, if a difficulty is reframed as potentially revealing, it does not have to constrain or limit thinking. It often indicates that the thinking is going on at the incorrect level of abstraction. The difficulty with experience is that it can only be described in its own terms: it is self-reflexive. It

is therefore almost inevitable to get caught up a recursive⁶⁵ cycle when thinking or writing about it. Unlike the expression 'living through', 'experiencing' is a term that is applicable to itself to the extent that it must be used in order to interpret itself. At the very least, it is both subject and medium.

To attempt to describe the process of reading this thesis in these terms, for example, would result in the following layers of information. In the simplest terms the reader would have an experience (theirs) of an experience (mine) of an experience (Stanislavsky's), about experiencing (in general). Separation of these layers of experience is conceptually feasible: the reader has a personal experience of my interpretation of Stanislavsky's System about *Perezhivanie*. But there is no consistent way to perform this function of differentiation between categories of experience and a writer, thinker or speaker must generate categories and designations for those categories themselves. Vocabulary, certainly in English, does not help because separate layers are not designated by different terms.

Ultimately, the difficulty with the term 'experiencing' is compounded by the fact that the faculties used to interpret it are the very faculties that it designates. Because of the nature of experience it is difficult even to articulate definitively what those faculties are. Even if the implicit embodiment is made explicit and the phrase 'embodied experience' is used, the complications remain. Of course it is less problematic to put the System into practice than to understand it, think

⁶⁵ The term 'recursive' is mathematical in origin, and means that a process or rule is repeatedly applied to the results of the process. (Pearsall 2001: 1198). Thus $((a \times b) \times b) \times b \dots$

about it or theorise about it, if this is the only vocabulary available. Certainly it does not respond well to verbal analysis, and the frustration of continued attempts beg the question of whether the inescapable complexity of experience itself taints the vocabulary irretrievably.⁶⁶

An investigation of the available English translations of the Russian term *Perezhivanie* must conclude that 'living through' is the most informative, even as experiencing is the most grammatically versatile. Indeed, this grammatical versatility is part of the problem, because it ensures that difficulties of organising and categorising information are masked by uses of the same term to designate different aspects of the same thing, thereby perpetuating multiple category errors.

Advantages and disadvantages of these two alternatives in practice notwithstanding, there are in English more important differences between 'experiencing' and 'living through'. It is a category error to use them interchangeably. They may indicate the same thing but they are subtly different.

The difference is in the relata - what each term is inherently relative to. If I am 'living through' the given circumstances, my relationship with them is inherently contextual, whereas if I am 'experiencing' them, the given circumstances are the subject, not the context. This is because in 'living through', 'living' already has a

⁶⁶ It could therefore be argued that the *recursive nature of the subject matter* rather than the translation issues, the vocabulary, or the prevailing socio-political climate, is responsible for this aspect of the misunderstandings surrounding Stanislavsky's work.

relatum – ‘through’. ‘Experiencing’ therefore predicates a more direct engagement with the given circumstances themselves, ‘living through’ does not. ‘Experiencing’ implies that attention is focussed on the given circumstances rather than ranging among them. This will become a significant distinction as the model of experience is revealed in Part V. If the ‘through’ was left out, then ‘living’ would be an equivalent to ‘experiencing’. Similarly, adding ‘through’ to ‘experiencing’ illustrates the difficulty. Thus, I could be ‘living through’ without ‘experiencing’ but not ‘experiencing’ without ‘living through’.

As Bateson points out, experience, like mind, is empty: ‘It is no-thing. It exists only in its ideas, and these again are no-things. Only the ideas are immanent, embodied in their examples.’ (1988: 11) This is a substantial problem, conceptually speaking. Here, because it is referring to embodied practice, the problem can be solved by designating the relata of ‘experiencing’ by adding the preposition ‘in’. Thus, ‘experiencing, in the given circumstances’. Although it is understandable, it requires emphasis to distinguish between interpretations; here the emphasis is expressed in the form of punctuation. But this is difficult to communicate consistently and while it situates the subject appropriately, it seems positionally static in contrast to the more dynamic ‘living through’.

These differences in degree of engagement, locus of attention and directness, along with the difficulty of emphasis as an indicator of meaning demonstrate just how careful it is necessary to be when addressing models of unconscious process.

Vocabulary: a contemporary perspective

Vygotsky⁶⁷ and *Perezhivanie*

It is instructive to explore another perspective on the term, particularly one contemporary to Stanislavsky in both the historical and geographical sense. The psychologist Vygotsky used the concept of *Perezhivanie* in his later work on affectivity in learning. He also uses *Perezhivanie* in its noun form – meaning ‘an experience’, and its plural, *perezshivanija*, ‘experiences’. Perhaps this can be used to inform both our understanding of the concept and facilitate a more precise verbal usage in English that more closely resembles the inherent categorical distinctions that are beginning to emerge.

Vygotsky approaches the actor’s experience in his essay, *On the problems of the psychology of the actor’s creative work*, (Vygotskii & Rieber 1999: first published 1932).⁶⁸ It is significant that he does not consider the nature of experience itself worth discussing or explaining in this context, for it indicates that he does not consider it problematic or even relevant in this context; in other words it was established, even colloquial, enough not to have to explain it.

In his work in general, however, Vygotsky chose to use *Perezhivanie* to designate a very particular understanding of human experience, and this still has influence in studies of educational psychology today. In this context the concept is used to

⁶⁷ I have chosen to use the anglicised spelling, but as with Stanislavsky, spelling in source material varies, which can be seen in citations.

⁶⁸Which, curiously, is not cited by any of the leading writers on Stanislavsky’s work.

indicate, manage and discuss the process of human consciousness, which for Vygotsky was always socially conditioned:

...the *Perezhivanie* describes the ways in which the participants perceive, experience, and process the emotional aspects of social interaction... A teacher aware of students' ways of perceiving, processing and reacting to classroom interactions – their *perezhivanija* – will engage more significantly the student in his learning. (Mahn 2002: 6, 14)

In an unpublished dissertation Connery explains that:

...Perezhivanie involves how an individual experiences the social context as an internal state... Vygotsky (1994) summarised 'Perezhivanie' as "an indivisible unity of personal characteristics and situational characteristics" at the forefront of the lived experience of the child.... (Connery 2007: 135)

[as well as]

...a unit where...in an indivisible state, the environment is represented' (Vygotsky 1994: 342). This semiotic context simultaneously includes all that is selectively experienced by the meaning-maker including the physical, emotional, and intellectual realities of the immediate context. (Connery 2007: 50)

For Vygotsky it is self-evident that *Perezhivanie* is polysemic, and concerns the whole human experience in which must be included embodied experience of the world, construction of meaning from it, and experience of the results. To focus therefore on narrow meaning, in an attempt to define once and for all what it means, would in any context be counterproductive, as indicated by Cole in correspondence for the xmca online discussion board. Although the *Vygotsky*

Psychological Dictionary is difficult to source and is not available in any of the leading university libraries in this country, Cole quotes from it:⁶⁹

...'**Perezhivanie** – general name for mediated psychological experience; from the subjective side, any sort of psychic process is *Perezhivanie*. In all *Perezhivanie* one distinguishes the act and the content of *Perezhivanie*; the first is the activity connected to the emergence of the given *Perezhivanie*; the second is the content constituting that which is being experienced (*perezhvaietsa*, reflexive verb form of noun)'... (cited by Cole 2009).

The noun form and the verb form address different aspects of the same concept.⁷⁰ There is an important difference between experiencing and experience.

Reading about Vygotsky's work in English is useful because it highlights the separation of the concept of *Perezhivanie* from the English word 'experience'. Instead of having to say with recursive inevitability: '...experience involves how an individual experiences...', Connery can say '*Perezhivanie* involves how an individual experiences...' (2007: 49). It is easy to use the word in an English sentence, and this distinction can be added to the earlier one made between 'experience' and 'living through' in order to articulate different forms of experience more clearly.

Despite his focus on the socio-political contexts of experience, it is clear that Vygotsky refers to the same thing as Stanislavsky when he refers to *Perezhivanie*.

⁶⁹ He informed me in personal correspondence that he had a copy of it on his desk as he wrote.

⁷⁰ This distinction between the activity, the living, the actual ongoing *experiencing*, and the content, or what is experienced, is particularly useful in avoiding complexities when using words to explain the nature of human interaction with the world.

Vygotsky's descriptions of *Perezhivanie* in the context of education offer an additional perspective that illuminates the concept and contributes another description to the process.

Conclusion

When investigating the meaning of a term that designates something that is difficult to put into words, the form of that investigation must seek more appropriate sources of meaning and expect to find them in other forms such as relationships, conceptual structures and indirect, abductive descriptions. The key to understanding *Perezhivanie* is a willingness to accept – to embrace, in fact - the impossibility of describing such an abstract, nebulous and vitally important element of the System in a single word. This should be seen as beneficial rather than detrimental.

It is clear that the vocabulary does not support clear thinking about *Perezhivanie*: the term has limitations that the concept does not. However, addressing questions of terminology and translation despite their associated problems has increased awareness of potential linguistic traps and category errors and shown how existing examples can be turned to advantage. Use of logical typing strategies has already revealed useful information about the term. Most importantly they have revealed a particular way of perceiving the world and our human experience of it, in the form of a mental construct that has the features of

external or real time and space. Blair puts the blame for much of the misconceptualisation of Stanislavsky's work directly on translation issues:

...the mistranslation of Stanislavsky's key term, *perezhivanie*, which is literally "living *through*," not "living," the role; the actor does not become the character, but experiences or lives life *through* the character as she performs a meticulously shaped score. (Blair 2008: 82)⁷¹

It is also evident that the meaning that results for the reader – even of a single word - is a function of their own active encounter with the material and their own conscious and unconscious manipulation of it. Only the reader's active engagement can enable conceptualisation of what Stanislavsky meant in *An Actor Prepares*. It is axiomatic that a reader construes meaning not just from a term, but also from the context in which it is found. Understanding something is not limited to a word, but the associations and connections that frame it: it involves conceptualisation and the abstract management of the relationships that contextualise that word. Furthermore, as a human being in the world, embodied experience is a contextual framework in which understanding can be situated, and is implicit in the arrangement of time and space in an adpositional three dimensional field.⁷² This field both originates in and is a re-presentation or projection of embodied experience, and the reader brings this human experience to their active engagement with the text.

⁷¹ Note that she says that 'through' applies to the character, not the given circumstances of the character. The two are not the same.

⁷² This is embodied cognition.

Thus addressing the term itself may be informative but the relationships that contextualise the use of the term in these texts are not the only information available to the reader, who encounters the term subjectively as it occurs in the narrative and comprehends it in relation to their own (embodied) experience, not isolated as an abstract, decontextualised notion. Consequently, while investigating the vocabulary has inevitably touched on questions of meaning, these have not yet been fully developed. To explore more deeply, and escape the constraints of language we must investigate the meaning of *Perezhivanie* as a concept.

Chapter 4: An elusive concept?

Elizabeth Reynolds Hapgood's inconsistency in translating *Perezhivanie* throughout *An Actor Prepares* is considered by Carnicke (2009: 132) to be the source of a fragmentation of meaning that has allegedly led to the term being altogether neglected in the West. But if, as Carnicke establishes, the concept is central to the System, it cannot be 'lost'. Political history, personal interest and sheer chance may well have contributed to the disappearance of the *word* *Perezhivanie*, but it cannot be emphasised more strongly that this does not mean that *the idea itself* has been lost.

However it is true to say that the term *Perezhivanie* has not been at the forefront of accounts of Stanislavsky's work in the West; it has never assumed any authority as part of a theatrical vocabulary. Investigations in the previous chapter established that there is no single definitive equivalent in English. In that sense, as a *word* it has indeed become lost. Nonetheless, the concept remains, because it is core to the System, just as it is core to human life itself.

It is now possible to show how in the absence of the term itself, situational and contextual relationships inform understanding of the concept in the work of informed commentators through which many students first encounter Stanislavsky's work.

This chapter first seeks the concept of *Perezhivanie* in two of the most accessible texts that have been available to students in the last 50 years. These books, by

Hapgood and Benedetti, continue to be popular among students because they offer brief, relatively cheap, readable summaries of Stanislavsky's work by authors with apparent historical credibility. Carnicke's approach to *Perezhivanie* is then considered; her work is fundamental to mine and her investigations are therefore doubly pertinent for this thesis. Her chapter on *Perezhivanie* is analysed and her definition of its qualities is explored.

Hapgood: An Actor's Handbook (1963)

Hapgood's work is of interest to this study because she was the translator of *An Actor Prepares*. Her various translations of *Perezhivanie* in the text have already been noted. In 1963, she published a small handbook consisting of a selection of quotations from Stanislavsky's work, chosen by her from published and unpublished work. This was intended as '...a handy reference book...' (Hapgood 1990: author's foreword) both for those familiar with his work and to whet the appetite of those new to it. Still in print and the only concise guide to Stanislavsky purporting to be in his own words, it therefore represents a significant public face of Stanislavsky's work in the last 60 years.

The book is in the form of an alphabetical reference. It purports to select and outline the main aspects of the System for those not inclined to read the more complete works. The selection of material therefore becomes significant, because what is contained in this book could be considered an indicator of what has come to be perceived by many students to *be* the System. The selections and ordering

of information made by Hapgood are therefore examined in order to determine whether or not *Perezhivanie* is evident. What relationships pertain in this extremely abridged version of the System? What did Hapgood, who was extremely familiar with the material, consider the essential elements and how does her presentation reflect her perception of *Perezhivanie*?

In the alphabetised definitions offered, 'Living a Part' as a category features in its own right, with over a page of quotations⁷³ from both *An Actor Prepares* and *Building a Character*, emphasising that 'living the part' is 'The approach we have chosen...' and ensures that the actor can '...fit his own human qualities to the life of this other person, and pour into it all of his own soul...' (1990: 90-91).

However, Hapgood has largely selected quotations that prioritise feeling and emotion, and the entry is cross-referenced first to another entitled 'Actors use their own feelings'. This emphasis on emotion is especially strong if the reader 'dips' into the book, which invites so doing by its alphabetical structure.

Experiencing, living through and embodiment are curiously absent, for Hapgood appears to have made a selection that detaches the actor: by using the expression the 'life' of another person (and omitting to articulate what that is) rather than the 'given circumstances', and calling it 'it', she has lost the adpositional model as well as the terminology.

⁷³ Hapgood does not give complete source references.

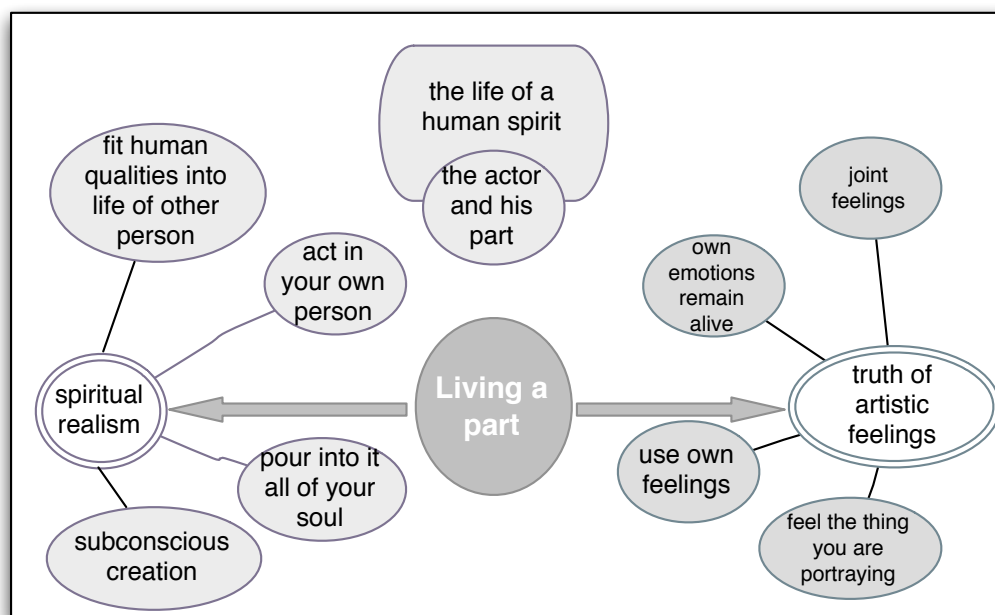


Figure 1: Living a Part I

Figure 1 illustrates the relationships between these phrases, showing that most of this information can be grouped into two categories: spiritual realism and truth of artistic feelings. Living a part is essential for both and makes both possible. Relationships within this small field of information are clear, and relatively simple.

If the book is read as a whole, this does not hold true. The difference is clear when Figure 1 is compared with Figure 2 below, which shows the information gathered from the whole book, added to Figure 1. (New information is in white print on dark backgrounds.) The second diagram is much more complex. It becomes almost impossible to organise diagrammatically because there were few consistent relationships between Hapgood's selections of material.

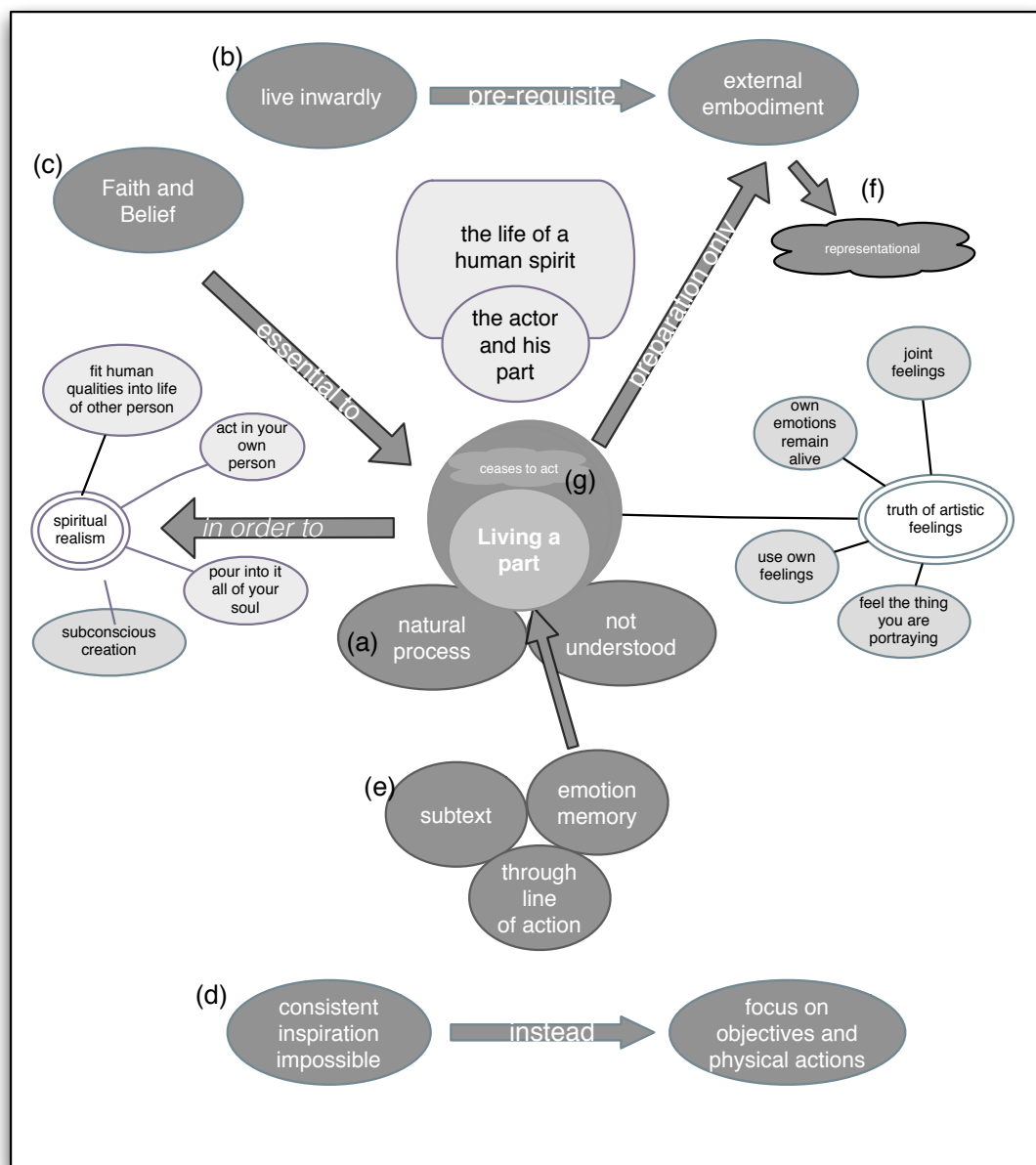


Figure 2: Living a Part II

Figure 2 shows that Hapgood refers to the necessity to live the part in order to create the spiritual aspects of the role, and explains that this is a natural process that we do not understand (a): ‘The creative process of living and experiencing a part is an *organic* one, founded on the physical and spiritual laws governing the nature of man.’ (1990: 44) It is also referred to in ‘External Technique’ (1990:

59-60), in which living the part inwardly is cited as a pre-requisite to its external embodiment (b); in 'Faith' (1990: 62-63), in which faith and belief are referred to as essential for living the part (c); in 'Inspiration' (1990: 84-85), in which the impossibility of consistently accessing the kind of inspiration that causes the actor to live the part leads to the necessity to focus on objectives and physical actions (d); 'Performance' (1990: 106-107), in which the subtext and through line of action are linked to emotion memories and thereby to living the part (e); 'Representation Acting' (1990: 119-120), which uses living the part as a preparation for an externally based performance (f); 'Role Inside the Actor' in which Stanislavsky describes the phenomenon of actors occasionally finding a role that they are able to inhabit naturally and 'The actor ceases to act, he begins to live the life of the play' (1990: 121-122) (g); and finally the concluding section on the whole System in which 'natural life on the stage' is a result of applying various aspects of the System (1990: 159) (not illustrated). There are many sections, however, where it does not feature, even where it might be expected to, such as 'Here and Now', or 'I Am', or 'Psychotechnique'. Experiencing and living through do not appear, nor do the phrases 'live inwardly' and 'living a part' give any sense of what these might mean in subjective experience. External embodiment does appear (top right) but the sense of detachment remains.

The diagram shows that taken overall, Hapgood's compilation is rather unhelpful in the attempt to understand *Perezhivanie*. However, she does make it clear that the actor must 'live' a life, the part, or the life of the play, that this is a natural process and that the elements of the System contribute towards it. It is also

incidentally evident that thinking about living through and experiencing in terms of the body and conceptual space and time, makes it much easier to understand even these brief selections of Stanislavsky's work, and it is clear that the absence of them in the text makes it much more difficult to know what Stanislavsky/Hapgood means. The selection is difficult to categorise, does distort the perception given of the System, implies that 'living through' is somehow beyond comprehension, and emphasises emotion. Even though the concept of *Perezhivanie* remains implicit, and could therefore be found if sought, in a book such as this - organised alphabetically and purporting to cover the important concepts - its explicit omission might dispose the reader not to see it at all, particularly because the book is framed as containing abstract concepts and the organisation and selection of material imply that this is the case. From this text not only the term but the concept too is 'lost'.

Benedetti: Stanislavsky: An Introduction (1989)

Perezhivanie as a term has similarly been lost in the work of Jean Benedetti, but how much does the *concept* inform his highly popular mediations of the work? Benedetti was for many years a leading figure in Stanislavsky studies, contributing translations, historical accounts and summaries alike. His work is largely narrative and summative rather than analytical. Like Hapgood, he provides a précis of Stanislavsky's work that offers a useful source of information for this project. *Stanislavsky: An Introduction* (1989) is another accessible and easy-to-read account of the System that continues to be a useful

reference for students studying Stanislavsky and therefore frames their knowledge of his work. What are they learning about *Perezhivanie*? Instances of *Perezhivanie* in Benedetti's most accessible text have been analysed.

Benedetti is an excellent narrator: he writes clear and vivid accounts of events and influences, and concisely depicts the difficulties that Stanislavsky encountered in his approach to acting. In this short book⁷⁴ there are 19 words or phrases related to *Perezhivanie*.⁷⁵ This list of the terms and ideas related to *Perezhivanie* can be used to define the parameters of the concept by articulating the relationships between them and the concept. Examining the information thus makes it possible to order and group the list:

Prerequisites:

- Inner impulse
- Concentration
- Own experience fills the script

Equivalent:

- Total lived experience of an idea
- Inhabiting
- Creative state
- Lived experience
- Inner life
- Life

Quality:

- Adapt, not become
- Not a copy but real subjective experience
- Adapt to this life, not this person
- Felt as though this life were his own, not it becomes his own

Simultaneous:

- Feeling
- Sense of recreation
- Sense of being

⁷⁴ Of 75 pages, 20 of which are straightforward historical narrative.

⁷⁵ See Appendix II.

Result:

- Inspiration
- Make believe
- Truth of human actions, decisions and feelings

Figure 3 shows these categories and how they relate to each other in diagrammatic form. The information has been organised from left to right in time: what happens before (prerequisites) is on the left, what happens after (result) is on the right. Things that happen simultaneously are arranged in a central circle; equivalents are shown around the circle, at top and bottom. Qualities are comparative: given as 'not this, but that', and are shown within the central area.

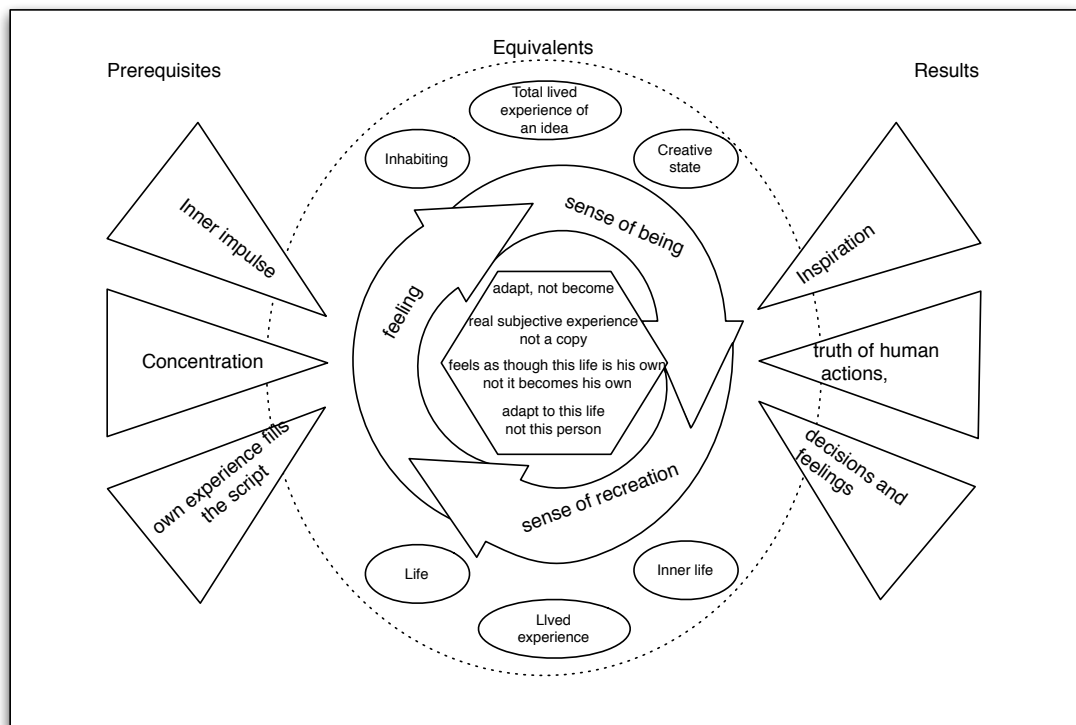


Figure 3: Perekhivanie in Benedetti's Introduction

This combination of information is much more coherent than that offered by Hapgood. On the right in the diagram, it can be seen that the absent

concept results in inspiration and truth. It comes (on the left) from concentration, inner impulse, and allowing the actor's subjective experience to fill the script. The circle of arrows shows that if the actor achieves it they will also achieve feeling, a sense of recreation and a sense of being. It can be described as equivalent to total lived experience of an idea, inhabiting, the creative state, and lived experience or inner life. It is not becoming but adapting; not a copy but real subjective experience; the subject of the experience is the life of the part, not the part in the form of a person; the actor feels as though this life were his own although it does not become his own.

Even this briefest exploration of Benedetti's work offers a strong and integrated perspective on the concept at the heart of the System. Because of the references to life and living, it is easier to conceptualise than Hapgood's selection. Total lived experience can be recognised by the reader, as can lived experience, real subjective experience, the life, not the person of the role, and feeling as though the life is his own, but all these are rather generalised and there are no specifics to bring it to life.

The idea that the actor is not becoming but adapting correlates to the idea originally encountered in Boleslavsky (2000: 85) that there is no other person or character to become, and that the actor puts themselves into the situation of the part (or 'soul's life') and allows their soul to respond in and to that situation. It is also apparent that inspiration and truth would

indeed be a consequence of working in this way, that concentration is required, inner impulse would be possible in the situation/location, and the actor's subjective experience would fill the script. Feeling, inhabiting, a sense of being and a sense of recreation are also now less abstract. Finally the creative state can be seen as an apt description of the state of mind that would be present when this particular shift of perspective takes place in this way in this context (on stage). As Moore puts it:

'When an actor is inspired he is in the same natural and spontaneous state that is ours in life, and he lives the experiences and emotions of the character he portrays. In such a state, Stanislavski thought, an actor has the greatest power to affect the minds and feelings of his audience.' (Moore 1984: 5)

Benedetti's summary, then, is much more informative than Hapgood's in providing contextual evidence for *Perezhivanie* as the heart of the System, despite the fact that Hapgood's is selected from Stanislavsky's own (translated) words. But although it is conceptually coherent, and permits manipulation of the ideas in relation to each other, it remains functional only at this abstract level, and in practical terms it is just as disembodied as Hapgood's selection, perhaps because it does not give any adpositional information that might indicate to the actor what they are required to do. Students' understanding of the concept will be very different, depending on which author they favour.

Carnicke and Perezhivanie

By the end of the twentieth century, Carnicke was writing a very different type of commentary, for a very different audience. Her work has re-contextualised knowledge of Stanislavsky's life, writing and practice for students who now wished to theorise and discuss Stanislavsky's work. Her treatment of *Perezhivanie* requires attention because it has come to frame contemporary academic understanding, and it contributes considerably to my own.

While Carnicke's thesis – and the prevailing view – is that *An Actor Prepares* cannot stand alone, my own study proposes that it might be found to do so if what might be called the hidden content were articulated more clearly. However by thus privileging the first book over the second, it is not intended to infer that *Perezhivanie* and *Voploshchenie* are unequal or not equivalent in importance.⁷⁶ Nor does proposing that the second book might be redundant in terms of understanding how the System works actually imply that *Voploshchienie* is redundant, or should not be taught, and it has, indeed, already been established that experience is by definition embodied.

Interestingly, neither embodiment nor *Voploshchenie* appear in the index to *Stanislavsky in Focus*, although “experiencing” does (2009:247). *Perezhivanie*

⁷⁶ In fact the notion of equivalence (or non-equivalence) may not necessarily be useful to a conceptual understanding of these concepts. While critical attention has been paid to their relative value by different practitioners, to explication of issues of translation, and to discussion of the ‘meaning’ of the terms, little has been said about how the two are *conceptually related*. Certainly, unquestioning acceptance of their equivalence does not articulate any dynamic relationship between the two, apart from hinting that they are of the same logical type. Bateson would surely ask what information resides in the relationship between them.

appears as “Experiencing” in the glossary of terms, and merits a long section, whereas *Voploshchenie* appears as “Embodiment” and merits only three lines:

That phase in the actor’s work that physicalizes character and story. For Stanislavsky, all performance entails embodiment, since “acting” refers to the art form that uses the actor’s physical being as its medium. (2009:217).

Even though she proves unequivocally that the two books were intended to be one and should be considered as such, her section on *Voploshchenie* is clearly cross referenced to the section of her book that addresses late laboratory work on physical action and active analysis, and she only mentions *Building a Character* or *An Actor’s Work part II* twice (2009:78;156). For this project, Carnicke’s investigations are particularly pertinent to my own proposal in her own use of the term *Perezhivanie*, which she investigates as an singular concept.

Analysis of the distinctions inherent in Carnicke’s exploration in her book *Stanislavsky in Focus* (1998; 2009) identifies the implicit elements of Carnicke’s contribution to the understanding of *Perezhivanie*. It is then possible to explore her reasons for considering it difficult, and to show that three of these reasons are in fact essential and useful rather than problematic.

Carnicke’s exploration is partly explicit. This aspect of her analysis is not addressed here, for the intention is to show how the methodology works and to find what is implicit. All such references to *Perezhivanie* in Chapter 7 of the second edition of *Stanislavsky in Focus* (2009: 129-147) were gathered, and then

grouped experimentally until patterns emerged.⁷⁷ The information can be typed and followed through to logical conclusions - manifest in the informational structure - that illustrate the relationships between categories generated and the information itself. The process allowed another layer of information to appear by highlighting consistencies within categories.

Information falls into categories. To begin with *Perezhivanie* is a 'term' (129); a 'concept' (129); 'the primary label' (135) when the first book was first conceived; 'Stanislavsky's own definition of his System' (132). In turn, the categories of term, concept and relationship to the System are filled out: the **term** is 'crucial' (129); 'the most obscure' (131); 'common' (131) in Russian⁷⁸ but 'idiosyncratic' (131) in Stanislavsky's use; 'forceful' (131); 'pervasive' (131); 'vexed' (133). The **concept** is the '*sine qua non* of the System' (129); a way to evaluate the work of the actor (129); the 'means by which he turns his System into a theory of artistic creation' (129); 'Stanislavsky's most elusive concept' (129).

However, when it comes to what Carnicke refers to as the 'messy, self-contradictory world' of practice (134), the information is, as might be expected, of a different type: it is relational. Thus in **relation to the System** it is 'an aspect of the System' (129); 'central' (131); 'discrete' (132); 'nuanced' (145). Experience is **related to** 'inspiration... creating... creative moods... the activation of the subconscious' (129). Experiencing **is** 'a creative state (129); 'a totality' (129); 'the composite whole' (130); 'in the tacit dimension' (130); 'elusive' (131);

⁷⁷ See Appendix II.

⁷⁸ See Vygotsky's usage, already discussed in Chapter 3.

'subjective' (131), and 'nuanced' (145). Finally what it **does** is to 'provoke[s] a sense of totality' (130).

Figure 4 below shows how this relational information, once gathered and categorised, can be put into diagrammatic form and how this helps to understand it.⁷⁹ This draws attention to the fact that *Perezhivanie* both *is* a totality and *provokes a sense of totality*. It is also possible to see that *Perezhivanie* is both discrete and an aspect of the System; central and '...the composite whole'. While this seems contradictory, the diagram shows that this depends on exactly how the boundary of the system to which attention is being paid is designated. Here *Perezhivanie* is a circle and certain information is contained in it. But the boundary can be extended to include the System as well, in which case '...the composite whole' now makes sense. It is essential to consider the boundary of the system under investigation, and not to specify it creates a category error.

⁷⁹ The information about the term and the concept cannot be illustrated in diagrammatic form, and the table in Appendix II suffices for this purpose.

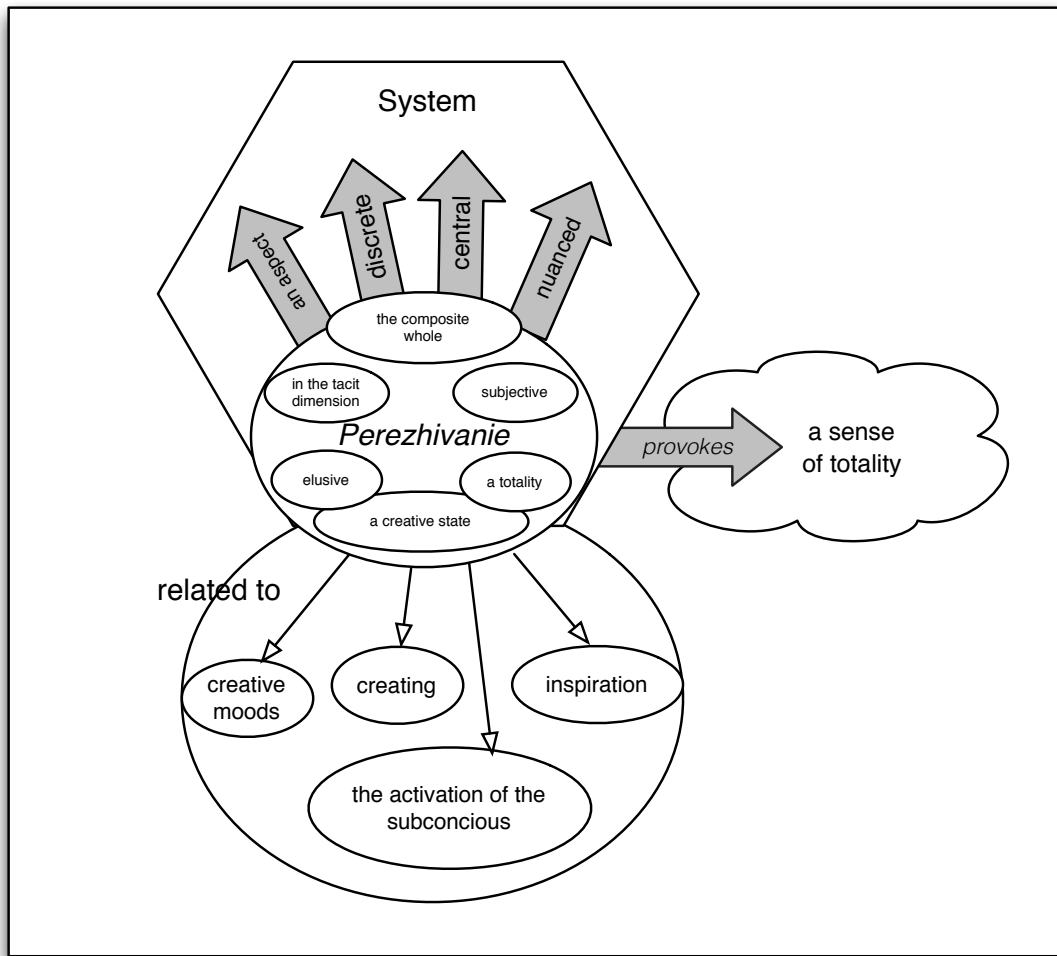


Figure 4: *Perezhivanie* in Stanislavsky in Focus (Carnicke 2009)

Examination of Carnicke's work must go further, however, not least because she has identified *Perezhivanie* as problematic. This is, she claims, because it is an 'elusive' concept, specifically because of its abstract, subjective and indivisible qualities (2009: 129-130). This dismissal is initially convincing, but on further consideration, if *Perezhivanie* is to be considered not as a thing in physical terms, but as a process to be considered in terms of the relationships that contextualise it, then these very characteristics – of abstraction, subjectivity and indivisibility – are essential to it, and therefore useful rather than problematic. In the context of process, they become vitally informative statements about relationship, and must be explored.

Wholeness and coherence

The implication that fragmentation of the concept in the perception of Hapgood's reader is a fundamental problem have already been refuted by the analysis so far, which has shown that fragmentation can be an effective method of constructing meaning. Carnicke does at least acknowledge Hapgood's intention: '...to encompass its many meanings and nuances...' while deploring the result: '...readers unable to see it as a discrete concept.' (2009: 132).

That *Perezhivanie* is a discrete concept at all is debatable. First, if it has 'many meanings and nuances', it seems unlikely that it can also be 'discrete'.⁸⁰ Second, if the concept were only and absolutely discrete, then the aspects and elements of

⁸⁰ '...individually separate and distinct' (Pearsall 2001: 409)

experience described in *An Actor Prepares* would, absurdly, be invalid and could not be considered separately from the whole.⁸¹

This is not a simple matter of Hapgood's problematic dissemination of information, but a difficulty of thinking and organising, whose cause lies in the nature of the concept itself. Carnicke illuminates her argument by citing her own translation of Stanislavsky's view: "Dramatic experiencing is the composite whole"(SS V Part 1 1993:480)' (2009: 130). This adjective adds a completely new dimension to 'whole'. Even a cursory consideration of the expression 'composite whole' now reveals subtleties of meaning. 'Whole' on its own, or '...totality that cannot be broken down into component parts' (2009: 129) do not have the same connotations. In fact 'composite' constructively implies the existence of component parts, which Carnicke explicitly contradicts: '...experiencing expresses a totality that cannot be broken down into component parts.' (2009: 129).

Such exactitudes notwithstanding, it is possible to see how the idea of wholeness and implied indivisibility might have become attached to *Perezhivanie* because experiencing the System working might invoke a *quality* of wholeness. Perhaps what Carnicke means is that there is a sensation of wholeness when *Perezhivanie* is achieved. But a *quality* is not the same as the wholeness itself, nor does it

⁸¹ Carnicke herself discusses the moment of experiencing by comparing it to the work of Csikszentmihalyi's (on flow), Chekhov, and Goleman (2009: 130), all of whom describe in somewhat mystical, nebulous terms the *feeling* of experiencing.

indicate necessity or absolute wholeness, and this is a consequence: a result, not a part of the process itself.

The indivisible quality that Carnicke attributes to *Perezhivanie* is in fact a conceptual difficulty: the confusion results from another category error. The concept, it can categorically be stated, is not – and cannot be – a whole,⁸² and it is not helpful to think about it as such, for it would then be impossible or contradictory to discuss aspects or elements of it. However, it is something that might look, sound or feel similar: it is coherent. It is absolutely essential to discriminate between wholeness and coherence when considering *Perezhivanie*. This concept is the core of the System – it is the System – in such a profound way that every aspect, every idea, every way of thinking about it can only be thought about in its own terms. This is not wholeness: it is coherence. If every exploration of every idea can only be understood in relation to a core idea, it is because that core idea provides coherence. In logical terms, it functions effectively; it coheres. *This* causes a feeling of wholeness.

It is therefore axiomatic that investigating the relation of every idea in a system to the core that coheres all ideas together can define the core. Discovering the

⁸² Setting aside the specifics of *Perezhivanie* for a moment, whether or not an abstract concept can be considered in terms of ‘whole’ or ‘divisible’ could be irrelevant. On one hand, because it is a mental construct it is subject to any or all of the procedures that the mind can perform on it, which do not depend on whether it is a concrete whole or not, even if the procedures themselves can only be understood in terms of the concrete, physical world because of the limits in our ability to conceptualise them. On the other hand, it makes no difference to our understanding of the concept to think of it in this way, and contributes nothing to the debate. ‘Wholeness’ as a concept also has something of an unhelpful moral tone, especially when paired with the suggestion that it ‘should’ or ‘must’ be kept as a whole. It therefore makes no sense to talk about a concept such as experiencing as something that *must be considered as a whole*.

terms in which the core of the System are to be found is the task of this research, and can only be achieved through this investigation of relationship in context.

Abstraction

Perezhivanie is an abstract term, defining a theoretical concept rather than a concrete or physical thing. Abstract ideas are only elusive in that they are resistant to concrete or physical definition. But this is self-evidently a quality of abstraction itself, and implied causal relationship with the loss of an idea would by extrapolation mean that *all* abstract ideas would become 'lost'. It cannot be correct to assume a correlation between conceptual elusiveness and disappearance from common understanding or knowledge.

Furthermore, an abstract idea (including the idea of abstraction itself) may only be known through relationships such as subtraction ('*not concrete*'), abduction ('*like something*'), but it can be known. *Perezhivanie* is elusive but not unknowable. It must be approached in the right way, through its predicates. It is possible to understand, and communicate something without being able to define, describe or explain it, for these are not the only ways to understand or communicate ideas. Finally, if the concept is one that is known *in experience*, it is still known, and still *knowable*, whatever it is called.

If *Perezhivanie* is experiencing, and that is what the actor must do, then continuing to unravel the concept and identify its relata will be extremely important to the project of eliciting the deep structure of Stanislavsky's model of

subjective experience; it is fundamental to it. It is at the same time apparent that if abstraction is a problem it is one that is solved by turning to the nature of subjectivity, because abstract or non-verbal understanding requires a body, experiencing, perceiving, and sensing the world. Abstraction is a type of embodied thinking, a process inherent in and predicated by *Perezhivanie*. It can therefore only be understood or conceptualised subjectively: from an individual perspective.

Stubbornly subjective

Carnicke seems to struggle with *Perezhivanie* in conceptual terms, complaining that it '...remains stubbornly subjective.' (2009: 130). But this stubborn quality is at the core of *Perezhivanie*; without it, *Perezhivanie* cannot exist. Of course it is stubborn, persistent, unavoidable. It cannot be otherwise. Even brief consideration of the abstract nature of *Perezhivanie* has already revealed that it can only be understood in its own terms, which makes for the recursive quality that can be so difficult to conceptualise, especially in any considered, organised or systematic way. Experience can only be experienced: talking – or writing - about it seems to be fraught with linguistic and conceptual traps. But it is not as conceptually terminal as it might appear, or as Carnicke thinks.

The actor who successfully learns and applies the System has ways of knowing exactly what *Perezhivanie* means from personal experience, whether or not they know it consciously or can articulate it verbally. The knowledge is embodied. In the context of life as a human being the actor already experiences and lives

through. Experience is a function of human consciousness. But it is not possible in and of itself. It has to be situated: in relationship with (of), originating in the body of, a person. It is only in context: in relationship, that meaning is found, and the crucial relationship inherent in *Perezhivanie* is with the human subject.⁸³

As well as taking into consideration the abstract nature of *Perezhivanie*, it is therefore also important to locate and understand the nature of subjectivity and its application to *Perezhivanie* and in the System as a whole. While Carnicke chooses to consider it as limiting, in fact *Perezhivanie* itself can *only* be defined in terms of subjectivity. If experience is made up of what is experienced by a particular person from a particular personal point of view, and the personal is described by the term subjective, then experience is always subjective.⁸⁴

Carnicke supposes, despite the similarities that she observes with other subjective descriptions of creative states such as Michael Chekhov's, Mozart's and Csikszentmihalyi's seminal work on flow (1991), that we are no further in our understanding of the term because '...all are struggling to verbalise the same piece of tacit knowledge.' (Carnicke 2009: 130) But by exploring the very

⁸³ In order to focus on subjectivity, embodiment can now considered as self-evident and is assumed in the following analysis.

⁸⁴ This deceptively elementary construction is complicated in the System by the fact that there are two subjects under discussion: the actor and the part (the actor-living-through-the-part), a fact that multiplies and complicates functions, procedures and conceptual understanding. This increases exponentially because the subject *in general*, or *as a concept*, is also experience, and because the only way that a subject (the student or actor) can understand the information (about experience in general or about experiencing a part in particular) is by, through and with reference to his or her own experience.

qualities she denigrates, this research can already declare that while it remains difficult to *say* what it means, it is not difficult to *know* what it means, and subjectivity is key.

Indivisibility, abstraction and subjectivity are all relational. They both predicate and are characteristics of the virtual organisational structure in which they have a function, in spatial adpositional terms. Abstraction describes the process of shifting focus to a higher order of information;⁸⁵ subjectivity identifies the source of perspective; indivisibility describes a relationship between information categories. All three also predicate the existence of 'categories-of-information-that-can-be-manipulated-in-terms-of-relationship', and that these relate to one another in quasi-spatial terms: above, below, from a source, in relationship with each other, in groups. Relationships between categories of information can also be expressed in terms of layers or levels. Moreover abstraction is a process that can be applied to itself; perspective can be reiterated; indivisibility - or wholeness - can pertain at any given level.

It is vital to re-situate *Perezhivanie* as a specific, identifiable core of the System, of a different informational type - at a different level of abstraction - to the components of the System; and understood through its contextual relationships rather than in and of itself. Recognising this results in a useful perspective on both the concept itself and the task of exploring that concept. The key contextual relationship, without which *Perezhivanie* cannot make any sense, is subjectivity.

⁸⁵ 'Higher' is literal in a spatial or adpositional organisation of abstract ideas.

Experience is, by virtue of the necessity for a human subject, subjective, and embodied. It is always experience from a particular identifiable perspective, and since that subject is the source of that perspective the subject – the level of specificity of the experience - must be located.

This exploration must continue, therefore, by exploring difference and relationship; by engaging instead of resisting complexity and recursiveness; by investigating and even welcoming difficulties of abstraction and subjectivity. It is suggested that by locating these other meanings it can be demonstrated that in fact Stanislavsky was much better at explaining what he meant than both he and his critics might have thought. Abstraction, subjectivity and indivisibility - three aspects of the problem of *Perezhivanie* – exemplify how this comes about and why. In combination, they also provide a useful contextualisation of the term itself, the System in general, and this project in particular.

Conclusion

While the publication of Carnicke's work *Stanislavsky in Focus* (1998; 2009) was a breakthrough for serious and academic students of Stanislavsky, by throwing certain aspects of the System into relief for the purposes of exploration it has to some extent pathologised them. *Perezhivanie* appears elusive not because it is abstract, subjective and indivisible but because it is a process, of which these qualities are all essential characteristics. At the level of process such qualities actually generate more information, not less, and certainly they should not be considered reasons not to engage more deeply with the material. The problem is that attempts to resolve contradictions and ambiguities are invariably unsatisfactory because they are easily frustrated, and only serve to reinforce the view that another more appropriate approach is needed in which contradiction and ambiguity is tolerated and even useful.

Despite the lack of a single or significant label, and while understanding of the problems of the terminology may not have been common in the West before the work of Carnicke remedied the situation, a basic understanding of *Perezhivanie* was certainly feasible from Boleslavsky and Benedetti's work, while Hapgood's summary was less helpful in this respect. Nonetheless, *Perezhivanie* is inherent: the System is predicated upon it; without it the System does not exist.

Carnicke's scholarship sets the stage most effectively for a type of examination of the System that would not have been possible without it. Her book indeed brings

elements of Stanislavsky's work into focus as it claims, and while it may not provide a clear conceptual overview that contextualises that focus, this is because its emphasis on precise linguistic interpretation and historical evolution necessarily neglects the possibilities of a broader conceptual investigation. Carnicke herself is clearly aware of the limitations of her own methodology, for her description of the difficulties inherent in 'Tracing the conceptual transformation of Stanislavsky's central ideas...' (2009: 14) is a convincing argument for the necessity of my own investigation:

...the ideas themselves resist verbalization... written sources about theatre must be tempered with an awareness of practice. ... Studying practice presents yet more difficulties. Like performance, it is ephemeral, and can only be inferred... it is often so personal that it varies with each individual... too many permutations of this sort would only hopelessly confuse the main issues...practice is functional and contextual; therefore it can hold apparently contradictory principles to be equally true. (Carnicke 2009: 14)

The very fact that she cannot go far enough creates a context for another exploration that builds on it. My research attempts to discover what these 'many permutations' have in common by identifying how Stanislavsky conceptualised and exemplified *Perezhivanie* in his training course found in *An Actor Prepares*.

The problems of approaching the concept of *Perezhivanie* originate only partly in vocabulary. It is difficult per se. However, while there is little doubt that *Perezhivanie* as an idea or abstract concept has qualities that have tended to make it hard to describe, discuss and even think about, these very qualities are inherent in human experience, and need therefore to be taken into consideration. They should inform rather than discourage the process. Arguably,

Stanislavsky required the whole of the System to explain what he meant by *Perezhivanie*, and it is still subject to disagreement and vehement debate. Thinking about subjective experience is complex, but this need not imply impenetrability; it is possible to identify the nature of its complexity and incorporate this into the investigation. The next chapter shows how Stanislavsky incorporated subjective experience into the form of this work and discusses how this affects the nature of this investigation.

Chapter 5: Subjectivity and form in *An Actor Prepares*

Examination of vocabulary and translation problems and the reputedly elusive quality of *Perezhivanie* has allowed a contextual background to emerge against which specific investigation of the text *An Actor Prepares* can now take place. It will be suggested that the difficulties already identified in communicating this material in textual form were knowingly and pre-emptively addressed by Stanislavsky in the *form* of his writing, and it is therefore also here, in his own solutions, that we must seek the System. Stanislavsky's System was not only evidenced in the words of *An Actor Prepares*, but also embodied in the form itself: the medium through which it is communicated to the reader. *Perezhivanie* is implicated at multiple levels in the relationship between the work of Stanislavsky and the perception of the reader.

Perezhivanie is the subject of Stanislavsky's study (individual and universal), the medium through which it is studied (the reader), the goal of its application (acting), and the means through which it is learned and applied (students and actors). So while the '...force and pervasiveness of Stanislavsky's central term...' (2009: 131) may indeed have been lost under the conditions set out by Carnicke so persuasively, the truth is that *Perezhivanie* itself is so deeply embedded that it can only remain all-pervasive and forceful, regardless of what happens to the terminology. It is un-losable. Every reader can – indeed must - consult their own experience to understand what Stanislavsky meant.

It has been established that experiencing cannot be defined in and of itself, but must be understood in terms of its relationships: experiencing *what, by whom, where, in what way*, and so on. By focusing on these predicates, the deep structure becomes available, and aspects of experience can be explored. It is no longer possible or indeed relevant to ask the question ‘what is experience?’ which although grammatically correct is nonsensical: an error of logical type. Experience is not a thing; the question is inapplicable. Verbal definition of experience now becomes redundant; relational definition is key.

Stanislavsky’s solution

Both Carnicke and Benedetti draw attention to examples of Stanislavsky’s apparently problematic writing. But he was not a writer. He never claimed to be. Indeed, it appears that writing was a torturous process for him. Carnicke cites his concern about the inadequacies of his writing ability in order to support her case for the inadequacy of the language chosen and the form of its expression:

He punctuates a long letter from 1930 with sentences like: “*I can not arrange my enormous amount of material and I’m drowning in it.*” “You are afraid to change my face. But the pity is I myself don’t know my own face.” “Promise me that you’ll believe me when I say that I have absolutely no *literary ambition.*” “ I know that I am not a writer. What should I do, when I consider myself obliged to set down what I can’t manage.” (SSIX 1999:437-41). (Carnicke 2009: 78)

When discussing the Russian texts, Benedetti reports that “There are passages which almost defy comprehension, let alone translation. *You can see what he means but the words get in the way.* [my italics]’ (1998: viii). But if it is possible to

'see what he means', then words are manifestly *not* getting in the way: they are, despite (perhaps even because of) their descriptive inadequacies, allowing the reader to grasp the meaning intuitively. If you can see what he means then he has conveyed his meaning.

Benedetti blames the difficulties in translation on Stanislavsky's limitations as a writer, citing the words he chose and his inconsistency in their usage. He also points out the more specific '...problems all translators experience in trying to find workable equivalents... [partly due to the fact that] '...words that are ordinary in Russian are not always ordinary or idiomatic when translated into other languages...' (1998: ix). While this makes a strong case to excuse perceived inconsistencies within the English texts and validates repeated attempts at translating and explaining them, it misses the point of the texts as an account of practice, and also, perhaps unwittingly, points the way towards a potential solution. Perhaps the point is that experiences that are ordinary in Russia share similarities with experiences that are ordinary or idiomatic in other cultures.

In fact, translation issues serve to throw useful information into relief because difficulties in understanding Stanislavsky's text have already been identified, discussed and explored in depth, by linguistically oriented scholars, for other purposes. Certainly, the translations of Stanislavsky's writing are not stylistically of a high quality. But this is not the point. To focus so persistently on quality issues is completely to miss a great deal of other very interesting and useful information: information that succeeds in conveying meaning.

As to where the meanings of *An Actor Prepares* might be found, Benedetti himself cites Stanislavsky/Tortsov's riposte to a student in *An Actor's Work on Himself*, that '...provided he understands the *nature of the activity* [my italics] he is engaged in, it doesn't matter what name he gives it.' (1998: ix).⁸⁶ It seems self-evident that where practice is the subject, meaning inheres in the practice itself. Exploring the activities the students are engaged in – the exercises - is at the heart of this study. Before it is possible to reach that point, however, it is necessary to show how Stanislavsky's choice of form created a foundation on which he was able to build a solution to the problems of communicating the System in writing.

The text contains multiple examples of dialogue that interrogate both theory and practice, as pointed out by Hodge as she characterises the central relationship between Tortsov and the students: 'In endless Socratic dialogue, they explore the mysteries of acting, they argue their various points of view and they sometimes break through to clear understandings of their intractable art.' (2010:6) However, these specific examples are not the only way in which this text manifests the Socratic method.

In fact, the text as a whole can be thought of as an extended Socratic dialogue between Kostya the student and seeker-after-knowledge and Tortsov, the guide who assists him in his endeavour. In this reading, exercises perform part of the function of investigating the 'truth' of the students in order to refute incorrect

⁸⁶ This appears to contradict his earlier comment about the words getting in the way.

attempts at the work. Like Plato, Stanislavsky characterises his interlocutors, giving them idiosyncrasies and different points of view. Like Plato, Tortsov/Staniavsky assists Kostya and the other students to examine their subject, express and reject practices that do not work (the subtractive model) and thereby incrementally uncover the 'truth'. Like Plato, Stanislavsky utilises and manipulates the Socratic method in order to make his own points. For despite the fact that they both disavowed the concept of expert knowledge, and attempt to 'discover' the truth through a mutual investigation, because they both manage to refute unsound arguments and know the 'right' questions to ask, they both in the end appear to be the arbiter of truth, and win every argument. Although this differs slightly from the pure Socratic method, the text is still emphatically a dialogic form expressed in an embodied dramaturgy, rooted in a Socratic philosophy of mutual exploration and discovery of essential truths and not in the gift of the teacher.

Thus because the subject matter of the text, subjective experience, is interrogated and revealed to the participants (and readers) through exercises and practice as well as through discussion and dialogue, the physical action of the exercises and practice can be considered to be a part of the dialogic exchange. Barba and Savarese go further, making the point that the form is essential to the argument:

...it is necessary to stipulate that the novel form... is also (and significantly) developed by means of dialogues between the master and the students. The tensions that animate these dialogues, as well as the rhythm and modulation present, bring

Plato's *Dialogues* immediately to mind. ...one must ask oneself whether this form only frames the content or whether it is an integral part of the content... it is not the form within which the treatise arguments are developed: it is an argument of the treatise, and perhaps its principal argument... (Barba and Savarese 2006:64)

This view corroborates the proposal that the way the text is organised is crucial to its meaning. If the Socratic method is an organised way of interrogating a point of view in order to refute it, and using '...the maieutic power of the dialogue...' (Barba and Savarese 2006: 64) to thereby reveal (or give birth to) the truth or *ideal*, this investigation must now interrogate *An Actor Prepares* in order to reveal its organisational principles. In order to do this, it is necessary to investigate the narrative in more detail and explore the structures of action that form such a significant part of Stanislavsky's dialogue.

It is easy to see that *An Actor Prepares* consists largely of an account of a series of exercises in which the fictional students take part, with varying degrees of success. Because the exercises comprise examples of embodied practice of the System, they are an inextricable part of the data. Arguably, the narrative is just a means to convey them to the reader in a comprehensible form. Therefore in order to put Stanislavsky's work into practice, or to understand it from these texts, it is necessary to engage with the instructions and exercises given and by so doing to some extent to experience them oneself. The underlying concepts can be elicited in the reader's own experience.

There are, to be sure, in the English translations, features that might at first glance serve to obfuscate these concepts: a certain awkwardness of expression;

dated phraseology; a not altogether faultless logic; a particular and distinctive vocabulary (that has acquired an authority of its own). But all of this is surely irrelevant, because the fact is the System is coherent in and of itself, embodied in the book and in the awkward terminology and in the exercises themselves and the students' engagement with them, and above all in the subjective experience which is its subject.⁸⁷ The System must, above all, be accessible to be verifiably usable, and it is made accessible in *An Actor Prepares*.

An ingenious form

This thesis proposes that the structure of the work is absolutely crucial for the experience of the reader and for learning about the System. Stanislavsky undoubtedly knew how complex and problematic the idea of *Perezhivanie* was, for it was a lifetime's work to develop the whole of the System in order to understand it, and he was never satisfied that he had explained it successfully in writing (Carnicke 1998: 73). However, in his 'Manual', *An Actor's Work on Himself*, translated first by Hapgood as *An Actor Prepares/Building a Character* (1936; 1949) and then by Benedetti as *An Actor's Work* (2008), he did so in an ingenious and particular way that provided a specific perspective of the process of learning about and putting into practice the System itself. Even though the System resists verbal description, he has addressed this difficulty by creating a form that circumvents it. He did this by devising a way of communicating the

⁸⁷ Certainly to understand the System is not the same as being able to put it into practice, and to put it into practice is not necessarily to understand it. However, to understand *how it works* may be to be able to learn it, or teach it, or even to 're-create' it.

elements of the System and the exercises that embody them as part of an evolving and carefully structured progression. In this 'diary', Stanislavsky presents a variety of perspectives for the reader. Just like the material that is its subject, this 'diary' is more complex than at first appears. As Leach puts it:

Stanislavsky's published work raises other questions connected with their form. Are they to be read merely as fiction? If not, who are Tortsov and Kostya? Are they to be seen as Socratic dialogue, opening up dusty corners and challenging complacency? They often seem to explore new, different ways of piercing, unveiling and shadowing the vexed relationship between the stage and the world. (Leach 2004:51)

The first person narration gives him the opportunity to perform several functions not available in a third person account. The variety, diversity and range of these functions only become apparent on close examination of the text. From the point of view of a student learning the System he is able to provide the teacher's division of ideas and instructions, accounts of exercises undertaken, mistakes and corrections, misunderstandings, problems and solutions, other students' difficulties and objections, and vivid first person accounts of 'experiencing' different aspects of the System. A simple narration of the facts, or workbook of exercises, would not have been enough to convey this material in all its complexity.

The reader is clearly expected to identify with Kostya, and in this text that means to go through the experience of learning the System with him – to 'live through' the exercises and the development of explicit and implicit understanding that is embodied both in the cognitive explanations and the first person accounts of

specific processes and experiences. The reader experiences the System in action. If the very subject of the System is 'living through', it is here exemplified. As Benedetti points out that: 'The texts of Stanislavski which we possess are a guide to the System and the process of learning to be an actor, and an invitation to experience it directly, personally and creatively.' (1989: xi). It is these direct, personal and creative qualities that make the book so very interesting and so rewarding of deep interrogation.

Even at a basic narrative level, Stanislavsky can use Kostya's experience, lived through alongside him by the reader, to convey a growing embodied understanding and development in practice. Even though he cannot give the reader the embodied understanding which is the goal of the training – the ability to put the System into practice – he can do the next best thing, using the very principles that underlie the System itself; the principles of experiencing. To that end, Kostya does not always succeed, but he always succeeds in the end, because the reader needs to be taken through the process successfully, to have the experience of reading what success is like from the subjective point of view. It is easy to be amused by the growing realisation of the inevitability of Kostya's success, both overall and in each aspect of the process, but it is an essential part of the narrative of a text that intends to take the reader through a process by virtue of their identification with the subject, if that process is to be successful in conveying the efficacy of the System.

These descriptions of success are the very same detailed accounts of Kostya's internal experience that were observed early in the investigation. They amount to as close an account of what is going on in Kostya's head as Stanislavsky can give. Kostya is 'experiencing'. We share his experiencing. The awareness of which he speaks is inaccessible to anyone else: it is truly *subjective*. Not only is this a way for the reader to share the experience of Kostya as his understanding of the concepts and practice of the System develop, but it also illustrates the very heart of the System itself: experiencing. Here is Kostya 'living through' or 'experiencing' the classes and exercises. Here is Kostya 'living through' failing. Here is Kostya 'experiencing' succeeding. Here, therefore, the reader 'lives through', 'experiences' the same process.

The engagement of the reader with the fictional account of the classes is not only important as an experiential encounter with the work. Stanislavsky finds a way to evoke the difficulties and problems that students have in learning the System and then show how to eliminate them. He does this in a systematic way, using the other students as mouthpieces for problems, doubts and questions and a means to illustrate partial understanding, mistakes and failures that are different from the mistakes and failures that Kostya makes.⁸⁸ This is important, not just

⁸⁸ In fact the students exemplify specific points of view and specific types of mistakes and failures in a very systematic way, and it is possible to see this clearly when the material is analysed closely exercise by exercise, in Part III (a fact lost in the translation of their Russian names, which were, like the names used by Dickens, intended to characterise them in particular ways). This rather ingenious device enables Stanislavsky to create a subtractive model in order to isolate and identify success – another useful strategy in describing something that is impervious to verbal explanation – as well as giving the reader other perspectives on the growing understanding and experience of learning the System.

because it is a pragmatic and superficial way of informing the reader what might go wrong and how to put it right. By doing so he has successfully addressed a question of process not by definition but through relationship: between the students and the exercises. Furthermore, the reader thereby encounters not just what they should do but also what they should not.⁸⁹

Readers are given enough information about the given circumstances of the training to vicariously encounter the exercises, subjectively or objectively depending on narrative strategy, borrowing the action and elucidating their own experience. Since the exercises provide an encounter with subjective experience, whether it takes place simultaneously or subsequently, reflective attention is paid to their own subjective experience, providing access to the requisite information about process. The reader simply needs to bring to their reading of the System their own human life of the spirit. Stanislavsky has done the work for us.

The diary is therefore an account of a process of learning about subjective experience, simultaneously mediated by and revealing the subjective experience of the reader. There is no suggestion that the exercises are to be practised in the real world; the book only provides the given circumstances that create a virtual classroom in the mind of the reader. This frees Stanislavsky so that he can use the form to focus on the needs of the reader, not on those of the fictional students. They, not being real, can therefore perform useful narrative functions

⁸⁹ In Part V it will be seen that this is essential to the model of experience.

by encountering practical material in a way that informs the learning process – of the reader. The fact that there may be faulty or unclear terminology or concepts becomes irrelevant, because success for the reader is predicated on whether or not they can identify with and produce representations and internal experiences of their own, not verbal explanations. The subjective experience of the reader, virtually participating in the actions described, actually facilitates understanding of concepts whose verbal designation, like *Perezhivanie*, might appear opaque. Imagined constructive participation is therefore an essential part of understanding *An Actor Prepares* and comprehension of the concepts described is dependent upon it. Stanislavsky has managed to turn the idiosyncracies of subjective experience to his advantage.

How, then, does the form inform understanding of *Perezhivanie*? Certainly, the ordering, detailed and careful structuring as well as the content contribute towards the conscious understanding of *Perezhivanie* as a goal for actors: in a sense it is perfectly straightforward: to ‘live through’ or ‘experience’ the life of another. But, complicated and obfuscated by language, rather than elucidated, the more that is said about it the less distinct the concept becomes. Stanislavsky’s trail of clues, though, is clear and systematic. The fact that he evidently wanted the reader to ‘live through’ or ‘experience’ the training in his books, and the way in which he contrived the material in order to facilitate this, contributes to the reader’s knowledge of what he means.

Furthermore, it is absolutely valid to use subjective perspective to interpret the text, because that is exactly what is intended. In a sense it is the only thing we as readers *can* do. As a result, there is no need to establish an objective truth of Stanislavsky's work, because it is by no means necessarily 'true' that our conscious or unconscious subjective experience is scientifically verifiable. Thus our own subjective experience becomes an additional resource to interrogate Stanislavsky's meaning and verify it. We can engage with his concepts and ideas subjectively, and credibly reflect upon our own experience in order to understand them. In addition, we can come to know something about ourselves through this work, because he draws our attention to aspects of our own experience of which we may not have been previously aware, and through them to a world of possibility in which we can create new lives to live through. This is the purpose of his training. Because he has created an effective means for teaching it through the medium of text, and because the System is based on human nature, we, by reading his work, come to learn not only something of our own human nature but something of human nature itself.

Subjective experience and this research

Stanislavsky's System is surely, it might be argued, too complex and multi-layered for an organised analysis. The available diagrams are complex and it is hard to understand them. But the System is a description of human process, in which we readily recognise our own. It may seem self-evident that a thorough exploration of Stanislavsky's System must incorporate an understanding of how

the system of subjective experience itself is in essence also the medium through which it is processed by the actor, and that this is just as applicable to the reader. Once this is made explicit, however, it is possible to benefit from this juxtaposition of Stanislavsky's System with our own, by using informed reflection to make it conscious.

As well as taking into account the actions and behaviours of the exercises narrated in the books, it is also necessary to consider the way in which those actions and behaviours are mediated. It would be possible to take a neutral, objective view of the instructions for the exercises, to gather the information and to convert them into pure, clear instruction, and to claim that this was a re-visioning of the System in practice as intended by Stanislavsky. But to do this would be missing the importance of subjective experience, and it would only be a workbook. *An Actor Prepares* is much more than that.

Stanislavsky's exploration of human nature, being a description of subjective experience and the human life of the spirit, also applies to the function or human activity of exploring his own work. This makes for both a pleasing symmetry and a puzzlingly re-iterative and complex phenomenon, which reflects exactly the processes of the unconscious that are under investigation. Using the very processes that Stanislavsky describes in order to allow the actor to replicate them, we explore how he makes that description and what lies beneath. Thus Stanislavsky's techniques are used to explore Stanislavsky's System. The process of investigating the selected material in order to detect the specific information

that Stanislavsky originally intended to convey using that form, is a reversal of the process he must have gone through in order to write it.⁹⁰

The text can now be seen in the light of what it invokes in the – now acknowledged - subjective experience of the reader. This reveals a new level to the sophistication of the design and incorporates the subjective experience of the researcher as a valid investigatory tool.

Conclusion

Stanislavsky's frustrations at his inability to express his ideas on paper can be seen in Tortsov's description of what acting is for:

Our experience has led to a firm belief that only our kind of art, soaked as it is in the living experiences of human beings, can artistically reproduce the impalpable shadings and depths of life. Only such art can completely absorb the spectator and make both understand and also inwardly experience the happenings on the stage, enriching his inner life, and leaving impressions which will not fade with time. (AP: 16)^{91 92}

If his intention was for the reader of his books also to 'understand and also inwardly experience the happenings' on the *page*, the difficulties of this task in practice might have made it impossible for him to see just how successful he had

⁹⁰ In the same way that Stanislavsky himself addresses the question of the structure of a play, units and objectives or the given circumstances of a character.

⁹¹ Because of the sheer quantity of references to come, in-text citations from *An Actor Prepares* and *Building a Character* appear from now on as AP and BC, referring to Stanislavsky 2008a and 2008b.

⁹² Most quotations from the text are of Tortsov's speech reported by 'Kostya', however single quote marks are used for these in-text citations and none for indented quotes for the sake of readability.

been. Simply by articulating and organising the practical aspects of the System in the exercises themselves, mediated by the formal characteristics of *An Actor Prepares*, and informed by a Socratic approach, he had already achieved his aim. He did not need to explain his work or justify it, for the work stands on its own.

Understanding the structural integrity and the careful form that Stanislavsky used to organise his work has far-reaching implications that somewhat ameliorate the criticisms that have been levelled at his writing. That Stanislavsky has arrived at what is effectively a dramaturgical strategy, in which the reader is treated as if they are another actor, who must act in the given circumstances and live through or experience the text, should not be surprising. Stanislavsky was not by nature a writer. He was an actor, director and teacher. Although he wrote a great deal, his instinct was to write about his experiences for his own use. Writing for public consumption is a different matter, to which he turned when there was a co-incidence of his own financial need with a potential market in the US. *An Actor Prepares* was intended to impart information, and to do so in order that readers might experience the System. To judge him as a writer, therefore, is wrong; it is not the standard of writing or expression that we should assess. It would be more appropriate to judge whether the books effectively evoke the subjective experience of the reader. And in this he is successful, for the very system of human nature on which Stanislavsky based his System of acting, combined with efficacy of the narrative form that he employed, invokes the *Perezhivanie* of the reader and introduces him or her not only to themselves but to their human potential.

Conclusion to Part II

The core of the System – *Perezhivanie* – is evidently a complex and multi-valent process, and certain difficulties occur when using language to express, discuss and explore the concept. But curiously, the very subject of Stanislavsky's work is the reason why the difficulties of the text are less problematic than they might be. Editorial choice obviously transforms meaning through selection or omission of material, but subtle differences in translation are minimised by the subject: the subjective experience of the reader. Here, although differences are evident, the language is only a medium through which the reader accesses their own experience of the meaning. To use Chomsky's expression, access may be via slightly different surface structures, but the deep structure remains the same. Explicit identification of the deep structure is the goal of this research.

The preceding chapters demonstrate the difficulty of explaining *Perezhivanie* using language and explore some of the reasons for it. Stanislavsky himself had 'complained' (Carnicke 2009: 14) in *An Actor Prepares* about the difficulty of putting the System into words because it is something '...I feel but do not know'. (Stanislavski 1936: 199). In a parallel to Bateson's distinction between *Creatura* and *Pleroma*, the distinction between feeling and knowing is actually one between different *types of information*: if something were definitively unknowable, to describe it in terms of 'knowing' would indeed be futile. It must somehow be expressed in its own terms. The quasi-dramatic form of the text is particularly apt because the subject is experience in the context of the creation of dramatic form. Further, the embodiment of experience is articulated in the

execution of an accomplished dramatic narrative, out of the Socratic tradition, and which while it cannot give the reader an embodied experience, does the next best thing by cleverly manipulating the form. The type of information reflects the type of information: form and content collide. Exploration of the source material must accommodate this and allow its own terms to emerge.

When discussing the problem of *Perezhivanie* for the actor, Vygotsky speaks of this type of information as located on different planes:

In this sense, we agree with Gurevich that the solution of the problem, as usually happens in very stubborn and long controversies, “lies not in the middle between two extremes, but *on a different plane* [my italics] that makes it possible to see the subject from a new point of view” (L.Ya. Gurevich, 1927:58)⁹³ (Vygotskii & Rieber 1999)

It is the information *on a different plane* that this research aims to discover. In examining this complex and multi-valent work, therefore, a methodology is employed that deliberately intended to reveal information ‘on a different plane’ (level) and thereby access a ‘new point of view’ (perspective). By the end of this thesis it can be suggested that all – or nearly all - the information necessary to understand the System can be extrapolated from *An Actor Prepares*.⁹⁴ This is only possible because it can be shown that Stanislavsky has presented his material in a distinct and systematic form, in which he neatly circumvents the problems of having to talk about experience by creating experiences for the reader to encounter instead. This thesis goes on to show that these experiences are

⁹³ The reference to Gurevich is to a Russian text and is not available in English libraries.

⁹⁴ Tempo-rhythm is a possible exception. See **Part IV**.

deceptively simple and conceal a complex design that orders, contextualises and underpins them with an admirably thorough attention to detail.

Terminology, translation and quality of language are not the point when discussing the meaning of Stanislavsky's System in general and *Perezhivanie* in particular, and judging Stanislavsky on the quality of his writing is misleading. In Part II of this thesis it has been recognised that the core of the System, experiencing, can only be understood when qualified, that is in relationship with something: it is thus possible to state that *Perezhivanie* is not just experience but *subjective* experience, and that subjectivity and its constructs are embodied, therefore experience is implicitly embodied: *Perezhivanie* and *Voploshchenie* are not as polarised as might have appeared. The problems of circularity or recursion inherent in the concept of experience itself can be appreciated as significant and reframed as useful and indicative of coherence, not disorganisation.

Arriving at a new understanding of *Perezhivanie* affected the entire context of the research project and recontextualised the whole. In addition, thinking about process in terms of logical typing is shown to be consistently productive in illuminating hitherto implicit information. As Bateson pointed out, since the terms articulate structure and process, relational concepts such as abstraction and recursion are fundamental. Furthermore, if it is possible to identify and recognise the concepts indicated by Stanislavsky through the process of predication and by reference to our own subjective experience, then we do not

need Russian to know what Stanislavsky means when he describes an aspect of human nature. Although English students of Stanislavsky may not speak Russian, we do have a language in common, for we do speak 'living through'.

Part III: Patterns of narrative organisation in *An Actor Prepares*

Having contextualised the investigation by exploring its core concept, this thesis can now move in more closely and begin to explore the text itself. In Part III, examination of what at first appeared to be minor peculiarities of narrative organisation in *An Actor Prepares* reveals a significant degree of internal consistency. As well as playing a significant part in the process that subsequently led to the identification of the hidden principles of subjective experience that lie at the heart of the training, this consistency in itself appears to evidence organisational clarity on Stanislavsky's part, exemplified in what appears to be a consistent pedagogical strategy. Certain norms can be identified, providing a reliable pattern from which deviations may be recognised. These examples of best practice are evidence of how Stanislavsky selected and designed his teaching material for the purpose of the text, and have not previously come under examination.

Within the framework of this design, *An Actor Prepares* can now be explored in terms of its teaching methodology, of exercises and the functions they perform, and of the ordering and structure of action and event within the narrative. Understanding these structural consistencies makes it possible to detect weaknesses such as gaps or ordering problems in the text - from a purely structural standpoint. In this respect, it is useful to compare the narrative structure of *An Actor Prepares* with that of *Building a Character*, and this enables an overview to be taken of some of the relative qualities of the two texts. As an attempt is being made to privilege the first book over the second and differentiate its quality and value, it is important to include it in at least part of

the analysis taking place, so that it will become possible to be specific about what validity such a judgement might have. The difficulties of the second book are well documented, in particular by Carnicke and Benedetti, but this structural examination now identifies specific inconsistencies, thus suggesting by extrapolation how the whole work might be more effectively revisited.

For the purposes of this study, it is also important that the exercises are specifically contextualised in the wider narrative. Not only does this serve to inform their purpose but also, while they are considered to embody unconscious information in and of themselves, any act of isolating them from their context in order to reveal that information must be deliberate and informed. Problematic though the text may be in other respects, a clear and coherent narrative pattern has been found to persist throughout *An Actor Prepares*, and as might therefore be expected, the exercises that feature during the narrative are similarly organised. This pattern is also made explicit, revealing the contextual functions of specific exercises and enhancing understanding of their structural composition.

Chapter 6 reveals a basic narrative structure in *An Actor Prepares* and the distribution of exercises throughout that structure, and Chapter 7 shows how the exploration of exercises in the context of this organised narrative leads to recognition of the importance of failure when the fictional students encounter the exercises that fall within that narrative structure, and reveals Stanislavsky's hidden lesson plan.

Chapter 6: Exploring narrative organisation

This chapter focuses on the basic analysis of narrative structure. It shows how organisational characteristics of the disposition of classical rhetoric were found in *An Actor Prepares* and outlines the initial results of using this taxonomy as an analytical tool. It then explores how this ordering principle highlights the distribution of exercises throughout the text, distinguishing between sections by narrative function and identifying similarly distinctive patterns in *Building a Character*. Finally, the results of testing other potential analytical categories within the rhetorical framework are summarised.

Initially, it was the comedic value of certain aspects of the work that drew attention to them, as observed in Chapter 2. Material from the text had been assembled and sorted, in a search for emergent categories in order to use the proposed logical typing methodology. The initial analysis had given rise to amusement about the inevitability of Kostya's eventual successes, the way the students always failed and 'needed' Tortsov's help, and the way in which students' confidence was repeatedly punctured because triumph or success at the end of one lesson was inevitably followed by a let-down or failure at the start of the next. Laughing at these characteristics as they were discussed in class led to a sudden recognition that they were in fact significant and meaningful consistencies, bearing conspicuous similarities with the form - or *Dispositio* - of

Western classical rhetoric.⁹⁵ The very source of amusement was the highly distinctive characteristics of the Exordium and the Refutation.

The rhetorical disposition

The Dispositio - or organisation of an argument - was developed by Cicero and Quintilian from the original two parts (statement and proof) required by Aristotle, to six parts: Exordium; Narratio; Divisio; Confirmatio; Confutatio; Peroratio.

The functions of each part of the Dispositio are as follows:⁹⁶

1. To introduce an argument, proposition or dialectical topic, the *Exordium* creates forward momentum, and is intended to grab the attention in a dynamic, hook-like way. It is an opening shot, an initiating incident that motivates the audience and engages them with the topic under discussion.
2. The Narration, or *Narratio*, is the statement of the case, framed in a way advantageously to make the point.
3. The Division, *Divisio*, or partito, lays out and explains the arguments.
4. The Confirmation, or *Confirmatio*, puts forward the argument in detail, reaffirming the narration and division.

⁹⁵ These had been encountered during training, in text analysis classes. There are five canons of classical rhetoric: inventio; dispositio; elocutio; memoria and pronuntiatio. Dispositio deals with the organisation of information.

⁹⁶ The titles of the rhetorical categories are capitalised for the sake of clarity.

5. The *Confutatio* or Refutation states and disproves the opposition's arguments.
6. The Conclusion or *Peroratio* uses a variety of strategies to close the argument conclusively, and can include summing up, engaging the sympathy of the audience or their animosity for those that disagree.

It was now necessary to discover whether there really was some kind of similar underlying structure in *An Actor Prepares*. A review of material in the book confirmed it, and detailed analysis followed. This chapter evidences the results. First, the Exordium is explored in depth, because analysis reveals its features to be highly distinctive and Stanislavsky to have adhered to them remarkably consistently.

The characteristics of the Exordium

Each chapter opens with an Exordium. This might appear obvious - in that every piece of writing has to begin somewhere and the beginning could be called, whatever form it takes, an Exordium (Connelly 1912: 204). In fact an Exordium is characterised by distinctive functions.

The three main proponents of classical rhetoric were quite clear on this point.

Quintilian considered that establishing the mood of the audience was critical:

The sole purpose of the *exordium* is to prepare our audience in such a way that they will be disposed to lend a ready ear to the rest of our speech. The majority of authors agree that this is best

effected in three ways, by making the audience well-disposed, attentive and ready to receive instruction. (Butler 1922: 11)

and Cicero was in agreement:

An **exordium** is a passage which brings the mind of the auditor into a proper condition to receive the rest of the speech. This is accomplished if he becomes well-disposed, attentive, and receptive. (Cicero 1988: 197),

Aristotle, however, prioritised the establishment of the main point of the discourse, and framed the need to engage attention more forcefully: this has been described as ‘...grabbing their attention.’ (Crowley & Hawhee 1999: 260)

There are parallels with other more recent approaches to the subject of narrative structure. For McKee, in his analytical theory of story or narrative, this is an ‘inciting incident’ (1998: 181-207); for Campbell (1993: 49-58) or Vogler (1999: 99-107) in terms of mythic structure it is a ‘Call to Adventure’; for anthropologists such as Victor Turner an ‘inaugural motif.’ (Turner 1988: 35) In contemporary colloquial terms it might be considered to be an ‘opening shot’, or a ‘hook’; certainly Crowley and Hawhee’s phrase ‘attention grabbing’ conveys the distinctive quality necessary to understand the real meaning of the term Exordium. It is something out of the ordinary that actively engages the attention.

In the case of *An Actor Prepares*, each chapter begins with something surprising, something different, or something that precipitates the reader (and the fictional students) directly into the narrative events of the chapter. His Exordia are highly effective at engaging the interest: practical, eventful, tangible and definitely

‘attention-grabbing’. Consistency lies in the fact that each chapter is introduced in a new way, and Exordia are true to the classical form. Stanislavsky typically and effectively uses the Exordium to evidence the necessity for the work that is to come, and forcefully engages the attention of the students in the narrative and the reader alike.

The first chapter opens with student excitement at the start of the course, followed immediately by news of a task that initiates the entire course of events in the book. While the Exordium for the chapter is brief – the first paragraph establishes the task and engages the interest – the first two chapters taken together perform its function for the book, and can be considered the inciting incident for the whole. Only by the end of Chapter II has the need for the course been established,⁹⁷ the nature of the subject made clear, and the attention of both the fictional students and the reader been fully engaged by virtue of Kostya’s experience, both subjective and objective.

The course of training commences in Chapter III: Action. This opens with an exclamation – ‘What a day!’ (AP: 33) and continues immediately with an unexpected instruction – that Maria is to go up on stage. This is immediately engaging because the students – and we the readers – have no idea what to expect. In mythic terms this would be a Call to Adventure, and would

⁹⁷ The experiences of Kostya and the performances of the students during this first exercise as covered in Chapters I and II evidence the need for the entire book by showing how inadequate their untrained work is, and by using specific aspects of it to exemplify various general types of acting styles to be avoided. Eventually the concluding exercises resolve this failure by applying the entire System and demonstrating Kostya’s success in the same part.

immediately be followed by the Refusal of the Call, and subsequent Meeting with the Mentor (Vogler 1999). Consistent with this mythic structure, Maria is indeed fearful enough to resist, before the Director encourages and coaxes her – establishing his role as mentor - and she regains her poise to begin the exercise. The subject of the chapter is immediately engaged with in the sense that Maria is called upon to act, and cannot: the students – and the readers - are venturing into the unknown. Once the exercise is under way, she and Kostya both have difficulties – and Stanislavsky is thus able to articulate these in the text from both objective and subjective perspectives – and Tortsov does not. Taken together, this effectively evidences the need to learn exactly what Tortsov is doing – which is the content of the lesson to come.

One of the characteristics of the Exordia in *An Actor Prepares* is that Stanislavsky consistently changes established patterns of expectation. Each chapter starts in a different way; often location is changed; perspectives are challenged. Already by Chapter III various norms have been created for both the reader and the fictional students: work takes place in the theatre, exercises are performed, students have specific behaviour patterns to which they will largely adhere. Throughout the book, although locations and activities might change briefly, the students consistently return to the theatre and to acting exercises throughout the course.

To begin with, during the Exordia a variety of location changes occur from the established stage environment (theatrical, performative, formal): to the Director's apartment in Chapter IV (non-theatrical, domestic, formal); the stage

environment itself is disrupted as chairs fall over in Chapter V (its role as a transitional or liminal space emphasised by alternating and mixing theatrical and non-theatrical, domestic and performative, formal and informal); to Kostya's apartment in Chapter VI (domestic, informal, personal); to Shustov's house in Chapter VII (domestic, informal, theatrical). Such changes of location carry along with them changes of perspective: looking at art to determine the process behind it; literal removal of the fourth wall; self-reflection and control; disruption of perception or preconception of the stage as a performative environment. After Chapter VII, other shifts in perspective are employed at the start of chapters: the attempt to repeat real life truthfully in Chapter VIII; conflicting views on the quality of performance in Chapter IX; direct instruction to reflect in a different way on internal process in Chapter X; direct challenge to action in Chapter XI.

Thus norms of location and sequences of exercises are no sooner set up than they are immediately interrupted at the beginning of the next chapter, and although they are quickly resumed, the interruptions to the regular routine serve as an effective way to maintain interest and motivation to read on. They arouse natural curiosity, and reading through perspective shifts requires an engagement of effort that is in itself absorbing.

A significant feature of the Exordia is how form follows function in terms of initiating new subject matter. We have already seen the inherent effectiveness of Maria's response to being told to go up onto the stage at the start of Chapter III. This story is layered with meaning for Maria, for Kostya, for the reader and the

students alike: it embodies not knowing, fear of the unknown, not having anything to do or knowing how to act (in every sense of the word). Later, the surprising and abrupt (multisensory) image of chairs falling over as the curtain is raised in the room to which the students are now accustomed (Chapter V) both disrupts the environment and breaks the concentration, even as it introduces the subject of concentration and evidences the need for developing more effective strategies to avoid disruption to it. The following chapter on Relaxation (Chapter VI) is introduced with an event - Kostya's injury – that embodies that which occurs when the principle is not adhered to, while the event itself provides motivation and precipitates an entire chapter devoted to exercises that would have prevented it from happening. Other examples include the playfully used metaphor of carving the turkey at Shustov's house (Chapter VII, discussed below); searching for Maria's purse, an action the students have done many times, but fail to repeat truthfully on demand (Chapter VIII); Vassili's inability to reflect on his own process (Chapter X); Vanya's ability to adapt to the extent that he fools even a knowing audience (Chapter XI, also discussed below).

At the start of Chapter VII, the account shifts location to a social occasion at the actor Shustov's house, where the carving and consumption of a large turkey is used as a metaphor for the way in which a play must be divided up into small pieces in order to be digestible. The perspective thus shifts to engagement with a principle via the medium of a concrete example from outside the theatrical

environment, paralleled through the abstract concept of consumption.⁹⁸ This vivid and dramatically lively encounter with the Shustov family exemplifies the function of the Exordium. It breaks with all previous patterns – of location, of people, of behaviour, of perspective, atmosphere and dialogue style, and thus engages the interest of the reader in a distinctively theatrical way. Furthermore, Kostya immediately attempts to apply what he has learned in a version of his own, breaking down his homeward journey into smaller and smaller units until he is completely overwhelmed by the impossibility of the task.⁹⁹ Kostya's difficulties when he engages with what initially seems to be a clear and simple idea prove the necessity for more work, and the chapter can continue with more specific exercises and strategies for finding units and objectives.

An exception to the pattern is found in Chapter XI: Adaptation, which opens with a direct challenge to get out of the class. Vanya's strategy, to try out various 'antics' before tripping over and 'hurting' himself, embodies the dynamic nature of the subject – which is a process of changing behaviour in response to circumstances as they evolve. However, the successful demonstration, while illustrating the meaning of the term, does not evidence the necessity for work, instead setting up the second exercise – a repetition of the first – to fail. This pattern only occurs once in the text, but is appropriate to the subject of the

⁹⁸ Just as the turkey is carved into increasingly small pieces in order that it may be consumed in the sense of being eaten, so a text is engaged with through a similar process of breaking down into manageable parts so it may be consumed in terms of comprehension.

⁹⁹ The Exordium often precipitates an immediate difficulty or problematic response of some kind that is dealt with straight away. This is discussed below.

chapter because it shows how adaptation is constantly necessary even when students have been previously successful.

A change in narrative direction now occurs. Chapter XII: Inner Motive Forces opens with the explicit statement that the part of the course that deals with the psycho-technique is complete. The type of subject matter has changed. All that has been learned is now taken as a whole, in overview, albeit from a different perspective in each chapter, as the elements of the System are combined and examined in new ways. This change in subject matter is reflected in structural differences in the narrative (seen in the tables in Appendix III). In the case of the Exordia, they are much shorter¹⁰⁰ and somewhat different in character.

Chapters XII to XV (the second group) all begin with a direct question derived from a summary of previous aspects of the work. In Chapters XII, XIII and XIV the question is based on use of a metaphor: that of an instrument – or ‘inner instrument’. Inner Motive Forces (Chapter XII) starts with the question of who will play the instrument; The Unbroken Line (Chapter XIII) with the statement that the instrument is ready; The Inner Creative State (Chapter XIV) by reversing

¹⁰⁰ It is consistent with the classical view that sometimes an Exordium can be extremely brief: For as regards the length of the exordium, it should propound rather than expound, and should not describe how each thing occurred, but simply indicate the points on which the orator proposes to speak... (Butler 1922:25)

and:

The length of the exordium will be determined by the case; simple cases require a short introduction only, longer exordia being best suited to cases that are complicated, suspect or unpopular. As for those who have laid it down as a law applying to all exordia that they should not be more than four sentences long, they are merely absurd. On the other hand undue length is equally to be avoided, lest the head seem to have grown out of all proportion to the body.... (Butler 1922:41)

the process-orientated strategies already outlined and asking what is mobilised by the Inner Motive Forces; The Super-Objective (Chapter XV) with a question that links the objective of the writer with the creativity of the actor. In each case the strategy of using questions to engage the reader/student is used, and even though it does appear somewhat forced, the metaphor is engaging, the subject matter clear, and it prepares the student for further elucidation of the topic.¹⁰¹

However towards the end of the book, although each Exordium is still recognisable, effectiveness in engaging the attention declines, and by the final chapter (XVI) there is no attempt to begin in any engaging or original way.

Tortsov speaks, encouraging the students and briefly summarising how these last chapters are linked together to create the whole:

All this preparation trains your “inner creative state”, it helps you to find your “super-objective” and “through line of action”, it creates a conscious psycho-technique, and in the end it leads you’ – this he said with a touch of solemnity – ‘to the “region of the subconscious”. The study of this important region is a fundamental part of our system. (AP: 281)

The emphasis on importance does not serve to make his statement effectively engaging. This sets the tone for a final chapter in which Tortsov’s role largely consists of talking, explaining, rationalising, and justifying.

¹⁰¹ The initiating question at the start of Chapter XI, for example, asks what ‘masters’ constitute the ‘virtuoso’ who ‘plays on’ the ‘inner instrument’ about which the students have been learning. The question itself constitutes the entire Exordium because it explains what the subject of the chapter is – the driving forces of the instrument of the actor; it grabs the attention by asking a direct question; and because the reader and the fictional students cannot answer it immediately the necessity for further investigation is proved.

Another correlation between this text and the idiosyncratic requirements of the classical Exordium is that while one might expect objections to be raised and dealt with later in the Refutation, frequently an initial objection is raised and dealt with here. Quintilian explicitly states that: 'It will also be found advantageous to anticipate the objections that may be raised...' (Butler 1922: 33). Examples include Kostya's negative response to the curtain raised in Chapter V; difficulties with re-living the search for Maria's purse in Chapter VIII; students dismay at how poorly their exercise with the mad man is received at the start of Chapter IX; Vassili's failure to understand the question at the start of Chapter X on Communion, dismissed summarily - 'You must be a marvel', was the Director's joking remark, 'if you are able to continue in that state for long' (AP: 193).

On this evidence, there are four distinctive and consistent ways in which Stanislavsky's chapter openings appear to correspond with the classical Exordium. First, unpredictable changes of location, patterns of behaviour, and shifts of perspective engage attention by breaking perceived patterns and conventions. Second, form follows content in the establishment of subject matter. Third, the necessity for the work that is to come is proved and set up, and fourth, initial objections are raised and dealt with.

In addition to this structural correlation, further exploration of the rhetorical disposition was merited because already this complex data had been illuminated by characteristics of structure and function, becoming more manageable, and it

was clear that it held other potential. The logical typing principle of organising information into intrinsic categories and seeking relationships and patterns had facilitated the recognition of new categories and groupings even from this brief analysis, and three distinct chapter groups had been identified.¹⁰² Here was the first example of coherent logical typing, and it had emerged, as hoped, from the data and not been imposed on it.

¹⁰² Chapters I and II, Chapters III – XI, and Chapters XII – XVI.

The Disposition of classical rhetoric

The text was annotated and a table designed for the visualisation of data according to narrative function.¹⁰³ Consistencies were immediately clear and revealed that a form resembling the rhetorical disposition pertained throughout *An Actor Prepares*. The table also provided an opportunity to experiment with potential new categories within the narrative structure, which are explored at the end of this chapter.

Every chapter followed the same pattern: Exordium; Narration; Division; Confirmation; Refutation and Conclusion, with some minor variations.¹⁰⁴ The results are explored below: each element of the rhetorical disposition is considered in turn. For ease of reference, colours represent the six narrative categories and these are indicated below as they are introduced individually.

Because this study is predicated on the potential existence of underlying information in exercises, analysis of the narrative categories now focuses on occurrence of exercises within the framework. Other aspects of the text are seen in the tables but are outside the scope of this research.

¹⁰³ See Appendix III: Analysis of Chapters According to Narrative Function.

¹⁰⁴ Identified in the tables in the column entitled 'order'.

Exordium¹⁰⁵

Stanislavsky often uses the first part of the chapter to pre-empt the most obvious objection and to refute or dismiss it, but out of sixteen chapters in *An Actor Prepares*, only four contain an exercise wholly executed in the Exordium. Strikingly, in each of these cases the form of each activity mirrors the content. In Chapter III, Maria's step into the unknown establishes Tortsov's role as mentor, the need to overcome resistance as a principle and the identification of the first significant problem of the actor; in Chapter V the students' inability to concentrate even with fresh and interesting material demonstrates the need for work on concentration; in Chapter IX the students repeat the madman exercise rather ineffectually in order to provide a comparison that evidences the necessity for work on Emotion Memory; Chapter XI opens with the challenge to Vanya to use his ingenuity to get out of the class, the successful achievement of which serves as a demonstration of what must be learned.

Narration¹⁰⁶

In the Narration of classical form, the case is stated¹⁰⁷ and framed advantageously in order to incline the hearer to agree. In *An Actor Prepares*, seven Narrations contain exercises, one in each, and their function is consistent with their place in the narrative. In Chapter IV Kostya experiments with his

¹⁰⁵ Colour is used to identify all rhetorical categories and is consistent throughout this thesis. Exordia are referenced on all tables in red, **thus**.

¹⁰⁶ Referenced on all tables in orange, **thus**.

¹⁰⁷ Because these rhetorical frameworks were used for the purpose of making legal arguments, some of the terminology used to describe aspects of the disposition is specific to the legal context. However such terms have often become colloquial, such as 'stating the case', here.

imagination and falls asleep; in Chapter V the burnt money exercise is repeated in order to set out the problem; in Chapter VI the lifting of heavy objects demonstrates the problem of tension; in Chapter VII Kostya divides his homeward journey into too many units; in Chapter VIII the students fail to repeat a normal occurrence truthfully on stage; in Chapter X Kostya finds it difficult to identify with what he has been in communion and in Chapter XI Vanya is required to repeat his successful excuse and fails. Of these exercises, none is successful, and students' lack of success establishes the nature of the problem.

All these exercises effectively perform the function of stating the case in an advantageous way because they all demonstrate what happens when the students engage with the established subject without knowing what they are doing. Moreover, this creates a bridge between the problem identified in the Exordium and the solution to be stated in the Division, by choosing exercises, responses and results that explicitly expose the specific nature of the problem, thereby revealing the possibility of a solution.

The fact that chapters consistently begin with a lack of success in either or both the Exordium and the Narration achieves several results: evidencing a particular problem, proving the necessity for an intervention and motivating the students through the realisation that there is much to be learned. It can be seen quite clearly in the tables in Appendix III that as each chapter progresses, the number of negative examples, experiences and actions declines, and the number of

positives increases. Stanislavsky / Tortsov thereby demonstrates – and allows the reader to participate in - incremental progress.

Division¹⁰⁸ and Confirmation¹⁰⁹

Once the link between the problem as identified in the Exordium and the potential solution to come has been made, the narrative can proceed to focus on the solution. The next two sections are the *divisio* or Division, which explains the arguments, and the *confirmatio* or Confirmation, which puts forward the detail and reasserts the previous two sections.

Stanislavsky's Divisions are typically short and to the point. There are six exercises situated in Divisions, of which one demonstrates the link between the problem and the solution (Chapter III) while the remaining five demonstrate the basic principle that provides the solution (Chapters V, IX, XII, XIV and XV). In the second group of chapters (XII – XVI) Tortsov always explains the argument explicitly, but in the first (III – XI), demonstration (V), talk through and specification of rules (VII and VIII) are also used.

Having established the problem and proved the need for the work, Stanislavsky uses the Division to state what must be done in order to rectify it, allowing the next section, the Confirmation, to be used for the purpose of elaboration.

¹⁰⁸ Referenced on all tables in yellow, thus.

¹⁰⁹ Referenced on all tables in green, thus.

Given that its purpose is to put forward the argument in detail, it is not surprising to discover a much higher number of exercises at the Confirmation stages of the narrative. Seventeen exercises are found in Confirmations, of which two are in the last chapter, and fourteen are found in the III – XI group. All of these exercises apply the principle or strategy; they put into practice the specific aspect of the system being learned. Results vary but are largely progressive – success is hinted at and begins to seem attainable.

Now that the problem has been identified and the solution made explicit, the exercises that occur at this point have the function of putting the principle into practice. Thus focus shifts to the results of practice, and therefore how to deal with problems that arise.

Refutation¹¹⁰

By far the largest group of exercises occurs in the Refutation stage of the narrative: twenty-five, of which twenty-three are in the III – XI group of chapters. In this section, classical rhetoric requires the statement and rebuttal of opposing arguments. Stanislavsky has accordingly used it to raise problems and difficulties in practice, as well as the oppositional arguments typically raised by Grisha.

All Refutations contain exercises in the III - XI group, and they contain more exercises than all the other rhetorical categories in seven of these nine chapters. Here difficulties and problems arise and are dealt with. This characteristic of the

¹¹⁰ Referenced on all tables in blue, thus.

Refutation causes learning to progress step by step, as each exercise or step builds upon the previous one, incorporating the results, feedback, and student responses and difficulties.¹¹¹ In Chapter IV, for example, the students encounter the principle (Imagination) in a sequence of exercises: Kostya first applies it himself – with initial success before a problem occurs (he has taken an objective view rather than being associated in a subjective perspective); then the problem is addressed by keeping subjective perspective but imagining change of location; the perspective is developed and contextualised as students reflect on the sequencing characteristics of their own (associated, subjective) inner images of their life experience; finally students shift the subject but not the perspective by imagining they are something else. Similarly, the Refutation in Chapter V applies attention first to a specified object, then in a limited time with an object of their own choosing, then within a limited space in circles of attention increasing in size, and Chapter VI applies the technique of relaxing and releasing muscles to Kostya, first in repose, then with added given circumstances and finally in movement.

This distinct sense of progression, of building one exercise on the successes or failures of the previous one, and of dealing with various types of difficulty, pervades the Refutations of all chapters in this section. In Chapter VII, even before Exercise 35/U05¹¹² has begun, Vanya, Nicolas and Grisha have responded

¹¹¹ Although it was already recognised that this was a distinctive aspect of the narrative it was not initially realised how significant it would be for this research. By the end of Chapter 7 of this thesis its role in locating the deep structural model becomes clear.

¹¹² The supplementary reference table in Appendix I can be used to cross reference information about exercises. Numbering is my own, and is a result of several stages of ordering and reordering. It is not definitive.

to the initial idea of working with objectives in ways that allow Tortsov to give examples, specify appropriate types, and emphasise the importance and effect of naming them. Once the exercise commences, aspects of the work emerge as a result of engagement with different students,¹¹³ and in the conclusion to the chapter the next exercise can build on the progression of understanding and the students are at last successful.

During the Refutation, progress is thus invariably made from negative results to positive. Structurally this is consistent with the rhetorical disposition, because once the problem has been established in the Exordium and Narration, and the subject of the lesson identified as a solution to the specific problem in the Division and Confirmation, the students must learn how to put the solution into practice and deal with any difficulties. Here there is a sense of progress punctuated by student responses that trigger transformations of meaning or realisations through practice: the principles are tested and applied. Inevitably therefore, the last results of exercises in the Refutation are successful – for how else could Stanislavsky / Tortsov demonstrate the efficacy of his training?¹¹⁴

***Peroratio* or Conclusion¹¹⁵**

The Conclusion engages the sympathy of the audience, or their animosity towards those that disagree, and uses whatever techniques are necessary to

¹¹³ Finding the quality not the issue (Kostya); using verbs not nouns (Grisha); the effect of playing using nouns (Vanya and Sonya); just trying it instead of justifying (Grisha); not using 'to be' (Vanya); being too general (Vanya) or idealistic (unidentified student) or over-complicated (Grisha). The student roles are discussed in Chapter 7.

¹¹⁴ The significance of the difficulties encountered in practice is addressed in the next chapter.

¹¹⁵ Referenced in all tables in purple, **thus**.

close the argument convincingly. In *An Actor Prepares*, only two exercises take place in the Conclusion, in Chapters III and IV. They are both successful. In other chapters, techniques are summarised and sometimes strategies are outlined or rules stated explicitly.¹¹⁶

If Chapters I and II contain the introductory exercise (and perform the function of the Exordium) to the whole book then Chapter XVI contains the concluding exercise: these exercises are not only the first and last but also they are matched in content. But there are two exercises in this final chapter, and both have a distinctive and specific role to play. They are both successful versions of previously unsuccessful exercises, now effectively performed using the strategies and techniques learned. Just as the final exercise revisits the first, the penultimate exercise revisits the first etude.

This is re-iterated by the fact that in this chapter the confirmation and refutation are repeated, once with the final etude and once with the final review exercise. It is also significant that, as observed in Part II, Kostya has to succeed so that the reader may share the subjective experience of his ultimate success in using a coherent combination of all the elements he has learned during the fictional course of training. *Perezhivanie* is successfully achieved by Kostya, and experienced vicariously by the reader.

¹¹⁶ In the XII – XVI group of chapters, outside the main III – XI group, Tortsov / Stanislavsky resorts to using the conclusion to explain his conclusions at some length.

Distribution of exercises

While the correlation between the narrative structure of *An Actor Prepares* and the classical rhetorical disposition is distinctive, it would be difficult to prove that it was intentional, although there is some circumstantial evidence.¹¹⁷

Nonetheless, the discovery of an underlying structure – intentional or not - has turned out to be vitally important for this research, because it made possible progressive discoveries about the exercises found within that framework as well as providing an accessible and immediate overview of the text, easily conveyed in graphic form. Three different graphic representations of this overview now show how organising the information clearly reveals significant features.

Visualising the distribution of exercises throughout the narrative structure is important for two reasons. First, it corroborates the distinctions between types of chapter suggested above during the exploration of the Exordium. In particular the narrative consistency of a central group of chapters (III – XI) is clearly shown. Second, this part of the analysis provides an excellent opportunity to consider *An Actor Prepares* and *Building a Character* together. Comparing the most basic exercise distribution shows which parts of the second book might

¹¹⁷ There were contributory influences in Stanislavsky's life that might be considered relevant. First, he attended the *gymnasia* from the age of 12, and while he found classical languages themselves difficult and uninteresting (Benedetti 1999: 13) he would certainly have been exposed to classical rhetorical form while studying them. Second, in the manufacturing context of his family business, there was a growing trend for systemising such as Taylorism and the work of Gastev. Pitches explores this link and concludes that just as Taylor and Ford, in America, and Gastev, in Russia, were striving for the most efficient and systematic, task-based approach in industry, Stanislavsky was proposing an organised system for the actor based on the same foundations. (Pitches, 2006: 29).

conform to the newly discovered patterns in the first, informing the relationship between the two.

Distribution of exercises by narrative function throughout *An Actor Prepares* is shown in figure 5 below. The right hand column shows that exercises are used to introduce a topic or engage the audience with the material (Exordium) in six chapters; to state the case (Narration) in seven; to explain (Division) in seven; to conclude in three; but are most frequently used to put forward arguments in detail (Confirmation: eighteen) and state and disprove opposing points of view (Refutation: twenty-five). The sudden drop in the number of exercises in the later chapters of the book is easy to read along the bottom row.

	I & II: The First Test	III: Action	IV: Imagination	V: Concentration of Attention	VI: Relaxation of Muscles	VII: Units and Objectives	VIII: Faith and a Sense of Truth	IX: Emotion Memory	X: Communion	XI: Adaptation	XII: Inner Motive Forces	XIII: The Unbroken Line	XIV: The Inner Creative State	XV: The Super-Objective	XVI: Threshold of the Subconscious	TOTAL
Exordium	1	1		1				1		1		1				6
Narration			1	1	1	1	1		1	1						7
Division		1		2				1			1		1	1		7
Confirmation		1	1	1	1	2	1	3	3	1		1	1		2	18
Refutation		2	4	4	3	2	2	1	4	1		1		1		25
Conclusion		1	1	1												3
Extra			1													1
TOTAL	1	6	8	10	5	5	4	6	8	4	1	3	2	2	2	67

Figure 5: Distribution of exercises by narrative function

The distribution of exercises is shown graphically in figure 6, which makes visible the distinction between the central section, containing the majority of exercises, and Chapters XII – XVI, in which frequency of exercises is markedly different. In the III – XI group of chapters, exercise distribution is fairly even.

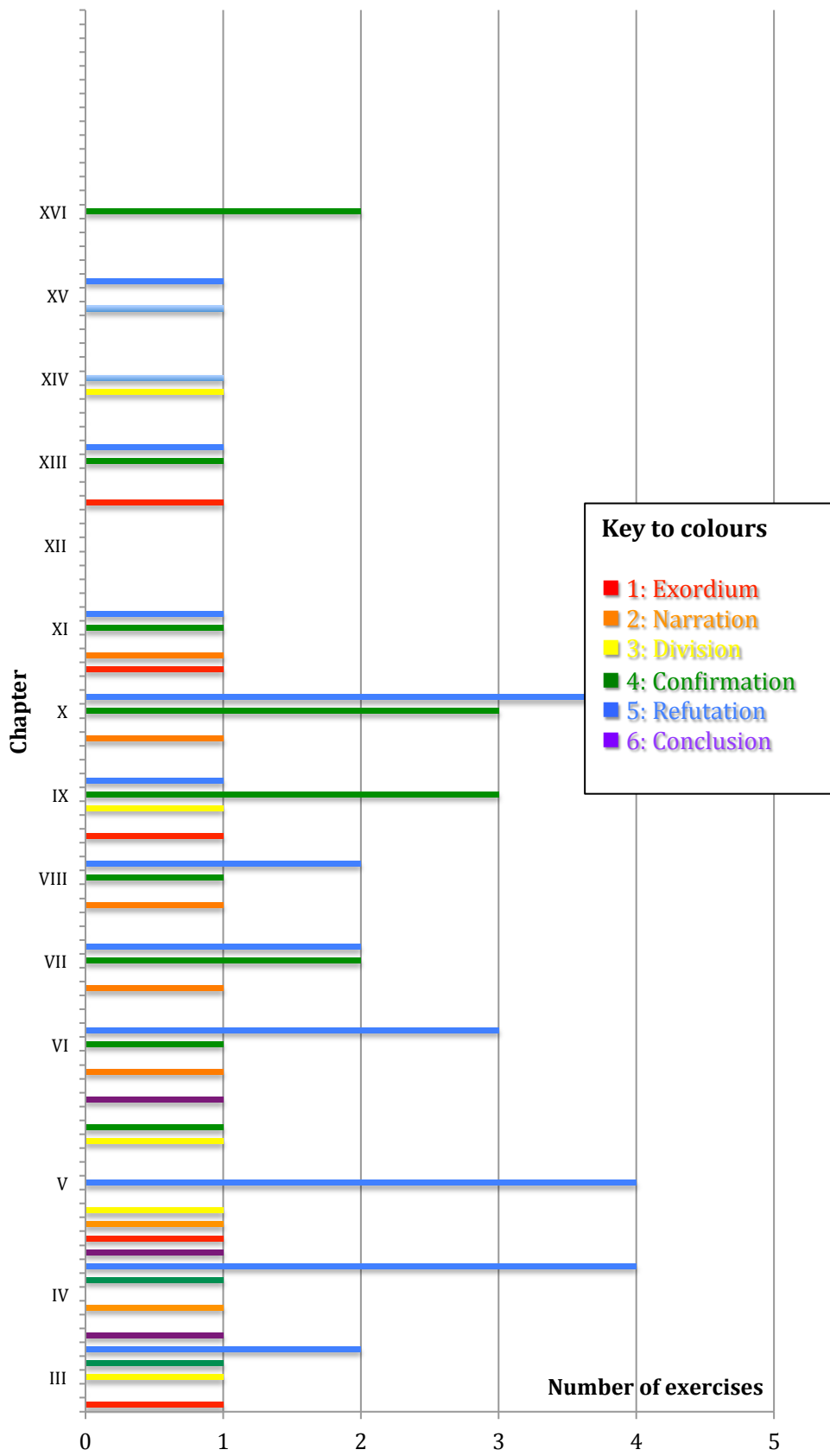


Figure 6: Exercise distribution by narrative category (Chapters III - XVI)

Most narrative categories that contain exercises contain only one, inferring that exercise and narrative function might coincide.

However, in the main group of chapters, the Confirmation and Refutation often contain more than one exercise, in contrast to other categories. In particular, there are more exercises in Refutations than in any other category. This reflects the function of the Refutation, for it can take several exercises to address the difficulties that arise in practice. In fact, Stanislavsky's teaching strategy includes significant numbers of counter-examples, which contribute towards the larger number of exercises in the Refutation. He not only uses them to illustrate what can go wrong, but also deliberately instigates mistakes and difficulties in order to demonstrate a pedagogical point.¹¹⁸

Next, comparing exercise distribution across the chapters of both texts highlights the differences between them and helps to identify aspects of the second book that are relevant to this project by virtue of their structural or narrative consistency with the first. As might be expected from the publication history,¹¹⁹ distribution in the second book differs widely from the first, reflecting the fact that Stanislavsky himself had little to do with ordering the material as it now appears. But two chapters retain similarities with the first text. This is shown graphically in figures 7 and 8 below.

¹¹⁸ This is explored extensively in the next chapter.

¹¹⁹ See Carnicke (2009:78), Benedetti (2008; xix-xx).

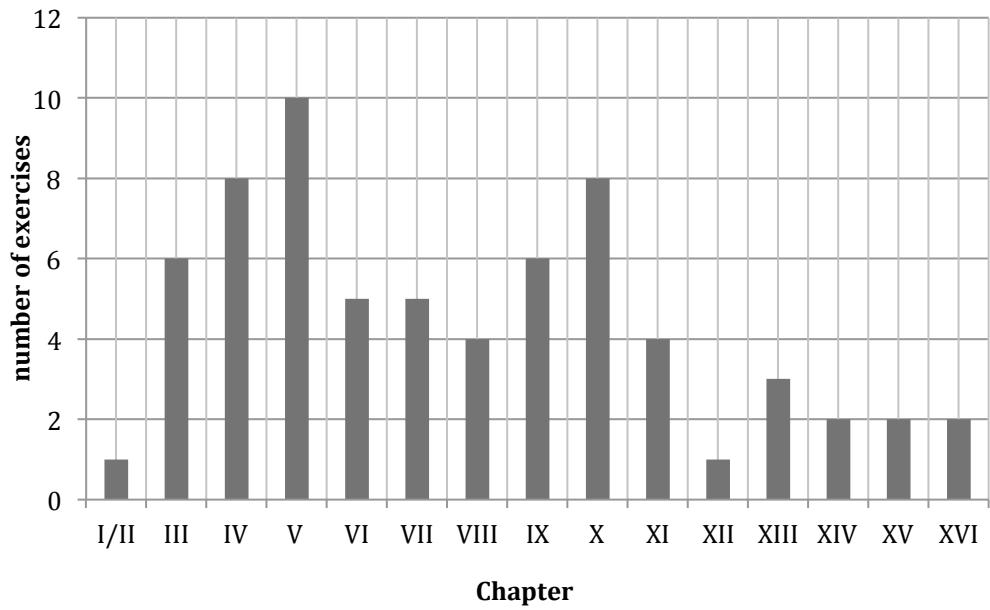


Figure 7: Exercise distribution by chapter (AP)

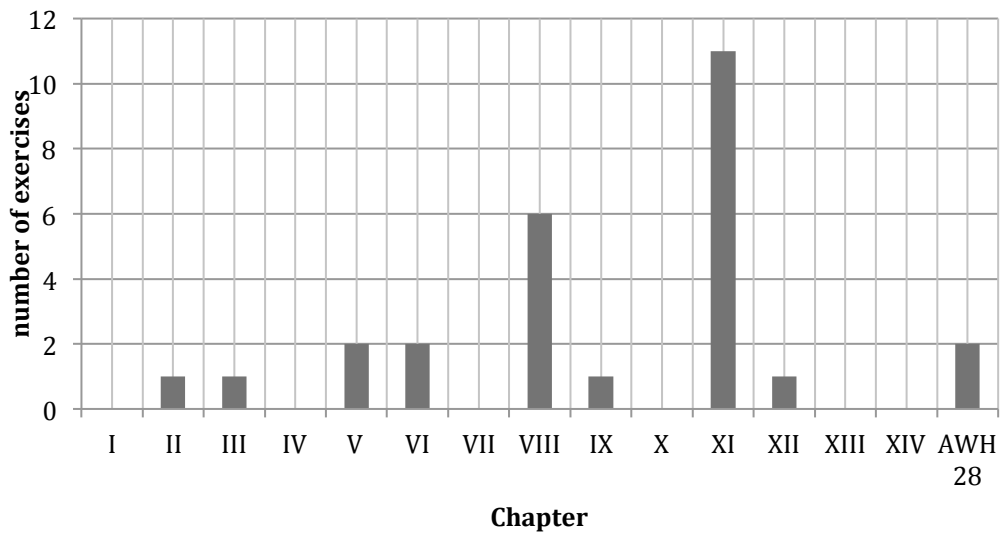


Figure 8: Exercise distribution by chapter (BC)

In *Building a Character* as a whole, the majority of chapters have few exercises or none. Only two chapters (VIII: Intonation and XI: Tempo-Rhythm) contain more than two exercises. A brief reference to content provides the reason for this. Most of the other chapters in this text concern the training of the actor's body as a pre-requisite for the actor's work, while these two both apply specific techniques – and require specific acting tasks in order to do so. They address technique in practice rather than the development of physical skills in general. In Chapter VIII students learn to use intonations and pauses appropriately, in Chapter XI they are taught to apply Tempo-rhythm. Neither of these is possible without a subject; they cannot be taught through generalisations. This compares with Plasticity, for example, or the Expressive Body, or Restraint and Control, or Diction, all of which can be taught by the application of general rules to the body of the actor. Tempo-rhythm and Intonation and Pause require material – psychological or inner material – to learn with. Without that inner material the lessons make no sense and indeed would not be possible.

These graphic representations of patterns discovered in the text show how the logical typing approach contributes to understanding the material by highlighting consistencies. The tables in Appendix III¹²⁰ from which this information was extrapolated also permitted the identification of potential new categories and an assessment of their value.

¹²⁰ Analysis of Chapters According to Narrative Function.

New categories of information

Organising this information into table form in order to analyse narrative function provided a shorthand representation of the book in which it was possible to see the narrative in the form of events, exercises, actions, strategies and results. In these tables, other correlations could also be identified and mapped.

Induction, deduction and abduction¹²¹

Examination of occurrence of inductive, deductive and abductive reasoning resulted in the discovery of distinctive patterns. Stanislavsky typically opens a chapter with inductive reasoning and moves to deductive reasoning once he has used experiment or demonstration to identify the solutions and rules from which the remainder of the lesson will emerge. The exceptions are Chapters VI and VIII, in which he moves back and forth between the two in the Refutation. This evidences the incorporation of feedback, in Chapter VI as Kostya applies a principle of relaxation and then derives new information from his experience, and Chapter VIII when the students are learning incrementally through a series of repetitions of the burnt money exercise.

Abductive reasoning arises with the use of stories, metaphors or examples, and indicates something that is difficult to describe directly, for example the

¹²¹ Deductive meaning deriving specific conclusions from general propositions, inductive meaning deriving general conclusions from specific examples, and abductive meaning generating metaphor and analogy (see **Chapter 2** on Bateson).

usefulness of units and objectives (Chapter VII), the linear organisation of inner information (Chapters VII, XIII), and Emotion Memory (Chapter IX).

Cumulative, comparative and subtractive

Similarly it was found that there is a predictable alternation in the way information is conveyed during exercises, between comparison, the accumulation of evidence or examples of what not to do (subtraction). The choice to explore the frequency of accumulated examples came from the intuitive sense that Stanislavsky often piles example upon example. Subtraction too was immediately evident, for the text contains many examples of what not to do. Both these categories were found to apply consistently throughout the text, but it could be argued that the cumulative nature of the information was inevitable rather than significant, because each exercise builds on the previous one or on student response, and everything in the book is intrinsically cumulative.

The subtractive nature of much of Stanislavsky / Tortsov's teaching was particularly evident in the Refutation. This is not only consistent with narrative function and the necessity to show students what would 'disprove the opposition's arguments', but also provides a bridge to the next step of the analysis. He was teaching students what not to do in order to show them what to do when aspects of *Perezhivanie* were resistant to description. By thus experiencing the relationship between their failure and their success, they would learn something that could not be taught explicitly. In the next chapter, this use of failure and success as a pedagogical strategy is explored in depth.

Conclusion

Even this most straightforward structural analysis of *An Actor Prepares* reveals an underlying order in the narrative of events and exercises, and it was concluded at this point of the research that rhetorical categories did indeed correlate with characteristics of the narrative, whether or not this was intentional.

In this chapter it has been shown how the distinctive quality of the Exordia and the Refutation led to initial recognition of organisation in the text, and analysis discovered more information in these categories than in others. Exordia were striking: inconsistency was characteristic, predictable, and organised sequentially. Refutations had more exercises than any other category, and the sequencing of exercises within them was significant in terms of raising and dealing with difficulties. Structural matches were also found between the functions of the first and last exercises in the text as a whole, as well as the first etude and penultimate exercise. Both narrative characteristics and exercise distribution identified divisions in the text, most significantly between a central group of chapters in which most of the exercises take place (Chapters III – XI), and later chapters in which overviews are taken (Chapters XII – XVI). In addition, two chapters of the second book were identified as having more structural features in common with the first than they did with the second.

Problematic though the text may be in other respects, a clear and coherent narrative structure has been found in *An Actor Prepares*, and while it might now seem self-evident that such a narrative would be based on a conscious and deliberate training plan within which other structural consistencies might naturally occur, without explicit recognition and acknowledgement of that plan this study could not proceed to explore exactly what this book has implicitly taught its many readers, and how.

The strategic pedagogy evident in the text is identifiable and can now be extrapolated. It has six parts, according to the rhetorical disposition whose structure it reflects.

- Exordium: Engage the interest
- Narration: Identify the problem
- Division: Reveal the solution
- Confirmation: Elaborate on the solution
- Refutation: Encountering difficulties
- Conclusion: Proof.

Typically, one exercise occurs in each part, except for Encountering difficulties, which has progressive steps and responds to events. Progress is made from inductive to deductive reasoning within this sequence, and exercises perform the function stipulated by their place in the narrative. In the first part, form follows function in the design of the exercise.

Various conclusions can be drawn from the discovery of consistency in the narrative. As well as the identification of a consistent strategic pedagogy, it was clear that as analysis continued, more information would be found about the problems encountered by students and the way that Tortsov / Stanislavsky responded to them.

Underlying the analysis that revealed these structural factors was the logical typing methodology. At this point in the research process it continued to prove effective and there was no reason to adapt or change it. Surveying information in detail by listing it in different ways until underlying categories emerged, into which it could then be sorted, and subsequently organising it into tables and graphs rendered this complex information much more manageable, and it was now possible to explore the data much more easily, identify consistencies and allow it to generate patterns. Similarly it was easy to discover whether potential categories were useful or to find their limitations.

Discovering such consistencies in the text was unexpected and intriguing. Although speculation was possible, no firm conclusions could be drawn about why they appeared. Nonetheless it was encouraging to this research because it clearly indicated that more information was available and that the methodology would be useful in discovering it. It was also clear that there was potentially a wealth of information in the Refutations, that would identify both what students should do and what they would not, but it was not yet evident how important that would become.

Chapter 7: The exercises

Having identified a high degree of structural consistency in *An Actor Prepares*, it now seemed reasonable to expect that other elements of the work might conform to such orderly tendencies. Furthermore, once it was recognised that the pedagogic function of exercises must by definition be informed by their place in the narrative structure, it became possible to differentiate between types of exercise, thereby finding a variety of new patterns and generating data for the next stage of the research. It was also clear that there might be consistency in patterns of results achieved by the fictional students when putting exercises into practice, and in the results of individual students.

This chapter explores the exercises using narrative function as a starting point. Preliminary examination of the Etudes as a sample group tests potential new categories, facilitating delineation of the field by finding the limits of the analytic model. Useful new categories are then applied to the entire group, now subdivided by narrative function to generate manageable groups of similar exercises. Soon, clearly defined sequences of failure and success are revealed, even as other categories become redundant. By the end of Part III, the students' results are to become the most significant focus of the investigation.

Note: the analysis can be read alongside the tables identifying exercises in the Appendix, pp.425-432.

The Etudes

The most obvious difference between types of exercise is between those that deal with a principle per se and might be called 'pure', and those that apply the principle to a given scene or set of given circumstances, that is to say 'applied'. In *An Actor Prepares*, certain scenes are repeated throughout the narrative, giving the students a benchmark from which to assess the effectiveness of their work as it progresses and new principles are added. This group of 'applied' exercises forms a discrete group - Etudes - that can be identified and examined across narrative functions. This reveals a surprising pattern. (see p.185). There are sixty-seven exercises in the text. Ten are Etudes. Using these as a sample group revealed patterns that might have been difficult to identify if all exercises had been examined together.

Investigation of the Etudes provided an opportunity to experiment with new categories of exercise characteristics and functions. The analysis of etudes by narrative function in Appendix III (p.453) shows that the original table included the purpose of the exercise, progress of students, an attempt to define what made the exercise work, and the teaching strategy.

First, the distribution of Etudes between narrative functions was considered. Figure 9 below shows how many were found in each narrative category, showing that Etudes are distributed among all narrative types. Etudes do not, therefore, perform a single narrative function, as might have been expected.

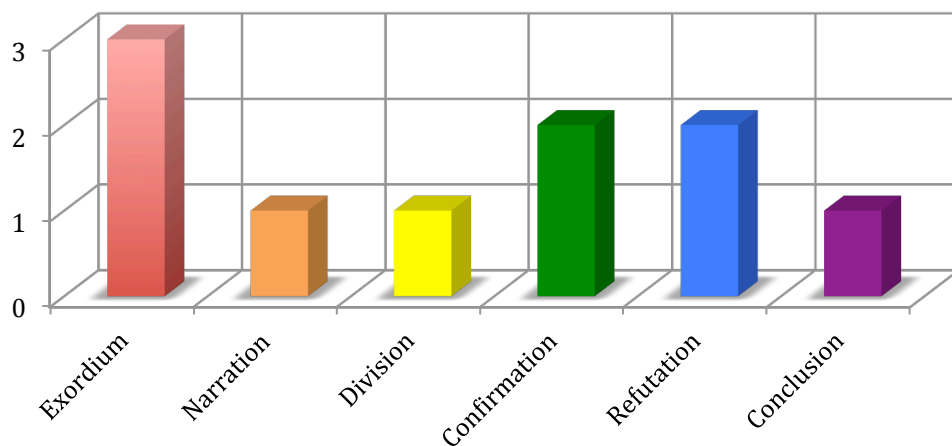


Figure 9: Distribution of Etudes by narrative function

The fact that Etudes facilitate comparison might predict their occurrence in the Exordium and the Refutation. Repetition in itself is a significant problem for the actor and an enduring challenge for Stanislavsky. Because an exercise is bound to fail in some respect if the attempt is to repeat previous success, an Etude in the Exordium could therefore always be relied upon to evidence the necessity for a new technique, and in the Refutation to identify problems in the execution of new aspects of the System. Given the benefits of repeating the same scene in order to demonstrate the problem of repetition itself, to motivate students to desire the next step, and to create a context in which difficulties can arise and be recognised and dealt with, it is perhaps surprising that Etudes are not always or even only used in the Exordium. But it has already been established that Stanislavsky was more inventive than to start every lesson in the same way.

Etudes are used three times in the Exordium, to demonstrate a missing element (Ex1/FT1; Ex16/CA1; Ex40/EM1); once in a Narration, to highlight the subject of the chapter (Ex17/CA2); once in an Division, to explain the subject under examination (Ex58/IMF1); twice in a Confirmation, to illustrate detail (Ex66/TS1; Ex67/TS2 – which is also in the Conclusion to the whole); twice in a Refutation (Ex5/Action4; Ex38/T3), and once in a Conclusion, to demonstrate how successful the learned strategy is (Ex14/Imgn7). This is a surprisingly even distribution, performing a variety of functions. While it demonstrates the versatility of the Etude it therefore seems unlikely to have been accidental.

In all there are ten Etudes. These fall into three categories by source material.

The first and last are a pair in which Kostya and Paul attempt a scene from Shakespeare's *Othello* before (Ex1/FT1) and after the training (Ex67/TS2), thus demonstrating first their need for the work and then the effectiveness of what they have learned during the course. The remaining eight form two clusters: the Madman exercise (Ex5/Action 4; Ex14/Imgn7; Ex40/EM1; Ex58/IMF1) and the Burnt Money exercise (Ex5/Action 4; Ex16/CA1; Ex17/CA 2; Ex38/T3; Ex66/TS1).¹²² Sequentially there is, perhaps surprisingly, only one occasion on which Etudes form a link between two chapters in that they occur at the end of one chapter and the beginning of the next. When this happens the success achieved at the end of one chapter is followed by an inability to repeat it at the beginning of the next. Chapter IV: Imagination concludes with the report that the

¹²² Exercise 5/Action 4 appears twice, both as the first Madman and the first Burnt Money exercise because it is an introduction to both. Improvisation is based on a series of given circumstances and 'ifs' that are fed to the students leading in small increments to the circumstances of both plays.

students performed the Madman exercise (Ex14/Im7) ‘...with spirit and real excitement, and were complimented’ (AP: 70), but lest they be carried away with their achievement, at the beginning of the next chapter they ‘...accomplished nothing’ (AP: 73) in the Burnt Money exercise (Ex16/CA1). While this repetition of an Etude occurs only once across chapters, success followed by failure is often used to demonstrate that one technique or element can be learned effectively but without the whole System it is not possible to repeat that success. In this particular instance it also creates continuity in the sequence of chapters.

Thus while Etudes do indeed perform the function of benchmarks for judging various aspects of learning in and through practice, they are nevertheless found at different points in each lesson. In the interest of discovering where learning takes place and revealing the factors that contribute towards it, data was collated about the type of Etude, purpose, and outcome of each exercise. This is found in figure 10 below, which allows cross comparisons to be made.¹²³ For ease of reference, type of purpose is highlighted in different colours as follows: problem; solution; strategy; practice; phenomena. It therefore becomes possible to see patterns at a glance.

¹²³ Narrative function remains contextually important and is included in the table through use of colour as before.

Etude	Scene	Type	Purpose	Progress
Ex 1 FT1	Kostya's Othello	O1	Motivate thro failure + recognition of need - for whole course	All*
Ex5/Action 4	Improv of Madman & Burnt Money gcs	M; BM: preparation	Introduce Etude gcs; strategy; difficulties and solutions	K*All*; All ✓
Ex14/Imgn 7	Madman returns	M1: Rep	Motivation thro success; demo of success	All✓
Ex16/CA1	Madman: gcs given	BM1: intro	Motivate thro failure	All*
Ex17/CA2	Madman: gcs given	BM2: intro	Motivate thro failure + recognition of need ...to focus attention	All *; All *
Ex38/T3 i Ex38/T3 ii Ex38/T3 iii Ex38/T3iv	Burnt Money; babybath; burning money. Money; adding more gcs	BM3: build	Strategy in practice: difficulties; physical actions: detail; sequence; flow Strategy in practice: physical actions + 'if' and gcs	KV*; K✓; K✓; K✓;
Ex40/EM1	Madman rep (copy)	M2: rep	Motivate thro failure + recognition of need ...for emotion/feeling	All*
EX58/IMF1	Madman rep (reluctant)	M3: rep	Strategy for motivation	All *; All ✓
Ex66/TS1	Burnt Money	BM5: PZ	Demonstrate strategy for success; strategies for PZ	KV*; K+; K✓✓
Ex67/TS2	Othello	O2	Demonstrate success; share PZ	KP✓

Figure 10: Characteristics of Etudes

The first significant information is found under the right hand column:

'Progress'.¹²⁴ In these ten exercises, three types of progression occur within the overall sequence of events: failure with no change (*); failure changing to success (*; ✓); and success (✓).¹²⁵ Although some exercises have more parts than others the overall pattern within an exercise is clear; progress is either made from one state to another, or there is no change.

In four of the ten Etudes, the result is negative and no progress is made

(Ex1/FT1; Ex16/CA1; Ex17/CA2; Ex40/EM1). All four are followed by the

¹²⁴ Students first name initial is used as shorthand as before and * and ✓ indicate failure or success, with + signifying improvement. Parts of exercises are separated with a semi-colon (;).

¹²⁵ If progress is seen in such clear terms as success and failure, there are obviously only four possible combinations; the missing one here is success to failure (✓; *).

specific diagnosis of a problem, followed by and leading into the introduction of new techniques and practices.¹²⁶ All occur near the beginning of a lesson, three of them in an Exordium and one in a Narration, and in the narrative they perform a motivating function as well as identifying what is needed. This, indeed, is part of the purpose of these two aspects of the rhetorical disposition.¹²⁷ These Etudes serve to identify a lack of something, without which the work fails, but what it is, the students do not yet know.¹²⁸ This identification of a difficulty sets the tone for the revelation of the next element of the System.

If, on the one hand, failure is motivational, so is success on the other.

Stanislavsky is far from indulgent in this regard but his accounts of complete success are significant not least because they recollect the importance of *Perezhivanie* as an underlying principle of the work and by implication the narrative structure. These aspects of the text allow the reader to 'borrow' the experience of the narrator. Of these ten Etudes only two are clear-cut examples of success from start to finish (Ex14/Imgn7; Ex67/TS2) and in these cases the cause is identified for the reader and the fictional students in subsequent analysis. These are both concluding exercises: the first to a chapter (IV:

¹²⁶ Ex16/CA1 and Ex17/CA2 occur together, and each is followed by a diagnosis that leads into the work of the lesson to follow.

¹²⁷ It is clear from the text that Stanislavsky/Tortsov considered failure to be highly motivating. He frequently uses this technique. Apparently, for him, the fact that there was a lot to do and a lot to learn was an incentive, creating forward momentum (an objective, perhaps).

¹²⁸ In the first example students are motivated about the whole training they are about to undergo, in the second the fact that they are so easily distracted even in increasingly easy circumstances indicates that there is something they don't know about focussing their attention effectively; in the third they perform the Madman exercise efficiently but without heart, thus recognising the need for deliberate inclusion of feeling and emotion in their repertoire, and introducing Emotion Memory.

Imagination), and the second to the whole training. They are both examples of making something work by incorporating preceding lessons.¹²⁹

The remaining four Etudes progress from failure to success, demonstrating the efficacy of the technique or intervention in question as it unfolds. All but one are found in a Confirmation or Refutation. In Ex5/Action 4; Ex38/T3; Ex58/IMF1 and Ex66/TS1, progress is made in stages, step by step with distinct separation between instructions given and results achieved. In these cases therefore, cumulative causes of the transformations from failure to success can be inferred. This type of cause can be designated as a strategy because it has distinctive steps that lead eventually to success. Strategy is identified by blue highlighting on the table and again there is a correlation between narrative function, teaching technique (in this case strategy) and progress.

In Ex5/Action 4 students' learning – and success – is built up a little at a time through (Tortsov's) logical steps: repeated introduction of new circumstances. As might be expected in a Refutation (which states and disproves the opposition's argument), students encounter difficulties and learn to overcome them.¹³⁰ As well as forming part of the Etudes group as a whole, this exercise is paired with the penultimate exercise (Ex66/TS1), because here at the end of the

¹²⁹ Kostya talks the reader through the final exercise, sharing his subjective experience with us. He thus uses the phenomenon of *Perezhivanie* - the subject of the System – to mediate his successful application of the very same phenomenon in his acting practice.

¹³⁰ This exercise, which takes place in the first Refutation of the course, directly shows the students how to overcome difficulties of self-consciousness and not knowing what to do, by giving them something to do. It has the additional function of bridging the initial gap between the essential difficulties identified by Stanislavsky as the problem of the actor and the specific principles and techniques of the System.

course Kostya has internalised the process and is able to solve the problems that arise without external prompting, while using the exact same strategy that Tortsov used at the beginning, on himself. Apart from the location of the exercise in the overall narrative (immediately before the final exercise and Kostya's successful implementation of the System) this is why it makes sense that it is in a Confirmation rather than a Refutation.¹³¹ Both exercises demonstrate a strategy for success: one with external prompting and the other having internalised the process.

Ex38/T3 contains a number of stages. At first, distinct strategies are learned through coaching, example and metaphor, and this is continued as Kostya begins to take over the process and continue to develop his work in the direction Tortsov has set.¹³² Like Ex5/Action 4 above, this exercise is found in a Refutation, and shows how the sequential construction of instructions dealing with problems step by step as they emerge is equivalent to stating and disproving the opposition's argument.

Ex58/IMF1 occurs in the Narration section of a chapter that lies outside the main narrative body of the training course as identified in the previous chapter (III-XI) and is thus doubly exceptional. The reason for this is that there is a clear difference between the skill learned here and the skills that are part of the main body of the training. In logical typing terms, it is in a different category: it is at a

¹³¹ The exercise is a demonstration of taking the initiative, applying what has been learned, engaging and facilitating the process of *Perezhivanie* in practice.

¹³² The exercises contain clear, step-by-step, instructions on how to work with physical action. Each step is given and then put into practice, before progressing to the next.

higher level of abstraction, being about the management of the self. The subject is motivation, but unlike the Etudes described above, the exercise does not motivate in and of itself; it teaches the students *about* motivation: that they must motivate themselves in order to work effectively.¹³³ The intervention still has to come from outside, though, as Tortsov models what students need to do, by showing them how to think through a new given circumstance - a different purpose for a familiar exercise.

When all the Etudes were grouped together, it was possible to see that the incremental steps in which aspects of the work are introduced step by step throughout the text exactly exemplify those in the method of Active Analysis that Stanislavsky used in his later years (Carnicke 2009: 212; Merlin 2007: 196-201). Tortsov begins by giving them the most general information, and each time an etude occurs, he introduces more detail, until the students have accumulated enough detail to succeed – and achieve what is adjudged as ‘truthful’ - in their performances (Ex 38/T3; Ex 67/TS1). While this is not relevant to the main thrust of this research, it contributes to the accumulation of evidence for Stanislavsky’s organised approach to the text, and is a notable consistency that

¹³³ This skill is of a different logical type to those in the main body of the System, and it is very important to make this distinction. Without it, organising the conceptual relationships between aspects of the System becomes extremely complicated. Motivation of the actor is not a technique or an aspect of the System; it is about managing the self as an actor, rather than skills to be used to create the world of the play and situate the actor within them.

came as a surprise and does not seem to have been mentioned in other critical studies.¹³⁴

It is now possible to show in diagrammatic form how the patterns of failure and success correlate with narrative function and how understanding of these relationships can reveal the cause of the change, or transformation. This avoids confusion or category errors about the relationships between difficulty and failure, transformation and success (see figure 11 below).

¹³⁴ Despite the fact that both Bella Merlin and Sharon Carnicke are engaged in interesting work with Active Analysis, neither of them has mentioned it in their published work or online.

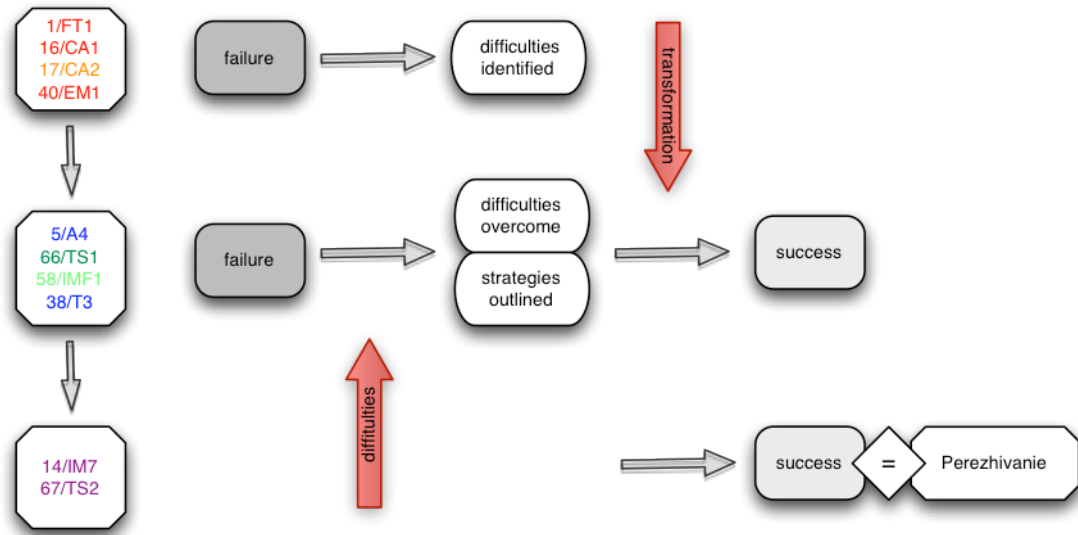


Figure 11: Patterns of failure and success in the Etudes

The diagram illustrates the correlation between narrative function, shown in the colours used in the boxes on the left, and patterns of failure and success. In six of the ten Etudes (the top and bottom groups) no progress is made either way; progress is static during the exercise itself. In four of these (the top group, all in Exordia or Narrations) failure itself performs a function: the identification of specific difficulties. This diagnosis of a specific problem will lead to the next exercise and incentivise learning because of the resulting recognition of a need to do something different. In the other two (the bottom group, both in Conclusions) success and achievement directly result from application of what has been learned (subjective experience recounted in the text) and will lead to analysis and summing up. More importantly both these exercises are an

embodiment of *Perezhivanie*, the core principle of the System. The remaining four (the middle group) are strategy-based, and perform the straightforward function of overcoming the difficulties that emerge by learning something step by step. These progressions of failure and success can be seen by reading across the page. Taking these factors together reveals that there is a distinctive arrangement at work in which patterns of failure and success change according to the narrative stage in which the exercise takes place. It is also clear that difficulties emerge at particular points in the process, and transformations similarly have their place. These exemplify the progress of the Active Analyses.

At the outset of investigating the Etudes, it might have been possible to make the mistake of supposing that their function was self-evident, because repetition and the resulting opportunity for comparison provide a context in which work could be assessed before and after the introduction of a new principle. However, Stanislavsky organised the work in a more original way, achieving his pedagogical outcomes by varying exercises even within types. For the purposes of his pedagogic narrative, it is now clear that their real value lies in the embodied encounter between the students and the practice that they precipitate.

The exploration of Etudes thus led to the recognition that patterns of failure and success were essential to the progress of this research. Clearly, vital information was predicated in the difficulties encountered by the fictional students and the causes that facilitated transformation from failure to success. These patterns were therefore worthy of investigation across the entire narrative.

Investigating the exercises

Redundancy

Besides patterns of failure and success, there were other aspects to the investigation of Etudes. Several potential categories had emerged. Motivation, strategies, teaching techniques and rhetorical patterns within the exercises were added to the analysis. It was easy to assess their usefulness or significance because relationships between categories were clear once they were organised into tables. However, several lines of investigation reached their useful limit or turned out to be inapplicable.¹³⁵

The first of these was the rhetorical structures within the text. In order to discover the extent of narrative patterns, all exercises (however brief) were investigated in order to discover whether their own individual narrative structure conformed to the rhetorical disposition. It was found that forty out of sixty-seven exercises did so, while the remainder are minimally and clearly differentiated from it within its own terms: fifteen have the Confirmation and

¹³⁵ This is illustrated by the inconsistencies of pattern seen in the *Detailed analysis of all exercises* in Appendix III, which uses several new categories and has many redundant columns.

Refutation reversed, and seven have no Refutation (see figure 12 below).

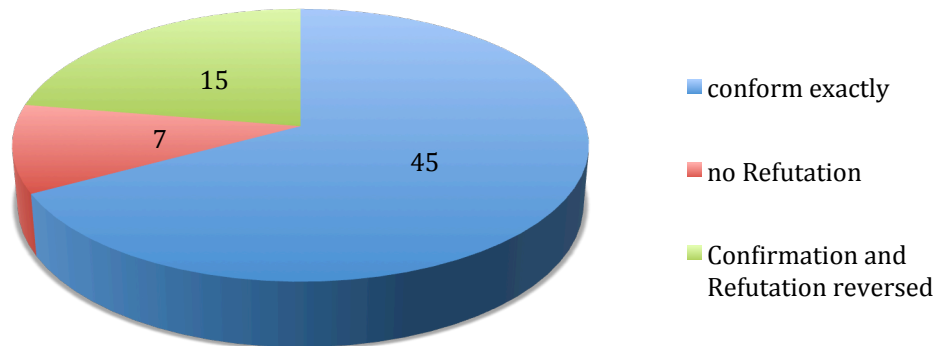


Figure 12: Exercises conforming to the rhetorical disposition

Although the consistency itself contributes to the mounting evidence of Stanislavsky's systematic approach to structuring his narrative, it was no longer relevant to the continuing investigation because it made no contribution to identifying the implicit aspects of the practical training. In addition, at this scale, it was also becoming difficult to judge whether the rhetorical structure was actually there or whether it was being imagined as a *reductio ad absurdum*. It was decided to differentiate between the useful results of the narrative analysis of chapters and the less useful narrative of each exercise, and consider this category redundant.

Another redundant category was the attempt to discover consistencies of patterns of delivery. No correlation was found between delivery and timing within exercises, type of exercise or subject matter. Too many approaches and too much overlap between them created confusing data patterns with no consistency. Furthermore, since this project takes as its subject matter the

exercises themselves, delivery would only be relevant to the investigation if it were to correlate exactly in some way, and it did not.

Work on Etudes had seemed to indicate that motivation and demonstration might be worth investigating. But while Stanislavsky characteristically used the discovery of the need for more (or harder) work as motivating in and of itself, it was impossible to differentiate between other motivational strategies even though every exercise could be seen as in some way motivating. Similarly, every exercise could be seen as a demonstration of something to someone.

The fact that it was so clear that certain avenues of the investigation were no longer useful shows how logical typing identifies information that must be subtracted from the area of exploration and sets clear boundaries around it. In terms of process it also refocussed attention back onto the rhetorical categories in the larger narrative structure. Having delineated the field by identifying categories that could be eliminated, it now became possible to see which aspects of the exercises would continue to make a contribution to the ongoing investigation. These were: patterns of progress; the influence of narrative distribution on pedagogical function; mapping problems and their solutions within exercises in order to locate difference and cause (transformation); and Stanislavsky's use of difficulty and counter-example.

Exercises according to narrative function

Investigation of the exercises grouped according to narrative category allowed their pedagogical function to emerge. The following brief account shows the patterns of motivation, purpose and progress found in the exercises, so that subsequent analysis can focus on the overall patterns of failure and success.¹³⁶

In the Exordia all exercises have a motivational purpose: the recognition of need (see figure 13). Four out of six examples begin with failure. Of these four, Ex2/Action 1 progresses from failure to discover a principle while the others simply identify the problem, as do the two successful exercises.

Exercise	Action	Rhetoric	Purpose	Progress
Ex1/FT1	Acting test	✓	Motivate through recognition of need: magnitude of task	All* (K✓M✓)
Ex2/Action 1	Maria sits	✓	Discover principle	M*K*Td; M*TL M✓
Ex16/CA1	Burnt Money gcs	✓	Motivate thro failure; recognition of need; identify problem	All*
Ex40/EM1	repeat Madman	✓	Motivate thro failure + recognition of need ...for emotion/feeling	All*
Ex54/Ad1	get out of class	RC	Motivate thro success; explain	V✓Te; S✓Te;
Ex59/UL1	starting point?	✓	motivate through recognition of need	V✓M✓K✓P✓

Figure 13: Exercises in Exordia

¹³⁶ As before, purpose is highlighted in different colours as follows: problem; solution; strategy; practice; phenomena. It therefore becomes easy to see how their frequency is distributed between narrative functions. Patterns of progress are found in the right hand column. In the left hand column Etudes are consistently highlighted thus.

This pattern is even more pronounced in the Narrations, where all exercises serve to identify the problem and in all but one there is no progression at all; in the exception the transition from success to failure is essential because the problem is distraction which requires comparison between states to identify it.

Exercise	Action	Rhetoric	Purpose	Progress
Ex7/lmgn1	K at home imagines	✓	Demonstrate & identify problem	K✗
Ex16/CA2	Burnt Money gcs	✓	Introduce BM; demonstrate & identify problem	A✓; All✗
Ex25/Rxn1	lift object & do things	✓	Demonstrate & identify problem; infer solution	All✗
Ex30/U01	K walks home	✓	Demonstrate & identify problem: common mistake; strategy given	K✗
Ex34/T1	repeat looking for purse	✓	Demonstrate problem; identify solution	All✗
Ex44/C1	V in commcn K memory of concert	✓	Demonstrate & identify problem	V✗ K✗
Ex53/Ad2	V repeat get out of class	✓	Demonstrate & identify problem: common mistake	V✗

Figure 14: Exercises in Narrations

In the Divisions, the purpose begins to shift. Problems are demonstrated in two examples, but now they are accompanied by solutions; in the remaining three the focus is on practical strategies. When figures 14 and 15 are compared, the change in colours of highlighted text clearly shows this shift.

Exercise	Action	Rhetoric	Purpose	Progress
Ex3/Action2	Maria searches for a brooch	RC	Demonstration of problem & solution	M✖; M✓
Ex18/CA3	Broken heel; points of light	RC	Demonstration of problem & solution	All✖; All✓
Ex23/CA8	Remember day	✓	Strategy: practice of a principle	HW
Ex41/EM2	K to remember Moskvin	✓	Demonstrate new principle & strategy to practice	K✓Te
Ex58/IMF1	Madman repeated (reluctant)	✓	Strategy for initiating new impetus	All✖; All✓
Ex62/ICS1	Performance preparation	✓	Strategy	--
Ex64/SO1 + added	Apply SO to <i>Woe</i>	RC	Strategy	--

Figure 15: Exercises in Divisions

These first three categories behave predictably, focussing on the identification and demonstration of the problem. That solutions and strategies begin to emerge in the Division is also predictable. The Confirmation is a different matter.

As the lesson progresses, specific aspects of the System are introduced and where this has already occurred, practice and skill development become the main purposes of the exercise. In figure 16 below the colour changes are again clear.

Exercise	Action	Rhetoric	Purpose	Progress
Ex4/Action3	act with a purpose	✓	Motivate thro failure; proof of * and need	K*M*P*
Ex9/Imgn2	class if + time;	-R	Skill development	N/A
Ex24/CA9	engage with chandelier	-R	Skill development	N/A
Ex26/Rxn2	K at home relaxing with the cat	✓	Skill development	K✓ K*
Ex32/UO2	Divide up Inspector Gen.	-R	Skill development: strategy	V*; P+; others +
Ex33/UO3	PK in love with M	✓	Skill development: strategy application	MKP✓ (G*; L*)
Ex37/T2	Maria's lost purse: criticism	RC	meta skill - criticism	All*
Ex42/EM3	K and the accident	✓	Phenomenon in practice in real life	K
Ex43/EM4	furniture moved - mood fx demo	✓	Phenomenon in practice in studio	All✓
Ex44/EM5	explore setting and mood (& vv)	✓	Phenomenon in practice in setting	All✓
Ex47/C2	two centres for self-communication	✓	Phenomenon in practice: skill development	T✓
Ex48/C3	communicate with Tortsov/ Famusov	✓	Phenomenon in practice; skill development	T✓K✓
Ex49/C4	communicate with objects	✓	Phenomenon described	Te
Ex56/Ad3	do nothing for 5 minutes	✓	Phenomenon evoked and demonstrated	All; V
Ex60/UL2	recall today backwards	-R	Phenomenon evoked and demonstrated; skill development	V*; V✓
Ex63/ICS2	Vanya searches for non-existent paper	-R	Phenomenon in practice	V* V✓
Ex66/TS1	Burnt Money	-R	Phenomenon and strategy for success evoked and demonstrated; deal with problems in practice	KV*; K; K✓✓
Ex67/TS2	Othello	✓	Perezhivanie	K✓✓✓

Figure 16: Exercises in Confirmations

Of the eighteen exercises in Confirmations, only one follows the pattern of the earlier categories (Ex4/Action 3) in motivating through failure, and only one (Ex67/TS2) is motivating through success – and this is the final exercise, which could be considered to be in a category on its own because it demonstrates the efficacy of the System as a whole and the coherence of *Perezhivanie*.

Of the remaining sixteen exercises, ten demonstrate an aspect of human experience as a phenomenon by evoking or practising it, of which six perform only this function; nine develop a skill, of which four perform only this function; and three apply a particular strategy, twice alongside skill development and once alongside a phenomenon. Even if these sub-categories are not considered, it is easy to see that these exercises are of a different nature to the earlier ones: they are about development and application rather than about discovery and motivation. Patterns of progress are relatively simple while fairly well distributed: five are completely successful; two are failures (both early in a chapter); in two (Ex32/U02 and 33/U03) some students are successful and some not; three move from failure to success; and in Ex27/Rxn2 Kostya's initial success at home with the cat turns to failure and realisation that he has more work to do. (In the remaining five, progress is not applicable).

Purpose of exercises is much more complex in the Refutations. This part of the narrative is necessarily more complex, because it is where work is tested and put into practice, difficulties are encountered and overcome and specific strategies are mostly found (see figure 17).

Exercise	Action	Rhetoric	Purpose	Progress
Ex5/Action4i Ex5/Act4ii Ex5/Act4iii	'Act'; V & door; K & fire; madman; inheritance	RC	Practice; encounter difficulties & solutions (strategy)	All*; V* K* All✓
Ex6/Action5	apply it to a story	RC	Practice; encounter difficulties & solutions (strategy)	All* K T G V ✓
Ex10/Imgn3	K imagines apartment	✓	Practice; experience difficulties	K✓ T G V L P K*
Ex11/Imgn	World trip	✓	Practice; experience deal with difficulty	--
Ex12/Imgn5	Images: whole life	-	Practice; experience overcome difficulty	--
Ex13/Imgn6	Paul is a tree	✓	Practice; exp demo; strategy; overcome difficulty	P*✓ L P ✓
Ex19/CA4	Observe object cloth; light demo	RC	Practice; deal with difficulty	All* K* T G V ✓
Ex20/CA5	30 second observation	✓	Practice; experience difficulty	K* L G V K L P ✓
Ex21/CA6	Circles of attention	✓	Practice; strategy; exp difficulties & solutions (strategy)	K✓ L P K*
Ex22/CA7	Moving with circles of attn	-R	Practice; develop strategy; extend	K✓
Ex28/Rxn3	Pose and isolate muscles	✓	Observe cat's ability to relax	Cat ✓✓
Ex29/Rxn4	Pose & act	✓	Practice; strategy; exp difficulties; identify problem	L✓ L P cat ✓ K*
Ex30/Rxn5	Isolated acts: raise arm, etc	RC	Practice; strategy; exp difficulties; identify problem	All*; P✓; L✓; cat✓; K*
Ex34/U04 + added	Handshakes with objectives	RC	demonstrate phenomenon	--
Ex35/U05	Us & Os in scene from Brand	RC	Practice; strategy by overcoming difficulty	K* G V S T e some VS *; VSG* All ✓
Ex36/T3i Ex36/T3ii Ex36/T3iii Ex36/T3iv	BM: phys acts; K counting money Repeat & test BM body now soul	✓ RC ✓	Strategy; practice; discover problem and solution Test strategy; practice; encounter problems; learn solutions Practice; test strategy	K* T G V K✓ K* T G V K✓ K* T G V K✓; K* T G V K✓; K✓
Ex37/T4i Not Etude	Qasha and the baby scene	✓	test strategies to repeat success	D✓; D*; D* L P D✓
Ex39/T4i + added	Testing for truth	RC	compare and demo success	G* G V V S M ; M✓
Ex45/EM6	3 memory perspectives	-R	Inform about phenomenon	--
Ex50/CS	P&K; T rings bell	✓	Practice; test ability to communicate	P* K K G V ; G++
Ex51/C6	GK arguing; K tied down	✓	Practice; test; realize need for body	K
Ex52/C7	arguing ; TK guess feelings	✓	Practice; test and improve	GK*; TK T G V K✓
Ex53/C8	KT transmit objective/vv	RC	Practice; test and improve	K✓; K* T G V K✓
Ex57/Ad4	finding fresh adaptations	RC	need for strategy; strategy in practice	All* T G V L✓; S✓ G ✓

Figure 17: Exercises in Refutations

Exercises are now of a very different order. Patterns of progress are inconsistent and complex. Each exercise performs several functions, in order to address problems, identify difficulties and overcome them. Of twenty-three exercises, only Exercises 19-22 are structurally simple. (These test the ability to communicate in specific ways.) All but two exercises involve practice; the exceptions are Ex28/Rxn3 in which Kostya is observing the cat and Ex45/EM6 in which different perspectives about memory are described. In both of these there is no account of the result of the exercise. Thirteen of the group involve the discovery of difficulties, eleven articulate strategies, and five offer different types of solution. Practice repeatedly leads to difficulties but predictably, as the course progresses, this happens less frequently.

The most significant characteristic of this group is the complexity of the narrative of each exercise and the fact that in all but two Stanislavsky uses the problems that arise through practice and the difficulties that students have in order to create the opportunity for him to provide a variety of responses, whether they be straightforward solutions, more complex strategies or simple awareness and practice itself.

The last exercises, the Conclusions, are straightforward. There are only three (four including the extra exercise at the end of Chapter IV), and of the two that are actually put into practice both are successful, and motivate through that success. The other two are exercises that can be put into practice by the reader from the instructions given, which is why they have been listed.

Exercise	Action	Rhetoric	Purpose	Progress
Ex6/Action5	Problems and suppositions	RC	Motivation thro success; applcn of principle; evidence progress	All✓
Ex13/Imgn7	Madman returns	-R	Motivate thro success; applcn of principle	All✓
Ex14/Imgn8	Is it cold out there?	-R	Application and practice	HW
Ex24//CA10	Learning to observe	✓	Apply principle: observe everything	HW

Figure 18: Exercises in Conclusions

The consistency of exercise function within rhetorical categories was to be expected, but there were other more useful discoveries during this part of the investigation. This part of the research contributed towards understanding not only of the narrative structure but also of the discovery of the model of experience, because the structure provides a context in which discovery of that model can occur.

Exercises with similar narrative function do not share similar patterns of failure and success. Instead, it was realised that these patterns indicate something else: the existence of a cause-effect pattern of relationship, in which specific difficulties occur and are solved, inferring a cause that transforms failure into success. This was enhanced by the use of a subtractive model, which was at work implicitly as well as explicitly, giving counter-examples and showing students what they should not to do in order to help them discover what they should. In particular, despite the lack of consistent patterns of success and failure, exercises located in Refutations are rich in problems and difficulties that are then solved,

evidencing cause-effect processes and therefore potential transformations. This conforms to the role of the Refutation and corroborates the hypothesis that the progress of students is carefully composed in order to structure their learning.

The strategic pedagogy that can be inferred from the organised structure holds true for individual sequences of teaching (here found in the chapters in which each aspect of the System is addressed), but also underlies the whole course of training. As the research continued, sequences delineating progress within the training became more important. Patterns of success and failure were to play a major role in identifying the predicated information about Stanislavsky's model of experience, and the subtractive technique would be revealed as inextricable from the model itself.

Patterns of progress – success and failure

It was established in Part II that Kostya's success functions as a narrative tool permitting Stanislavsky to convey felt experience in the interests of a multi-layered self-referencing demonstration of the principle of *Perezhivanie*. But success is not easily achieved for the fictional students on his training course, and there is a very good reason for this. Stanislavsky's training course is not just teaching students and readers what they *should* do as actors, he is teaching them about what they *could* do. They *must* make mistakes, because they must discover what their options are, so that they can make appropriate choices for their

professional context. The available choices are actually the hidden subject of the work: the model of experience itself.

In Part IV, this will become clear, as the exploration extends to discover the model of experience. At this earlier stage of the research it seemed as though failure was just as important as success only because potential mistakes and misunderstandings provided comparisons through which good practice could be defined. On this basis it was pursued as an avenue of investigation.

There are sixty-seven exercises in *An Actor Prepares*. Of these, fifteen do not contain an account of what happens when students do the exercise and therefore cannot be considered in this part of the survey. Of the remaining fifty-two, fourteen are straightforwardly successful, requiring no intervention of any kind. Twelve are straightforwardly unsuccessful, and no progress is made. However, change does occur: students do learn in the fictional classroom; sixteen exercises start badly and end well. The remaining ten are divided up between exercises that start successfully and then fail (six), and those where there is a more complex pattern (four) – although it is interesting that similarly, three of these start successfully. These patterns are shown in figure 19 below.¹³⁷

¹³⁷ For ease of reference, the same information can be read on this table in two ways: detailed sequences of progress in every exercise are shown highlighted with their overall pattern type, and each pattern type can also be read from its own column in the left half of the table. Those that are not highlighted appear in the 'other' column: these are exercises where the pattern is more complex. Exercises 38/T3 and 39/T4 are exceptions to the main groupings because they are exercises with several stages. Their overall pattern has been used and is indicated in the 'other' column.

Key:



Exercise					Other	Detail	Chapter
Ex1/FT1						All* (K✓M✓)	III
Ex2/Action1						M*K*Td; M*TL M✓	
Ex3/Action2						M*; M✓	
Ex4/Action3						K*M*P*	
Ex5/Action4						All*V*K*; All ✓	
Ex6/Action5						All*K?K✓	
Ex7/Action6						All✓	
Ex8/Imgn1						K*	IV
Ex9/Imgn2					--	--	
Ex10/Imgn3						K✓ Tt K*	
Ex11/Imgn4					--	--	
Ex12/Imgn5					--	--	
Ex13/Imgn6					*	P*✓L*P✓	
Ex14/Imgn7					--	--	
Ex15/Imgn8					--	--	
Ex16/CA1						All*	V
Ex17/CA2						All ✓All*	
Ex18/CA3						All*; All✓	
Ex19/CA4						All* K* Tt K✓	
Ex20/CA5						K*L*G*K*L*	
Ex21/CA6						K✓K*	
Ex22/CA7						K✓	
Ex23/CA8					--	HW	
Ex24/CA9					--	--	
Ex25/CA10					--	HW (extrapolated)	
Ex26/Rxn1						All*	VI
Ex27/Rxn2						K✓; K*	
Ex28/Rxn3						Cat ✓✓	
Ex29/Rxn4						L✓ cat ✓ K*	
Ex30/Rxn5					*	All*; P✓; L✓; C✓; K*; C✓	
Ex31/U0 1						K*	
Ex32/U0 2						V*; P+, others +	
Ex33/U0 3						MKP✓ (G*, L*)	
Ex34/U04					--	--	
Ex35/U05						All*; All✓	
Ex36/T1						All*	VIII
Ex37/T2						All*	
Ex38/T3i						K* Tc K✓	
Ex38/T3ii						K* Tc K✓	
Ex38/T3iii						All; K* Ts K✓	
Ex38/T3iv						K✓	
Ex39/T4i					*	D✓; D*; D*; D✓	
Ex39/T4ii						G* G✓; V*; M✓	
Ex40/EM1						All*	IX
Ex41/EM2						K✓Te	
Ex42/EM3						K✓	
Ex43/EM4						All✓	
Ex44/EM5						All✓	
Ex45/EM6					--	--	
Ex46/C1						V*K*	X
Ex47/C2						T✓	
Ex48/C3						T✓K✓Geg	
Ex49/C4					--	Te	
Ex50/C5						P*K*; ...; G++	
Ex51/C6						K✓	
Ex52/C7						GK*; TKc K*; K✓	
Ex53/C8					*	K✓; K* TK✓	
Ex54/Ad1						V✓; Te; S✓ Te	XI
Ex55Ad2						V*; Te	
Ex56/Ad3						All; V✓	
Ex57/Ad4						All*; Te S✓L✓; S✓ G✓	

Exercise	x	x✓	x	x✓	Other	Detail	Chapter
Ex58/IMF1		x				Allx; All✓	XII
Ex59/UL1					--	--	XIII
Ex60/UL2		x				Vx Tt V✓; Kx Tt K✓	
Ex61/UL3					--	--	
Ex62/ICS1					--	--	XIV
Ex63/ICS2		x				Vx V✓	
Ex64/SO1					--	--	XV
Ex65/SO2					--	--	
Ex66/TS1		x				Te KV Tt +++ K✓✓✓	XVI
Ex67/TS2			x			K✓✓✓	

Figure 19: Patterns of failure and success

Once this information is made visible, it is possible to see other patterns as well.

It has been observed that chapters begin with a lack of success, and this can now clearly be seen. With only one exception, the first exercise that is executed by the students in every chapter fails.¹³⁸ Of the active exercises, four out of six exercises in the Exordia, all seven in Narrations and all four in Divisions begin with failure; it is particularly notable that of the Narration exercises none has any positive aspect at all. In the Exordia there is at least some success: Maria does learn something from Tortsov's coaching in Ex2/Action2; there are two glimpses of success for Kostya and Maria in the initial exercise (Ex1/FT1); Vanya and Sonya are successful at escaping the class (Ex54/Ad1). Both successful Exordia are towards the end of the book when students are being much more successful in their work. Divisions too have moments of success: in Ex3/Action 2 Maria's search for her brooch is transformed when she is threatened with expulsion; in Ex18/CA3 students are actively engaged with a demonstration of points of light; in the Etude Ex58/IMF1 students use new given circumstances to motivate themselves; (the exception is Ex41/EM2 in which Kostya can still blush at the memory of Moskvín).

¹³⁸ Chapter XI: Adaptations, begins with Ex 54/Ad1 in which Vanya is challenged to get out of the class and manages to fool the others into thinking he has injured himself.

The last exercise in every chapter (in which an exercise is executed) concludes successfully. Of these thirteen exercises, two are in Conclusions, four are Confirmations and seven are in Refutations. Only four are straightforwardly successful with no interventions; five move from failure to success and four are more complex. The fact that the first exercise in every chapter results in failure and the last in success (in two cases, Chapters XII and XIII, these are different stages in the same exercise) means, by extrapolation, that success at the end of one chapter is invariably followed by failure at the beginning of the next.

Success occurs more and more towards the end of the book, as the students accumulate expertise and practice. Indeed, in the first seven chapters, straightforward success only happens four times (one of which is the cat's), as compared to eleven in the remainder of the book.

While distinctive – and well distributed – patterns of failure and success have been found, there is no sequential consistency between types of exercise, and exploration of the six exercises that moved from success to failure shows no patterns of result sequencing. Therefore it can only be stated conclusively that Stanislavsky used patterns of success and failure as a framing device to ‘top and tail’ sections of the work as well as the whole. The importance of these patterns lay not in their narrative function but in their role as evidence of the encounter of the students with the exercises. It was only later that their function as part of the model of experience became evident.

Failure plays a vital role in the effectiveness of this text as a pedagogical tool.

Both failure and success are caused by something. Failure of the students in the fictional classroom is inextricably linked to the difficulty that caused it, the subsequent intervention and the resulting progress. This is the very key to the fiction, for without it, the narrative would be a series of instructions: a 'how to' manual.

If the fictional classroom provides a narrative context through which to transmit to the reader the experience of progress and the difference between failure and success, the students themselves are employed to provide the medium for that experience. Their experience becomes the reader's experience. Failure and success is embodied in their different responses to the work. In order to achieve this, Stanislavsky has created a range of possible approaches: students who are unable to do something, who do not understand, or who do something but it does not work; he can raise and then address the difficulties that might be likely to emerge in the real world of students experiencing the work. Significantly, he has done this in a systematic way, creating a range of potential responses and characterising each in the behaviour of individual students.

The roles of the students

It was stated in the last chapter that one of the most distinctive categories of the rhetorical disposition is the Refutation. In *An Actor Prepares* students persistently and repeatedly raise difficulties, problems and objections to which

Tortsov / Stanislavsky responds, and most frequently, they do so in the Refutation, thereby carrying out its function, which is to state and disprove the opposition's argument.

In the fictional narrative, Stanislavsky anticipates and intercepts the potential doubts, fears and difficulties of the reader by putting them into the text in the response or behaviour of the fictional students. He systematically addresses the difficulties that might be encountered when putting elements of the system into practice by responding to and solving the problems raised. This also creates a context for subsequent successful examples, facilitating informative and experiential comparisons with earlier attempts that add to the implicit information available to the reader. In order to cover a range of possibilities he has been organised enough to represent different attitudes and personality types. Each student, in effect, plays a role in the dramatised training, and is relatively consistent in their response to the work, therefore representative of specific type of potential difficulty.¹³⁹

As Benedetti points out in the Translator's Foreword to his recent translation *An Actor's Work on Himself*, Stanislavsky had originally, like Dickens, given the students names that identified their characteristics: 'The student keeping the diary is Nazvanov, meaning the chosen one. ... Other students are called Brainy, Fatty, Prettyface, Big-mouth, Youngster, Happy, Showy.' (2008: xxi). However,

¹³⁹ The *Analysis of chapters according to narrative function* (Appendix III) include a coded record of how the students behave during the training. This information was also collated in a separate table of student participation (also found in Appendix III) that makes it possible to generalise about what function each student performs.

despite the fact that in Hapgood's translation these are replaced with first names, losing the comedic tone, the students do still behave in individually identifiable ways. Hobgood denigrates Stanislavsky's device as a superficial means of highlighting Tortsov's (and by implication Stanislavsky's) expertise:

The *dramatis personae* of the acting class need to be vain, proud, selfish, ingenuous, and even temporarily dense to set of Tortsov and his sophisticated knowledge more emphatically. (Hobgood 1991a: 227)

This research, however, seems to indicate that their function is in fact much more carefully considered and crucial to Stanislavsky's purpose.

Of the students who appear regularly, Grisha is argumentative, objecting, disagreeing, and putting other points of view; Vanya is energetic but easily confused by complicated ideas so asks lots of questions; Paul is intelligent and analytical, summarising and making connections; Leo is articulate and intelligent but has no imagination; Maria is emotional, scatty, frequently loses things and has natural talent; Sonya likes to show herself off; Vassili is overwhelmed by complexity. Dasha performs a specific function, playing a scene that parallels real life and thereby exemplifying some subtle differentiations in the process as well as addressing the question of highly charged emotional truth (Ex39/T4i).

While they can easily be seen as players in a dramatised fiction of actor training, this organised pattern of responses – a repertoire of potential difficulties - on the part of the students mean that Stanislavsky's pedagogical responses can arise

systematically and cover a range of possibilities: they can be strategic.¹⁴⁰ A principle can be applied too much (Kostya's counting units for example) or not enough. Understanding can occur immediately (Vanya's adaptation), slowly (Maria's action at the start) or not at all (Leo's imagination). Awareness and success can build slowly (Kostya's self-communion) or quickly (adaptation); more examples can be required by virtue of Vanya's confusion, or Paul's close but not complete understanding, or Maria's emphasis on feeling. Students emphasise intellect (Paul) or feeling (Maria), and we can discover what happens if you show off (Sonya) or if you overact (Grisha). Grisha, who is explicitly characterised in the text¹⁴¹ as belligerent, can disagree with everything and anything for as long as necessary in order to satisfy the need for elucidation to the reader, and thereby serves a very useful function for Stanislavsky the writer.

Because of the function of the Refutation in addressing opposing arguments and potential difficulties, it is inevitable that such student responses are found mostly in this section. As well as fulfilling the correct function at this point in each chapter, these incidences of student response and involvement draw the attention to the significance of the embodied encounters with the practice that occur when students perform exercises. In this text, the exercises are not

¹⁴⁰ It would also make the task of writing easier, for if the types of difficulties that might arise are represented by an equivalent range of students, it would be simple to ensure that everything has been covered as writing proceeds. Clearly not every type of difficulty would apply to every aspect of the System but it would be quick and easy to ascertain.

¹⁴¹ See Appendix III for list of examples.

important in themselves, but because they are a medium through which the students discover the training; they provoke experience and learning.

A pedagogical strategy

There are parallel pedagogies at work in *An Actor Prepares*: the course of training that is the subject of the book, and the text itself as a pedagogical tool for the purpose of educating the reader. It has been found that Stanislavsky utilised a complex but systematic strategy to achieve this dual pedagogical outcome. It includes a consistent underlying structure to both chapters and exercises, the creation of student players that embody different approaches to the work, patterns of failure and success, and progression from inductive to deductive reasoning.

It is now possible to consider whether the patterns that structure the narrative and the exercises can be thought of as a blueprint of a pedagogic strategy for the purposes of training the actor. Having deconstructed Stanislavsky's design, is it possible to reconstruct it in order to teach real students in real classrooms? Can these dual outcomes be fulfilled by the same strategy?

The lesson plan that underlies *An Actor Prepares* has certain clear characteristics and conforms to certain rules that can now be summarised. Lessons are structured as follows: they start with something that grabs the attention of the students, revealing the existence of a problem. The possibility of a solution is then revealed, and the principle that provides that solution introduced in general

before more detail is provided. Mistakes in both comprehension and practice always occur, and help students discover what not to do as well as what to do. Students also learn what to do when something does not work. Finally, at the end of the lesson they experience some kind of success that illustrates and embodies the principle that is being taught.¹⁴²

Each lesson or subject begins with an exercise that the students cannot do, and ends with one that they can. They both experience and witness failure and success. As a general rule, there is an exercise in each section, but the Refutation, where difficulties are experienced, has the most exercises. Exercises at the start of a subject both engage students by surprising them, getting their attention in some way, and help the students discover a principle for themselves by implication, or in the case of the straightforward execution of a human faculty to discover what it is like to apply it to themselves. Early exercises motivate students in several ways: by helping them to see how much work they must do, showing them a glimpse of what is possible and moving them forward in relation to what they have already achieved by incorporating it. Then progress is made to the development of the skill or aspect of the System, and while exercises do not need to be immediately successful, indeed much may be learned from failure, success occurs as the students progress through the exercise. Strategies may be given in this middle section of a lesson, and techniques are usually applied to

¹⁴² Stanislavsky's own text analysis strategy bears a slight similarity to this structure: given circumstances; identify problem; choose action to solve problem; action. (Carnicke 2009: 88).

students themselves so that they may explore the nature of their own experience before applying the principles they have learned to different circumstances. If students are beginning to think they know what they are doing, they are given an exercise that starts successfully and ends in failure, leaving them curious about what they have done wrong. All problems and difficulties are potential triggers for learning something, and the teacher's own experience reminds them of appropriate examples, metaphors or stories by association. By the end of a lesson the students are allowed to be successful, and the exercises apply the learning sometimes in an Etude, which gives the opportunity both to compare past and present results and also to deal with the actor's problem of repetition in practice. Etudes, however, can be used at any point in the lesson, because they can serve any of the narrative functions.

Certain assumptions about students and their attitudes frame the work. Students are presumed to be inherently curious, motivated by not being able to do something and by the inherent difficulty of what they have to do. However, some students/actors have specific deficiencies that render them unsuitable for certain aspects of the work; they can learn to adapt but will always be limited by these deficiencies. In the chapter on imagination, for example, Paul is shown to have an imagination that responds to coaching, while Leo does not.¹⁴³

¹⁴³ Even here, however, difficulties experienced by students serve a narrative purpose. Leo's lack of willingness even to try and use his imagination gives Stanislavsky/Tortsov the opportunity to show Kostya/the reader a strategy for how to engage different levels and abilities of imagination. Similarly when Paul reaches his limits and is unable to go any further, this is not only understandable and human, but it also demonstrates the point Tortsov is trying to make – that it is the excitement that is important – he has deliberately asked him to do something impossible.

At this point in the research, enough data has certainly been collected to reconstruct a credible structure around which lessons could realistically be planned. The information not only outlines how to order a lesson, but also what sort of results should be expected, and how to ensure those results.

Conclusion

This chapter has shown how exploring the exercises in the light of narrative function provides insight into ordering and sequencing of the work in *An Actor Prepares*, and reiterates the structural consistencies first encountered in Chapter 6, extrapolating the outline of a teaching template for further development and assembling the evidence that will lead to the model of experience in **Part IV**. This was achieved using logical typing strategies of gathering and typing material, often in table or diagrammatic form, to identify categories according to qualities and similarities/differences, starting with grouping by narrative type and progressing through patterns of failure and success to the discovery of the exact location of problems and solutions that can now be examined for content.

It has been shown that structure and organisation is to be found throughout the text, applying to the sequencing of exercises within any given chapter or topic, to the overall order, and to the internal structures by which the work was organised. The organisation of the different sections of the text is now clearly visible, and patterns recur at different scales, in that the overall pattern of the

In the narrative as well as in real life, this point could only be made effectively by asking a student to do something they cannot do.

book is repeated within each subject area, and even at a smaller scale within each exercise. Furthermore, each student in the text has a consistent role and asks the same type of questions throughout, makes the same type of mistakes, or embodies the same type of attitude, and Active Analysis is found in the sequencing of the etudes during the text. In the light of these consistencies in ordering and organisation of exercises it can certainly be concluded that in many respects, despite its reputation, *An Actor Prepares* is in fact systematic and well structured. The structure of the work is so consistent that it has even been possible to discover the underlying strategic pedagogy.

The discovery of rhetorical patterns in the text had by this stage become essential to this research, because although the question of whether they were deliberate must remain unanswered, they now provided a framework within which it was possible to identify and explore other patterns in the text.

Exploration of the Etudes had developed the earlier understanding of Kostya's success as a medium for the communication of *Perezhivanie* by revealing that failure and success are juxtaposed in distinctive patterns. This was crucial both to the effectiveness of the narrative and to the progress of this research.

Conclusion to Part III

This thesis is predicated on an assumption that understanding exactly how information is structured is key to understanding the information itself, because full meaning may not be available to an exploration that takes no account of underlying organisation.

Examining the structures into which the events of *An Actor Prepares* have been organised for the purpose of this fictional narrative has generated new groupings and classifications of those events: chapters; exercises; student progress; problems and solutions. These new clusters provide hitherto unavailable juxtapositions of information; a revelation of new relationships between information clusters. Examination of the relationships between them has facilitated a clear understanding of how Stanislavsky constructed the approach to each aspect of the System in his training text, formulating a systematic, strategic pedagogy in order to do so. This confirms the clear division between chapters (III-XI) in which activity and embodied learning takes place and those (XII-XV) in which, largely, it does not.

The research methodology was intended to lead to the identification of hidden patterns, but even at the end of Part III, before any such identification is attempted, it has already generated a structural understanding of the text, each chapter and each exercise; a lesson plan; role descriptions; a new perspective on the etudes as Active Analysis; and a recognition of the students' encounter with the practice of acting as a significant characteristic of an experiential

dramatisation of the training. In fact, the process of analysis itself has revealed types and layers of narrative ordering that are so distinctive that it is hard to believe that none of them are deliberate: at the very least they provide a clear and distinctive underlying structure to the fictional classroom narrative.

This new perspective means that the content of *An Actor Prepares* can now be seen in terms of exercises and the functions they perform, and of the ordering and structure of learning within the narrative. Furthermore, the reader is invited to see and participate in various outcomes depending on patterns of response typified by the students. This systematic approach both to the training course that underlies *An Actor Prepares* and the fictional encounter that Stanislavsky created in order to exemplify it is a strategic pedagogy that effectively engages students both fictional and real with the subject of his training: *Perezhivanie*.

It had now become evident that Stanislavsky's underlying model of experience was not to be found in the exercises per se, but in the interaction between exercises and students. The results in the form of their failure and success articulates embodied practice, and exploration of the results of practice would provide the crucial data that would lead to the next step in the research process. Stanislavsky's subtractive approach, showing students what they must not do in order to reveal what they must, becomes highly significant. When this is contextualised within the framework of *Perezhivanie* the deep structure of the model of experience begins to emerge. This is the subject of Part IV.

Part IV: The Structure of Subjective Experience

This study originally proposed that the structure of Stanislavsky's subjective model of experience was to be found in the exercises in *An Actor Prepares*, but it is now possible to be more specific, and to state that it is evidenced in the students' encounter with them: what the exercises require the student to do. The specific operations undertaken, and the phenomena and faculties (or Stanislavsky's understanding of the phenomena) on which they are predicated constitute the raw material of Stanislavsky's perception of the structure of subjectivity – *Perezhivanie*. These elements constitute the foundations of Stanislavsky's grammar of acting – a grammar of transformation.

Part IV of the thesis reveals this grammar explicitly by exploring the nature of experience and subjectivity through Stanislavsky's understanding as it is evidenced in the practice of the System itself and fictionalised in *An Actor Prepares*. In order to accomplish this, Chapters 8 and 9 show how the application of principles of logical typing and the exploration of relationship uses the results generated in Part III to focus attention on the specific evidence pertaining to the System itself. By the end of Part IV, therefore, it is possible to state conclusively exactly what has been found, in unambiguous terms, and that this can be supposed to be Stanislavsky's model of subjective experience. Part V can then summarise the model and show how to use it.

Methodology

What was pertinent to this project was necessarily limited to what was implicit in the actions and events experienced by the students in the fictional narrative and by the reader. One of the goals of the preceding section was to contribute to that task of separating relevant information by a gradual process of subtraction, eliminating what was not relevant. The next step would continue that process, but at this stage of the research it was becoming clear that the very specificity of the information reached in this way might limit the scope of the result, or even that the result was being sought in the wrong type of information.

It could now be seen that what occurred in the teaching process was of vital importance to the identification of the specifics of Stanislavsky's model of experience, but it was not clear exactly how the two were linked, or how the first could lead to the second. Since results had been identified in terms of distinct failure or success, it would be possible to identify the causes of failure and success in the form of difficulties and solutions – and thence by extrapolation locate the differences between them, which, it was observed towards the end of Part III could be considered to be transformations.

If the only question at this point had been 'what makes the difference between failure and success?' then these differences, or transformations, would have answered the question. At the beginning of the research, it was thought that the project would reveal Stanislavsky's underlying model of experience, inherent in

the practice embodied in the text. Now, although logical typing had demonstrated that there was a crucial encounter between the students and the exercises, it was not entirely clear how all the information required would emerge from understanding of the difference between a student's failure and their eventual success at the same activity.

However, the critical distinction between *Creatura* and *Pleroma* privileged by Bateson based on Jung's categories stipulates that an appropriate and functional description of process would only be found in the relationships between things, ideas, concepts or information, not in the information itself. Making this distinction led to the realisation that to focus exclusively on transformations in the interests of clarity would be logically as well as practically insufficient: to isolate transformations would be to render them meaningless. Discovering transformations would not be enough, and would not – indeed could not – lead to the next category of information, and thence 'Stanislavsky's model of experience'.

It seemed that what had begun as a productive means of generating information and categories was threatening to become a linear progression that would limit the scope of what was discovered. It would certainly not accord to a research principle supposedly based on Bateson's ideas. It was instead crucial somehow to find a way to refocus on the *relata* – the relevant informational categories and their relationships. The categories of information were related to one another and could only be considered meaningfully if this was taken into account, however complex that might be to achieve or to talk about. It was already

recognised that information of the type 'transformations' could only be discovered by virtue of the relationships between information of other types (such as 'difficulty', 'failure', 'solution', or 'success'). Given that transformations were meaningless on their own, what other type or types of information would provide the missing meaning?

If attention must be focussed on relationships, and if the transformations were differences in what the students were doing that resulted in failure or success, it followed that any given transformation would make sense only in relation to the context from which it had been extrapolated via the causes of failure and success, and it should not have been surprising that isolation, by removing it from that meaningful relationship, would also remove its meaning. The context that would orientate and give a transformation meaning would therefore evidently be a specific description of what the students were doing when they failed or succeeded. Similarly, what the students were doing would only become comprehensible once the transformation was identified. The two types of information were mutually essential, and neither would make sense without the other. More than that, however, it was crucial to recognise that what the students were doing would in turn have to be contextualised in a larger framework of what they *could* be doing.

The task of investigating the relationship between transformations and the causes of failure and success was only possible because of Stanislavsky's extensive use of a subtractive model. He provides a great deal of information

about what not to do, in the form of the students' failure to perform many of the exercises correctly, and Stanislavsky/ Tortsov's response to the problems they encounter.¹⁴⁴ Knowing what not to do facilitates definition by exclusion, as well as by comparison, and expands the amount of information available.

It became suddenly apparent that this was not only a useful teaching strategy, but the missing element in the analysis. All of this information – not just how to be successful - was necessary in order to provide a description of what Stanislavsky considered *possible* in the field of experience: *Perezhivanie*, his model. This was not only an encounter with the self, as Merlin implies when referring to her own training in Moscow as a 'Journey to the centre of your self' (Merlin 2001: 38). *His* System operated within a *larger* system, of human potential. This quantum expansion of focus recontextualised the transformations and identified the field in which they operated. It would encompass a range or field¹⁴⁵ of potential, and what the students were doing would be some kind of operation that occurred within that range, thereby inherently defining it. The transformations would contribute towards the demonstration of what is possible in the field of experience because they are based on the existence of a relationship – the difference between success and failure – that occurs within the field when the students are doing something specific. Neither the transformation nor what the students are doing – the operation - would be coherent without the

¹⁴⁴ It also appears in the more direct form of specific admonishments, instructions, or responses to objections in principle or misunderstandings.

¹⁴⁵ As a technical term, a field (for example in mathematics) is a range of possibilities that can be further defined in terms that stipulate what it refers to: 'global' or 'local', for example. Here the field is the field of experience according to Stanislavsky.

context in which they were found: the context itself was, in fact, Stanislavsky's model of experience.

Similarly, it would follow that if Stanislavsky's model of experience is his perception of the whole context, or field, in which any operation can take place, then all instances of failure, success and transformation in *An Actor Prepares* must take place necessarily within this field, of which they are evidence. The field can therefore be defined by the information predicated, implied, or evidenced in the practical application of the operations as fictionalised in the students' experience of failure and success. The failure of the students in the narrative was essential not only to Stanislavsky's aim but to this investigation.

This key realisation had a profound effect on the direction of research. Now, it was understood that the training course uses operations within the students' own field of subjective experience and the transformations, failures and successes they experience in response, in order to reveal to them both the existence of the field and the range of operations that might be carried out within it. Conscious awareness and experiential knowledge of this field of subjective experience (*Perezhivanie*) and the consequent ability to manipulate it gives the student actors the potential to create another, notional subjective experience (field) for a role to be played. The goal of the next stage of research was therefore to identify transformations, operations and field.

Part IV of this thesis now shows how this was worked out. It reveals the information derived from patterns of failure and success in each exercise,

identifying the transformations and the operations during which they take place and thus delineating the field itself step by step. Transformations were identified by a process of comparison between the causes of failure and success, and all three pieces of information could then be considered together as well as in relationship with the specific operation to which they make a difference, in order to extrapolate, identify and characterise the field within which they function.

At first, it was of some interest that transformations did not occur in all exercises, but it was soon recognised that if the first encounter with new material was always a failure (which it was),¹⁴⁶ then all subsequent successes were transformational in relation to that first encounter.¹⁴⁷ Transformational relationships, therefore, did not have to always occur within exercises.

Immediate success at a particular operation was contextualised within the framework of the sequence of exercises, and there were no exercises that were immediately successful in the encounter with specific material in the field.

Figure 20 below shows that successful operations occur within the field, or model of what is possible in experience. What is possible in the field is evidenced by both successful and unsuccessful operations. Outside the field is a region of impossibility: some exercises evidence what is not possible and their failure falls outside the valid field of experience.¹⁴⁸ Inside the field, failure and success are effects of causes, which result from difficulties or solutions precipitated by the

¹⁴⁶ See Part III.

¹⁴⁷ This highlights the usefulness of exercises in which no success was achieved.

¹⁴⁸ This means it is impossible (in Stanislavsky's model), for example Ex26, performing mental operations while lifting heavy objects.

prescribed operations in the form of exercises. Operations lead either through solutions to success or through difficulties to failure.

Transformations are the difference between a given difficulty and its solution, both of which are precipitated by operations occurring within the field. If any piece of information is not specifically identified, it can be extrapolated by juxtaposition of information around it: by its relationships. A triangulation of failure, success and transformation facilitates identification of the aspect of the field to which a particular exercise (or operation in the form of an exercise) refers. The field reveals itself step by step throughout the course of training.

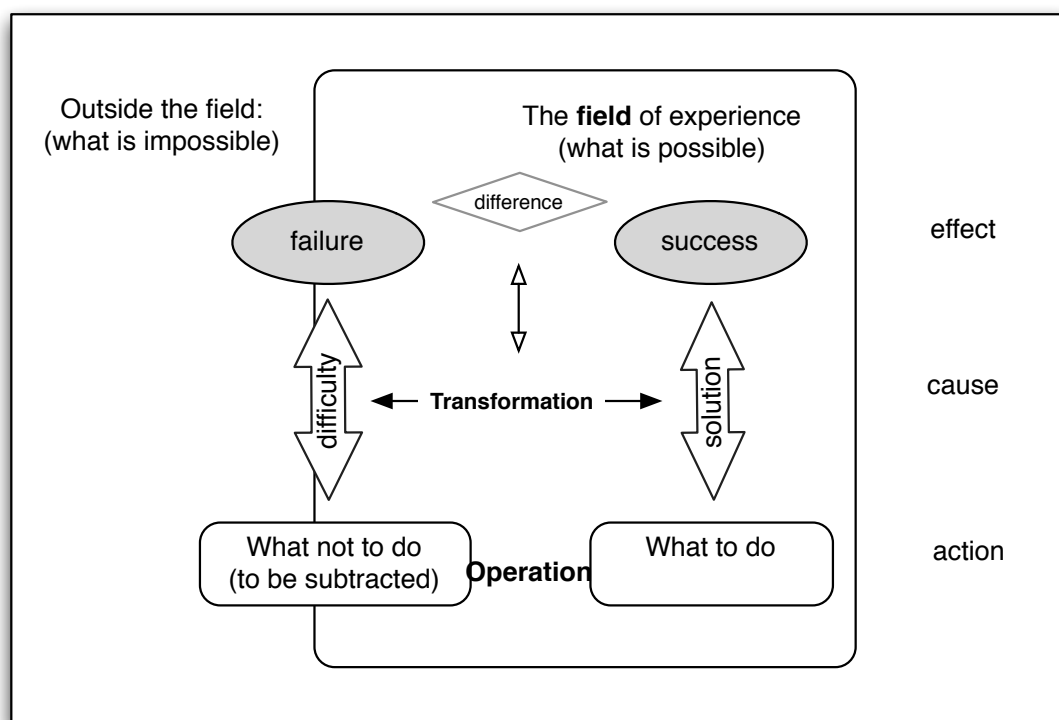


Figure 20: Operation, transformation, and field

Aspects of the field are revealed both explicitly and implicitly. Implicit evidence can be referred to as 'predicated' in the sense that Bateson used the term. It will be remembered from Chapter 3 that something is predicated if it has to be so in order for a statement or action to be true. For example, the instruction to focus on a mental picture presupposes it is possible to focus the attention inwardly, and that there is such an experience as seeing or representing visual information internally, which in turn presumes that something occurs internally that is not actual, which presupposes some kind of internal world or field, and so on.

The analysis is therefore delineated by information that is predicated in the actions performed and the failures, successes and transformation. It is soon apparent that information in the field is dense, accumulates quickly, and falls into clearly identifiable categories. As well as differentiated categories, information pertaining to the field is of three types: descriptive, organisational and causal. A clear progression and development of categories and types is evident from the beginning.

Chapter 8: Discovering the Model of Subjective Experience

The identification of transformations, operations and fields in *An Actor Prepares* is in two parts, because of the sheer volume of information uncovered. Usefully, information found in Chapters III – IX concerned the existence and qualities of the model of experience while in Chapters X – XVI the subject matter was material that relates to specific use of the model with others and in performance. It was therefore decided to divide up the material into these two sections for the sake of clarity. Chapter 8 of this thesis therefore deals with the analysis of Stanislavsky's model of subjective experience as discovered in Chapters III – IX,¹⁴⁹ and Chapter 9 addresses the management of subjective experience in the context of relationship, as found in the remaining chapters. The analysis can be read alongside the tables identifying exercises in the Appendix, pp.425-432.

The exercises are now in narrative order because their sequence is significant in structuring the learning of both fictional and real students. The analysis therefore proceeds chapter by chapter. Observations are summarised at the end of each chapter. As well as the ongoing identification of operations and transformations, the material that contributes to the **field** accumulates fast as the investigation progresses; although new information is clearly indicated it has also been necessary to show how much is repeated, although an attempt has been made to do this as concisely as possible. The analysis is repetitious by nature, but progressively so, as each chapter is addressed in three ways: abstract overview; identification of fields, transformations and operations; summary.

¹⁴⁹ Chapters I and II are not included in the analysis for reasons outlined in Part III.

The model of experience

The course of training begins in **Chapter III: Action** with the establishment of several principles, the first of which is that feelings affect behaviour (which is also a cause-effect link). However, most of the information in this chapter focusses on the existence of an internal world, field or process.

The first exercise sees an account – both objective and subjective - of the students' failure to find something to do on stage that is worth watching, thereby providing the impetus for the exploration of what doing something actually might mean. Shown what not to do, they are incentivised to discover what the alternative might be. They are introduced to the idea of an inner life – also called 'spiritual content' (AP: 37) and shown how inner purpose and engagement transform external behaviour, even when apparently still. The next exercises continue discovery of information about what Action is in practice: having a inner purpose with a strong imperative engages the student and affects behaviour; not having a purpose results in absurdity; given circumstances can engage the attention and create focus and purpose and more circumstances have a cumulative effect; engaging with given circumstances connected in some way to personal ones leads to actual response; 'if' has a distinctive quality.¹⁵⁰ Thus students are shown what happens with 'spiritual content' and what happens without, and then shown how to strategise and exploit the distinctive human ability to use the conditional tense.

¹⁵⁰ 'If' is designated using inverted commas as opposed to italics or capitalised.

In **Ex2/Action 1**¹⁵¹, putting the students on stage generates specific problematic responses and behaviour. An objective description of Maria gives an external perspective (she fidgets, looks around), and a subjective one by Kostya shares an internal one (fragmented attention, perceptual distortion of limbs). The **transformation** occurs when Tortsov uses a coaching strategy, influencing and leading Maria to change where her attention is, with a resulting physical difference in her appearance and the effect on the audience.

The exercise itself as well as the differentiation between the two descriptions demonstrate both the existence of an internal world in the form of an attentional range and a causal link between where the attention is in the internal world and what the result is in the actual, physical one. By the end of the exercise the **field** therefore consists of a faculty of attention that can be directed deliberately and an internal world ('spiritual' AP: 37) to which attention might be paid, in which feeling, purpose and fragmentation of self can be experienced with resulting differences in external behaviour and physiology. The **operation** is to manage attention while on stage alone with no context given.

Now that the students know there is an internal world in which they can have a purpose and to which they can deliberately pay attention, in **Ex3/Action 2** Maria is provided with such a purpose in the form of a set of fictional circumstances and a concrete object to look for. However, she does not actually look for it and only does so once Tortsov initiates the **transformation** by threatening her using

¹⁵¹ Exercise numbers are now found in bold, in order to make it easier to scan the data.

'if' to make her class attendance conditional upon it.¹⁵² The **field** now includes the knowledge that circumstances that are not real can somehow appear to exist in three dimensions in the internal world, and that the word 'if' can cause a real response evidenced in behaviour, even when the subject knows the circumstances are not real. The **operation** is to use a given internal focus to motivate the external action of searching.

Knowing now that 'if' shifts the internal purpose in **Ex4/Action 3**, the students are instructed to put attention in the internal world on an appropriate purpose, which they cannot do because they do not know what that is, and instead put their attention first on their own purposes as actors, then on a feeling (which is inherently impossible). There is **no transformation** (no success in this exercise). This is the first exercise that fails because something cannot be done: it is outside the range of what is possible. The **field** now includes two subtractive cause-effect links:¹⁵³ that the actor's purpose is not effective and that feelings are no help; and a resulting conclusion: actors must focus on cause, not effect. The **operation** is first to self-generate an appropriate focus and then to experiment with focussing on internal feelings (which will always fail).

The students fail in the **operation** to self-generate internal focus even in an appropriate external setting in **Ex5/Action 4**, and it again falls to Tortsov to provide the **transformation**, using 'if' and the given circumstances (although not

¹⁵² The use of 'if' is a strategy that exploits a cause-effect phenomenon. In a cause-effect link one thing is conditional upon another, and linguistically, if introduces a conditional clause or a supposition.

¹⁵³ Where one thing *does not* lead to another.

explicitly). This causes the students' internal perspective to shift so that they are surrounded by the given circumstances just as they would be in real life. The **field** now includes the fact that environment can influence behaviour and that imagination is not the same as reality.¹⁵⁴ Motivation and aim can exist, like purpose, in the internal field, and just like attention, mind can focus or centre on something in it.¹⁵⁵

In the next exercise, **Ex6/Action 5**, the **operation** is to use 'if' to shift perspective to a fictional one (a Chekhov story), the **transformation** is similarity and therefore connection between real life and the imagined circumstances, and the **field** now therefore includes the causal link between real and imagined circumstances, and the fact that such a connection causes real emotional response and engagement.

In the final exercise of the chapter, **Ex7/Action 6**, the students perform a variety of actions in differing contextual suppositions that they originate themselves. The **transformation** does not occur within the exercise but in comparison to earlier work, and results from understanding both the operation itself and the field within which it operates: the students are now able to carry out the instructions. Their success leads to two cause-effect links in the **field**: belief

¹⁵⁴ ... requiring imaginary matches to light an imaginary fire, for example.

¹⁵⁵ There is in this section some information about the conceptual relationships between internal and external worlds that is not actually predicated in the actions, that is interesting nonetheless. Both the internal world and the actual world are described in terms of containers in that a subject can be lifted in and out of them. 'If' is a lever that performs the function of lifting the subject in and out of different worlds. This is an underlying metaphor similar to those identified by Lakoff and Johnson in their work *Metaphors We Live By* (1980) and *Women, Fire and Dangerous Things* (1990).

comes when the internal world is similar to life, and feelings will come as a result of internal preparation. They have mastered the **operation** to self-generate effective focus for their internal attention and engage with that focus.

At the conclusion of this chapter, we have already established the subjective perception of a three dimensional or adpositional internal space that is not actual, because the following can exist: aims, objectives and purposes; circumstances that have been deliberately imagined and can be remembered and repeated and which might be experienced as surrounding the actor's body in a mental facsimile of reality; feelings that are experienced as below a surface and move upwards; a faculty of attention that can be deliberately moved around in this internal field and focussed on anything in it and that can be shifted to the internal world using the word 'if'; visual and auditory internal representational modalities; and the ability to perceive the self as divided within the internal field. This is supplemented with cause-effect relationships specifying that feelings are an effect and not a cause, and can be affected by external environment either actual or imagined, or correct preparation and similarity between imagined and real circumstances. Because the actor must focus on cause, not effect, attention must be limited to these circumstances.

These results can already be organised into categories: the contents of the internal world both interior and exterior; the faculty of attention and its application; sensory and representational modalities; and cause-effect links.

These aspects of the field have emerged gradually through the process of engagement with the **operations**: managing attention while on stage; using a given internal focus (circumstances); self-generating internal focus; self-generating internal focus in appropriate external circumstances; and finally practising self-generating focus as a purpose for action. All of these both mediate the discovery of the aspects of the field and are the material that is mediated.

Chapter IV: Imagination is, self-evidently perhaps, predicated on the existence of a human *faculty* called imagination, already established in Chapter III. While some of the ideas introduced in the previous chapter are simply re-iterated, many are developed more fully. The relationship between actual and imagined worlds as ‘planes’ and the function of ‘if’ appears several times in this chapter, as does the cause-effect link between feeling or emotion and the environment.

After a subjective account of a failed attempt to exercise the faculty of imagination that serves as a counter-example and proves the necessity to manage/direct, explore, and practice, the work begins with its application in the context of the present environment (space) and the present time, in which these two basic aspects of experience are notionally changed: first time, then space. This is followed by another subjective account in which while situated in the present time and space Kostya, coached by Tortsov, exercises the faculty of imagination in order to conjure up a familiar but other environment/space and time. Then, in the next two exercises (not carried out in the text) the individual is invited to develop their faculty of imagination by applying it to the fullest extent,

first of space/environment (a journey around the world) the second of time/life (construction of a whole life temporal sequence). Both of these require the internal representation of multiple space and time events, therefore now they must be sequenced and organised in relation to each other – and in space and time (space and time is therefore structural as well as experiential in this task).¹⁵⁶

Having demonstrated the principle in its application to the students themselves, Stanislavsky introduces a shift in point of view, using this suggested shift as a source of new information, allowing the actor's engagement from the new perspective to generate information about the pertinent space/environment and time/history.¹⁵⁷ The students then refresh their developing etude using these techniques and the chapter finishes with a demonstration (again using the students' own experience) of the complexity of involuntary internal process and imagery.

Ex 8/Imgn1 is an attempt, described subjectively, by Kostya to use his imagination independently; his failure proves the necessity to learn more about it before it can be used effectively. Suggestions for **transformation** are made but

¹⁵⁶ This is the first significant mention of the organisation of information in a linear form – something that recurs more and more frequently as the text progresses.

¹⁵⁷ The orientation of the actor to the information is unchanged, in that it remains subjective, but now the perspective or orientation is to individual events and sequences of events in the life/experience of an other subject, not themselves and their own events and sequences of events. It is crucial to the System to recognise that it is the events and sequences of events that the actor is in relationship with that are different, not the identity of the actor..

there is no account of their application in this exercise.¹⁵⁸ The **field** includes the fact that imagination is a human faculty that is delicate and susceptible to discontinuation, that it can manifest in visual images in three-dimensional space that can move, that it can occur with eyes open or closed, that it can also operate in gustatory or olfactory modalities. The **operation** is to investigate imagination freely.

In Ex 9/Imgn2 the **operation** is to change only one specific aspect of present experience using imagination. In this case it is first the time of day, then the time of year, while the environment remains the same.¹⁵⁹ There is no **transformation** because there is no account of the students' response in practice (although they do respond, for they smile at the thought of spring); but the subjective experience of the reader is engaged. In the **field**, imagination does not deny but co-exists with reality, and they are on different 'planes' (AP: 59); can change selected aspects of what is real; the word 'if' shifts the orientation of the subject knowingly from one of these contexts ('planes') to another.¹⁶⁰ Imagined images provoke emotional responses, and present physical evidence of such responses

¹⁵⁸ This does not matter and makes no difference to the reader because of the nature of the subject matter. The reader will have had to access the information – about potential perspectives in imagination - in the suggestions in order to read and understand the text, and will therefore have understood the necessary changes having made them already in their own imagination. Furthermore, the students put all of this information into practice during the remainder of this chapter as well as throughout the rest of the book. Specifically it is suggested that perspective or orientation can be changed, and that it is possible to perform physical activity in imagination and to participate in what is in the visual and spatial domain (associated), or be passive within it, or to be objective - that is to see the whole including oneself in it (dissociated).

¹⁵⁹ In the Benedetti translation there is an additional exercise here, in which the students imagine their classroom is somewhere else and they are on an expedition in the Crimea. This neatly follows the substitution of time with substitution of place.

¹⁶⁰ The orientational model emerging informs understanding by situating abstract information related in virtual space. The conditional tense (*if...*) is experienced spatially and *if* is the transformational step that tells the attention 'not here... but here'.

(smiling, AP: 60), even when it is known there is no truth in them. Imagination can change selected aspects of what is real and can also enhance itself, by inventing reasons for things.

Ex10/Imgn3 is another subjective account of an **operation** in which Kostya uses imagination to conjure up a familiar but other-than-present place and time. The **transformation** occurs in comparison to Ex7/Imgn1: a specific, associated internal perspective is now taken. This information contributes to the **field**, which now includes the fact that a sequence of real physical actions can be carried out in imagination, and that this can include seeing, hearing, feeling (kinesthetic), and spatial awareness to the extent that imagined space can be manipulated and explored by first person subjective movement within it. Thus one of the different perspectives suggested earlier in Ex7/Imgn 2 is developed; this can be understood as being associated fully into the imagined world. Also, it is possible to respond emotionally to what is in the imaged, internal space.¹⁶¹ Planes are referenced again: the shift in both time and place from the real to the entirely inner experience is described as a 'transfer [of] our work to a different plane'. (AP: 60)

In the next two exercises (neither of which is carried out in the text, so there is no **transformation**) each **operation** requires the subject to develop the faculty of imagination by applying it to its fullest extent, first of place/environment (**Ex11/Imgn4**: a journey around the world) then of time/life (**Ex12/Imgn5**:

¹⁶¹ Emotion or feeling is not yet characterised.

construction of a whole life temporal sequence). Both of these extend the **field** to include the internal representation of multiple space and time events that must be sequenced and organised in relation to each other (space and time is therefore structural as well as experiential in this task). Also the exercise is played 'in the midst' (AP: 63) of the supposed circumstances, orientating the actor in relation to them in internal space. There is implicit confirmation of visual and auditory internal representations,¹⁶² and of visual-kinesthetic links ('visual feelers AP: 64). Furthermore, subjective engagement with these tasks demonstrates that visual or auditory representations of experience are easily and directly accessed and recalled.¹⁶³

It is only now, in **Ex13/Imgn6**, having experimented with operations that change individual aspects of subjective experience, that Stanislavsky introduces a complete change of perspective. The **operation** is to experience time and space from the perspective of something completely other – in this case a tree. Leo fails at this exercise and there is no **transformation** in his work; this is used to demonstrate that some people do not have a well-developed imagination, and to give Stanislavsky the opportunity to discuss and demonstrate a very specific step-by-step strategy to assist such a student in developing it. Paul's **transformation**, on the other hand, comes from his genuine relationship with the combative circumstances created. The **field** now therefore includes the fact that visual representations might need development but can be proved to exist

¹⁶² This also occurs explicitly: 'We possess the faculty to see things which are not there by making a mental picture of them... We hear imaginary sounds with an inner ear...' (p.64).

¹⁶³ ...whereas, as has been established already, feelings or emotions are not.

without the conscious awareness of the subject. In addition, taking the perspective of another subject is possible in imagination, imagination is spatially realistic and includes auditory and kinesthetic modalities, and personal preferences and motivations create engagement with imagined circumstances.¹⁶⁴ Emotion is characterised by arousal, excitement and movement.

Ex14/Imgn7 connects the work on imagination with acting practice using the madman etude: the **operation** is to apply a new supposition to previous work; the **transformation** is in comparison to previous work with the etude (Ex5/Action4); the **field** is unchanged.

Finally, in **Ex15/Imgn8** the attention is drawn to the complexity of internal process: the **operation** is for the students to examine their own internal process response to a simple question about the weather. The only potential **transformation** is in comparison to their previous lack of awareness of their own process; in the **field** visual, auditory and kinesthetic modalities of experience can be represented internally, and can be recalled and ordered. This process can be performed deliberately when referring to a moment in the past.¹⁶⁵

¹⁶⁴ They should therefore be used to generate circumstances that will remain motivating. The similarity should be of type, rather than of content. This is an example of abduction: the actor finds a real life effective preference, identifies what type it is, and then finds another of that type relevant to the imagined circumstances.

¹⁶⁵ In addition, the first mention of the past in orientational terms in time occurs here (AP: 71) with the use of the expression 'go back' to refer to something in the past.

By the end of this chapter the **field** includes the fact that imagination is a faculty operating in the internal world and can change any aspect of reality, space, time or relationship in it. Imagination can be spatially realistic in the three dimensional internal field, perspective or orientation can be shifted in specific ways and this can occur unconsciously or deliberately. Given circumstances consist of internal representations and surround the actor when they are acting. They are internal but not exclusively exterior, for part of the represented information is interior (felt in the body). Sensory information can be represented deliberately (and the ability to do this can be developed and practised) and by so doing, things that are not current to location in time, space and identity can be seen, heard, felt, tasted or smelt. Inner images, sounds and other sensory experience can represent information from the present, the past and that which has never existed. The organisation of time has been introduced and includes the linear juxtaposition of images or events in relation to each other. In addition, emotions can be aroused in response to inner experience and there may be physical evidence of this.

To the previous categories has now therefore been added the sub-category of imagination in the internal world, and the internal organisation of information and sequences of information.¹⁶⁶ This includes adpositional information about the relationship of the internal world with the external world (planes and *if* shifts), and the perspective or orientation of the subject in relation to

¹⁶⁶ It now becomes clear that differentiating between the actual and represented worlds by using 'internal' and 'external' can be problematic, because some 'internal' information is experienced as exterior to the body and some as interior. However, I have chosen to adhere to Stanislavsky's use rather than change it, but to distinguish when necessary between interior and exterior.

representations in the internal world.¹⁶⁷ Emotion is organised at a lower level (depth) than other types of information, sensation or representation in the internal (interior) world, and is reactive and characterised by upward movement when accessed. Both the depth and the upward movement are experienced as interior to the physical body. The relationships between categories begin to emerge: sensory and representational modalities function within the internal and external worlds; attention is a faculty that can be applied to and functions within this field.

The **operations** revealing this information are: to exercise imagination freely; to change single specific aspects of current place and time; to use imagination to conjure up a familiar but other-than-present place and time; to apply imagination to its fullest extent, both of time and place; to experience time and place from the perspective of something completely other; to apply a new supposition to previous work; and to examine internal process response to a simple question about remembered environment.

Now that some of the potential of the internal world has been revealed, **Chapter V: Concentration of Attention**¹⁶⁸ addresses how engagement with information in this world occurs, and how this relates to and is mutually affected by (similarly mediated) engagement with the external/actual world. In order to

¹⁶⁷ This can be thought of as 'abstract' information in two senses: first, that it is not concrete or representational; second, that it is of a different (higher) logical type, because it concerns the organisation of information rather than the information itself.

¹⁶⁸ Benedetti's recent translation is 'Concentration *and* attention' (2008: 86). This implies that the two concepts are of the same type. However, this study suggests that they are not, for concentration, like dissipation, describes the quality of attention.

gain some control over this so as to act naturally on stage, attention must be managed in and between both. However, the work begins with learning to manage attentional engagement with the concrete, tangible external world. Students can thus progress smoothly to the internal world having practised both internal awareness and attention – the faculty and the material. Much of the new information for the **field** is initially in the form of cause-effect links.

After initial evidence of the necessity of the work to come, skills are developed by attending to various objects in pressurised situations of space, time and relationship. Attention is practised first to a small field (an object), then increasingly larger fields (circles). Work on external attention is enhanced by work on internal attention (much of which is suggested rather than carried out here, being repetitious). The most basic aspect of inner attention (recall, practice of representing external objects and events experienced in sensory reality in the equivalent internal modality) is practised, and a link between the two types of attention, inner and outer, is introduced as a strategy for the enhancement of relationship and meaning. Finally, strategies for skills development and problem solving are suggested, along with encouragement and material for further practice.

The first two exercises, **Ex16/Attn1** and **Ex17/Attn2**, establish the need for the lesson; there is no **transformation** in either exercise because brief success at the start of both is followed by failure resulting from distraction by various aspects

of the context of performance,¹⁶⁹ and this is used to evidence lack of attentional control.¹⁷⁰ The exercises expand the **field** to include two related cause-effect links between the internal and external worlds: in general that the external environment affects emotions and awareness; and in particular that when on stage attention is involuntarily affected, and perception effectively distorted to the extent that without specific strategies and practices, focus on what is onstage is inherently impossible. The **operation** is to interrupt effective work by directing attention to the performance context and to demonstrate that previously effective strategies no longer work.

Now that the underlying reason for failure has been identified, appropriate skills are developed through attending to various objects in pressurised situations of space, time and relationship. The **operation** in **Ex18/Attn3**, is to attend to objects in a small, clearly delineated¹⁷¹ range, the **transformation** is that the students improve with practice¹⁷² and when engaging imaginatively. Cause-effect links can be added to the **field**: effort and deliberation improves skills of managing attention; active relationship with objects reinforces attention; a

¹⁶⁹ The curtain is raised while they are working in a familiar realistic domestic set and none of the previously effective strategies works any more.

¹⁷⁰ This is somewhat similar to the first exercise in Chapter III, in which putting the students on stage individually results in predictable problems that arise from (and represent) the basic problem that subjective experience and awareness are changed by the context of performance. By now the students are working in a group on familiar exercises; just as it did before the context interferes with their ability to work. While previously the exercise provided a demonstration that students needed to focus on something, now that something (the internal world) is familiar, the students need to work on their ability to manage their focussing skills.

¹⁷¹ Using light.

¹⁷² Although this proves as yet impossible with the lights up.

specific sensory cause-effect relationship occurs on stage whereby felt experience triggers derogatory internal dialogue.¹⁷³

Practice continues in **Ex19/Attn4** with the **operation** to attend to small objects; the **transformation** occurs when Kostya physically relaxes enough to realise the difference it makes.¹⁷⁴ In the **field**, two cause-effect links are established: that internal process is physically, externally discernably evidenced;¹⁷⁵ that causes of not being able to look properly include tension and attention being elsewhere in the temporal or spatial environment.

In **Ex20/Attn5** Rakhmanov drills the students' attention skills. The **operation** is to observe objects under increasing pressure of time and subsequently to describe them. Information in the **field** refers to internal imagery: objects seen in the material world can be recalled because they are re-presented in the appropriate sensory modality; visual memory can be trained deliberately through direction, drill and use of intellect. **Transformation** comes from practice in the form of repetition.

The **operation** in **Ex21/Attn6** is to limit focal range in circles delimited first by light and then only by volition, and the **transformation** comes from engagement

¹⁷³ 'In ordinary life you walk and sit and talk and look, but on the stage you lose all these faculties. You feel the closeness of the public and you say to yourself, "Why are you looking at me?"' (AP: 77) Thus felt experience: 'feel the closeness of the public' causes internal dialogue: "Why are you looking at me". It is not clear whether this is intended to be 'felt' in the sense of emotionally felt, or in the literal sense of sensory awareness.

¹⁷⁴ Although the actual difference is not specified.

¹⁷⁵ This results in a difference between appearance when students are really looking and when they are not. To look is not the same as to appear to look.

with the practice itself – it is inherently beneficial.¹⁷⁶ This concept is developed in **Ex22/Attn7** in which Kostya moves the circle of attention (or delimited focal range) with himself at the centre, creating his own **transformation** by rejecting the suggested strategy¹⁷⁷ and instead using objects to mentally delineate his circle as he moves around. This creates a link between the external attentional work and the internal work that follows. Information that contributes to the **field** in these two exercises refers to the ability voluntarily to limit focus to a selected area of the external world: such a circle can be located anywhere in the three-dimensional spatial field in relation to the subject, and can move with the subject. Size contributes to ease of management, larger being more difficult and smaller being easier. In terms of cause-effect links, when attention is successfully limited to a small circle a feeling of effortlessness and ease occurs.

At this point in the chapter, the work on external attention is enhanced by work on internal attention (suggested, not carried out, as observed on p.231).¹⁷⁸ In **Ex23/Attn8** internal attention is developed through the **operation** to recall the previous day including concrete detail, thoughts, emotions, locations, objects and people. There is no **transformation** as there is no report of its execution. The **field** includes visual, spatial, locational, psychological and emotional modalities in memory, and the fact that infinite detail is available in recall and has only to be directed. In addition everything that applies to external attention in terms of

¹⁷⁶ Kostya experiences 'Solitude in Public' (AP: 82).

¹⁷⁷ Using a hoop.

¹⁷⁸ Tortsov/Stanislavsky points out that all the exercises for imagination can be used in this context too, as they are '...equally effective for concentrating attention' (AP: 88).

practice and development also applies to the internal, but it is harder to concentrate and focus on the internal world.

In **Ex24/Attn9** the **operation** is to engage the internal attention with an object. There is no **transformation**. The **field** now includes the idea of a visual/kinesthetic relationship between the subject and an object¹⁷⁹, and it is suggested that this type of engagement will heighten emotional response on the part of the subject.¹⁸⁰

In **Ex25/Attn10**, which also has no **transformation**, the **operation** is simply a general one to pay attention to everything from objects to people, art and nature. The **field** includes the quality with which this attention is to be paid: ‘...with penetration’ (AP: 91). This is another kinesthetic term that describes an internal process (paying attention) in concrete terms, implying a three-dimensional spatial relationship between the subject and object. Here, it goes below the surface of the object. It also implies an origin beneath the surface of the subject and since feeling is found beneath the surface, this implies not just sensory but also emotional engagement.

Chapter V adds to the **field** the fundamental problem of the actor, that the external environment affects emotions and awareness by distracting or attracting attention and thus distorting perception. As a result, the actor finds

¹⁷⁹ It is necessary to ‘...grasp your object firmly...’; ‘...looking at an object helps to fix it...’; an object needs to ‘...hold you’ (AP: 88). These are kinesthetic terms referring to felt (or exteroceptive)- not visual - experience.

¹⁸⁰ Using the imagination to create imaginary life for the object will increase response by going beyond what is visible, thus effort improves attention and thereby engagement.

that normal behaviour is impossible: what was normal is now somehow rendered different. The subject of the chapter is development of the ability to select and limit the attentional range. Attention can be managed within the external and internal three-dimensional spatial fields/domains in terms of area, spatial location, direction and relative motion. Attention can be scattered or focussed on a continuum, but can be managed and developed through effort and deliberation. Relationship reinforces attention¹⁸¹ and visual/kinesthetic links are caused by attentional engagement. Causes of inattention include pressure of time or purpose or distraction in the material or internal spatial/temporal environments.

Material objects can be re-presented in the internal world in the equivalent sensory-based representational modality; the representation of sensory-based information can be organised as imagination or memory (recall). These can be trained and developed through volition, drill, use of intellect, and subjective engagement with material. Infinite detail is available in recall or imagination, but imagination is fragile. There can also be sequential or causal relationships between events both within and between modalities,¹⁸² and a link between inner and outer attention is introduced as a strategy for the enhancement of relationship and meaning. Internal dialogue can be derogatory, cause distraction and thereby affect behaviour. Emotion is experienced as on a scale of relative depth and interior to the body. Finally, internal process and experience can and

¹⁸¹ This creates an infinite feedback loop: attention re-inforces attachment and therefore attention.

¹⁸² Such as kinesthetic external awareness of the audience followed by auditory internal dialogue.

for the purposes of the actor should always be assumed to be evidenced externally,¹⁸³ and it is possible for both subject and observer to tell the difference between actually doing something and pretending to do it.

Families or sub-categories of cause-effect links are emerging, and fall into already established categories: those that refer to or result from the relationship between the internal, external and emotion/feeling worlds; the results and benefits of managing attention; specific sensory and representational relationships; the effects of internal organisation and orientation.

Operations in this chapter were: to interrupt effective work using the theatrical context; to attend to objects in pressurised situations of space, time and relationship: a small delineated range; to attend to small objects; to limit focal range in circles delimited by light, then by volition; to recall a day in detail; to engage internal attention imaginatively with an object; to pay attention to everything encountered in life.¹⁸⁴

By the start of **Chapter VI: Relaxation of Muscles** the students have learned that they must manage their attentional engagement deliberately and have tried this in both the external and the internal worlds. In **Ex19/Attn4** Kostya had discovered that his state of physical tension or relaxation influences his ability to manage his attention, when reduction of effort affected both his state of mind and his ability to look at and see an object clearly; **Chapter VI** takes up this

¹⁸³ This is an explicit cause-effect link between experiencing and embodiment.

¹⁸⁴ The exercises without transformations could easily be carried out by readers for themselves.

principle and develops it further, showing the students just how much tension affects them and teaching them specific strategies for reducing it.

The subject of relaxation is introduced with a narrative event that shifts the location and context:¹⁸⁵ Kostya has purportedly injured himself, providing the motivation for a chapter dealing with the cause (tension), and the solution (awareness and control). In this chapter, the initiating event that draws attention to the subject and the need for the work is Kostya's injury rather than an exercise. Here the first exercise performs the task usually undertaken by the second, which is to identify specifically what the problem is: the affective link between the physical and the internal worlds. The practice of relaxation is introduced in a sequence of three exercises that apply the basic principle of awareness and control. These progress from the simplest context - lying still supported completely on the floor - to expand the context gradually - upright still positions - to more complex - short movement events. Once the point has thus been made the inner experience is included, tying this work back to the earlier lesson on Action by using 'if'. The last exercise demonstrates that despite the practice in this chapter, this is just a demonstration of how much work is needed, and this is promised in the form of drill.

¹⁸⁵ In the same way that the subject of the chapter is a shift away from the now established progress of the narrative. Tension and relaxation affect everything the actor (or person) does, and is therefore of a completely different logical type to the other aspects of the System addressed so far. Removing the students from the context of the classroom emphasises this: it is an example of Stanislavsky's ability to design work in which the form reflects the content and vice versa.

Ex26/Rx1 is a straightforward demonstration in which the **operation** is to attempt to carry out a variety of cognitive and representational internal tasks while engaging in effortful physical activity. There is no **transformation**, because this exercise is inherently impossible.¹⁸⁶ Information that can be added to the **field** about the relationship between the state of the body and the state of mind is actually dealt with directly in this exercise. In addition, sensory representation occurs in specific references to recall in all five sensory modalities.

Ex27/Rx2 introduces to the **field** the fact that there is the capacity for an internal awareness of sensation in the body and location of parts of the body in relation to one another.¹⁸⁷ Some kind of internal map or model of the body represents this.¹⁸⁸ This is added directly and explicitly through the **operation**, which is simply to lie still, pay attention to interior sensation and release any tension. There is no **transformation**, instead Kostya discovers the limits of his abilities and thus presumably recognises how much he must practice.¹⁸⁹ Also in the **field**, muscular tension has the tendency to accumulate in the body and must

¹⁸⁶ Here it must be remembered that this analysis is focussing on what is true for Stanislavsky, not what is demonstrably or scientifically true. For example, Ericksonian Hypnotherapist and trainer Steve Gilligan demonstrates a counter-intuitive psychological phenomenon in which complex calculations can be done more easily and accurately when the subject is doing something else that engages their full attention, and this is used to develop therapeutic strategies. (Workshop: *Therapeutic Trances*, Regent's College, 1-3/6/1991).

¹⁸⁷ These are now called (respectively) interoception and proprioception. External awareness is exteroception.

¹⁸⁸ The technical term for this is homunculus.

¹⁸⁹ The patterns of failure and success are different in this chapter, and there are no transformations in the usual way. Instead, Kostya is allowed to glimpse the possibilities – and the effects – of success, but not to succeed fully. This reflects the different nature of the subject matter of the chapter – it is conceptually simple but not easy to do, and requires practice. Kostya even states quite clearly that ‘...Tortsov did not demonstrate these exercises with the idea that we could do them at once.’ (AP: 109)

be deliberately released, and being on stage affects the awareness of self and body, causing perceptual distortion and thereby affecting physical response and behaviour. Stanislavsky holds that as a result, everything must therefore be relearned from the beginning for this new context.

In **Ex28/Rx3** the work on recognising and mapping internal sensation (interoception) is continued; this time the **operation** is more explicit. A variety of poses is assumed: the first stage requires the naming of muscles¹⁹⁰ that are found to be tense, in the second any unnecessary tension is deliberately released. Observation of the cat provides an objective example of what **transformation** might be, as Kostya studies how he is completely relaxed and free from superfluous tension. The fact that attention can be trained is inherent in this exercise and can be added to the **field**, as can the ability to make distinctions in awareness of one's own body and the fact that this can be developed through the direction of attention. The fact that there is an aspect of the self – thought of as a controlling mechanism or function - that can learn deliberately and automatically to relax – forming a habit – means that relaxation in general can be deliberately programmed as a response to specific stimuli including negative or troublesome ones.

Ex29/Rx4 is the third in the sequence of three exercises that build on the same principle: learning to isolate and relax, first lying still, then in a pose, now when performing a brief and distinct movement. The **operation** is to engage with a

¹⁹⁰ This clearly requires a detailed knowledge of anatomy.

pose using the internal world and the faculty of imagination: to introduce given circumstances. Leo's success is an observed **transformation** as he demonstrates swotting a fly, and Kostya again watches the cat exemplify lack of tension while he discovers how hard it is to exercise deliberate control over his own movements. He experiences an accidental and momentary **transformation** himself, however, when he spontaneously reaches for a mark on the floor, demonstrating the cause-effect link that has already been established in the **field**, that objectives (whether real or imaginary) cause real response and real physical effects on the body.¹⁹¹

The **operation** in **Ex30/Rx5** is to perform an isolated simple movement, only using the necessary muscles. As in all the exercises in this chapter, there is no real **transformation** as the exercises inherently need practice to be performed well. Success can only be momentary – enough to illustrate what is possible – or observed in the cat. The inherent difficulty of this practice must be included in the **field**, but also that the practice in itself is remedial and beneficial, and the promise is that it will remedy the distortions in awareness that occur in the actor when on stage.

¹⁹¹ All the information in this exercise that contributes to the **field** has already been established, in Ex5/Action 4 (implicitly), in Ex6/Action 5, and in Ex12/Imgn6, and is simply re-addressed here in a new context. This is: the idea that there is an aspect of the self that can control and direct relaxation and learn to do this automatically and habitually; the fact that natural processes can be put to work at the service of the actor by engaging the attention in particular ways; the implication that imagination changes the quality of movement, particularly when attention is genuinely engaged with something either outside or inside; that tension simply goes away when the attention is engaged and that this is unconscious and natural.

Much of the information relevant to the **field** in this chapter has already been introduced elsewhere, but here it is approached from a different perspective: if the physical body and the inner life are connected, then tension in the physical body affects the internal life and should be brought under voluntary control. We are reminded of the cause-effect link that being on stage can cause distortion of inner representations of sensory input, affecting external response and behaviour, however natural processes can be put to work at the service of the actor by engaging the attention in particular ways.

In this chapter the model of experience expands as focus is not on the internal world, not on the external world, but on the world of the body. Awareness and control is the result of engaging the attention on this new aspect of experience. While information re-iterated includes internal representations in all sensory modalities, now these representations have as their subject the body. The ability to locate, distinguish between and specify interior sensation, to represent it internally in the form of some kind of map or model, to deliberately direct or control interior degrees of tension, and to influence tension and quality of movement using natural processes of imagination and engagement, all these abilities can be learned and developed and will improve with practice, and are not only beneficial to the actor but also naturally produce shifts in awareness that are beneficial and remedial per se. Thus the application of attention to exterior and interior physical sensation in combination with directed relaxation can be used to help to initiate habitual relaxation despite – and even in response to - the distractions of the stage.

The category of internal and external states or conditions of mind and/or body has been introduced and includes the relationship between attention and condition or state of mind/body, thus establishing a direct link between experiencing and embodiment: a feedback loop in which each affects the other.

This expansion of the field was facilitated by **operations** to perform internal tasks while engaged with strenuous physical activity, to engage attentionally to the body and release tension while lying down, while assuming different poses, while performing a small movement; to use familiar internal process (given circumstances, imagination, 'if') to convert a pose into action, and to perform a single isolated movement.

Having discovered and explored the engagement of attention to internal, external and interior worlds and the cause-effect interactions within and between them, the subject of **Chapter VII** turns to **Units and Objectives**, which covers conceptualisation of events in time. There is no discovery, exploration or development in this chapter because the principle itself is straightforward. It can only be learned through application because the essential technique is the application of a learned thought process that facilitates locating and naming perceived divisions in a text, rather than a conceptual understanding of the subject or the acquisition of a practical skill.

There is no need to establish the need for the principle,¹⁹² nor in fact is there any way to establish need by demonstrating what happens in the theatrical context without it. However, after an analogous turkey dinner with the Shustovs, the technique is applied to an everyday context (a subjective account of Kostya's walk home), demonstrating the poor result and confusion that arise from partial or general understanding. This evidences the need for a strategy, which comes in the form of a thought process, which is talked through (or installed).¹⁹³

Subsequently the same strategy and method of installation is used to give the students the experience of applying the thought process in practice, objectively, on the largest scale: to a play text. The installed strategy is now expanded to include objectives and applied on the smallest scale to the students' present identity, time and space¹⁹⁴ but with one shift: a variation in given circumstances. The focus now shifts to types of objectives that are imagined, and finally the thought process is applied to units in a given scene, and a game is used to demonstrate and install a technique for generating multiple examples.

¹⁹² The idea of dividing up text is a new one and there is no expectation that the students might already have some knowledge or awareness of it based on their own subjective experience as they do with imagination, relaxation or attention. This is not a new way of thinking about an everyday aspect of human experience but a technique with which to approach a series of narrative events, which is an entirely different type of information.

¹⁹³ Although this pedagogical methodology might seem weak in comparison to the students performing practical applications in the form of exercises, it is entirely appropriate here because what is being taught is not a practical skill of self-management such as imagination, attention or relaxation, or a principle like Action, but the application of a strategy to dividing up a text. The students must learn a particular process of thinking about the material in order to reach appropriate conclusions (units, objectives); the strategy is the thought process itself. It is hard to imagine how this type of skill could be taught any other way; in effect it needs to be programmed or installed in the minds of the students so that they can automatically and efficiently repeat the process.

¹⁹⁴ This pattern of applying a skill to the students' own situation before applying it to text is seen throughout the book.

Ex31/U01 finds Kostya counting his units while walking home: the **operation** is to divide up an everyday event as it occurs. There is no **transformation** as this exercise evidences the need for more discrimination. In the **field**, internal dialogue occurs during this exercise,¹⁹⁵ and there is information about the conceptual perception and organisation of units in relation to one another – they vary in size, are organised in a line, must be linked, are ‘...like signals... [in a] channel...’ (AP: 114).

This information in the **field** is supplemented in **Ex32/U02** with information that units are organised in a linear fashion, and that in general, events that happen in a sequence are perceived as occurring in a line. Additionally, once found, objectives form another line that can be considered to be inner in relation to the units, which are relatively outer. The **operation** is to identify the essential units in a play, there is no **transformation** but a strategy is provided in the form of a thought process.¹⁹⁶

The **operation** in **Ex33/U03** is to apply units and objectives to a problem imagined in current given circumstances. The **transformation** occurs by virtue of the correct application of the technique itself – focussing on objectives within units organised in a linear fashion.¹⁹⁷ The organisational principles already in the **field** are re-iterated and developed here: relationships of time and order can be

¹⁹⁵ This is evidenced in Kostya’s process as he outlines his counting of the units (parenthetically: framed with ‘...I said to myself...’ (AP: 113)) as well as in Tortsov’s response ‘...you would have to say to yourself...’ (AP: 114).

¹⁹⁶ To consider the background context in which the events of the play occur.

¹⁹⁷ The **transformation** is complete enough that the curtain is raised, the students do not notice, and attention is drawn to the difference between this and the students’ earlier response to being exposed suddenly to the darkness of the auditorium (Ex15/CA1).

linear, linked and made graphic; this information can have a dynamic quality, and can be seen as a path, stream or channel. The objective is related to the unit spatially by being central to it; the unit surrounds the objective. Units are related to each other in a line that is outer, objectives are related to each other in a line that is inner. Units are therefore conceived as a spatial entity that can contain or surround notional objects of other types. In cause-effect links, objectives can have a physical and emotional effect and this can be felt in the body as a movement or pull towards them, like a magnet. Finally, putting the attention on what is being done physically will result in the objective being achieved, and will also keep the actor's attention in the proper place, that is in the given circumstances, understood as located around them in internal time and space.

In **Ex34/U04** the **operation** is to shake hands, varying objectives according to specified types. There is no transformation. The **field** includes that apparently behavioural gestures can carry psychological intention and therefore convey it, and that objectives can have meaning and therefore be felt in the body. Emotion can be 'overcome' and is inextricably linked with physical actions. (AP: 120)

Ex35/U05 concludes the chapter with an **operation** to find and name objectives for two units already defined from a play. The **transformation** occurs as a result of a game in which students assume the perspective of the part.¹⁹⁸ The cause-effect link in the **field** from the previous exercise (that an objective affects the

¹⁹⁸ Given the information already known this can be understood as an internal perspective: locating themselves centrally in relation to the given circumstances of the part, associated into the images and situation that they would have 'if' they were in those given circumstances.

actor) is developed – now it can also create motivation in their response. It is also implied that internal representations of nouns can only come in the form of images, whereas verbs are represented in associated, kinesthetic form that then evokes action.

As in the previous chapter, there is much repetition and re-iteration of information in the **field**, from a slightly altered perspective. However, new information includes the introduction of internal dialogue¹⁹⁹ in the form of an internal imagined verbal dialogue in which the subject talks to himself.²⁰⁰ It is also significant that units and objectives are abstract concepts, and that while they can be organised in the same ways (linear, relative) as sensory representations in the internal three-dimensional space, and might relate to them, they are in fact information of a different order. Units can also vary in relative size, and can contain subdivisions of other smaller (or shorter) units. Similarly objectives can vary in type and level of engagement.

Three cause-effect connections are established. First, when attention is on what is being done physically, there will be two results: the objective will be achieved, and the actor's internal attention will be kept within the appropriate field, that is in the given circumstances. Second, a verb in general creates feeling resulting in

¹⁹⁹ This has been briefly referenced before: in Ex17/Attn3 in which derogatory internal dialogue was noted.

²⁰⁰ While this is internal, whether it can be considered as auditory internal is not clear, as Stanislavsky refers to the things he says to himself, and not the things he hears himself saying. Here the emphasis is on the saying, rather than the hearing.

action. Third, the right, specific objective creates motivation and has an actual physical effect on an actor's body: emotional engagement is motivating.

Most significantly, there is a great deal of specificity about internal organisation of information, as might be expected when dealing with abstract concepts such as units and objectives. This information serves to pull together some of the concepts previously learned and begins to create a new and concrete understanding of the phrase 'living through' that shows the advantages of this term rather than 'experiencing' as expressive of the underlying principles of the System.

Units and objectives are seen as entities organised in abstract or conceptual space and time (in the internal adpositional or three-dimensional world already established)²⁰¹. In relation to each other, units should be organised in a line with other units, objectives with objectives, and since units are spatial entities that can contain or surround notional objects of other types, such as objectives, which exist inside the units to which they relate, linked objectives form a line that can be considered 'inner' in relation to the equivalent line of units, which are relatively 'outer'. When appropriately linked they become dynamic, like a path, a stream or a channel; in this dynamic form the subject actor can travel through the linked series and when doing so experiences the unit as something they are 'in' and moving through: it is therefore around them with previous units and future units organised in a linear fashion in front and behind them.

²⁰¹ By now it is clear that embodiment is absolutely fundamental to experiencing or living through, because the adpositional arrangement of information in space and time is absolutely relational – to the body of the subject: hence 'subjective experience'.

Correct selection of engaging objectives serves to motivate dynamic progress along the series of units and objectives²⁰² because they have a physical and emotional effect on the actor that can be felt in the body as a movement towards them, equivalent to the response to a magnetic force. In internal space, this locates the objective and the future in front and the past behind as the actor moves forwards in time towards the objective in response to the magnetic pull. This is significant. An objective must be located in the internal space in relation to the subject so as to create movement towards it. Relative location, direction and other qualities as yet unspecified can be considered to be submodalities, that is to say qualities or sub-categories within a sensory modality.

One of the distinguishing features of a successful objective is its location in the internal space in relation to the actor. It only creates 'momentum' (AP: 143) if correctly located for the individual actor, in the same place they locate motivating objectives in their real life, that provide the same felt response. Therefore the qualities (including location) of motivating objectives for the actor in real life must be identified and used for the objective of the role. Then the actor will be engaged because of their subjective relationship with information in that particular location in their internal field of awareness. That engagement is also distinctive, experienced at relative depth in the internal world and interior to the actor's body.

²⁰² This could be considered as equivalent to the way in which a familiar piece of music, once started, has an inevitability to it.

As might be expected, almost all the information in this chapter falls into the category of organisation of information and sequences of information. Cause-effect links refer to the interaction of attention with other categories of information and a vitally important causal chain of events – that has previously been implicit – is now seen in the progression from attentional engagement with the internal justification for physical action, to feeling, to what is called in the text ‘action’, ‘impulse’ (AP: 146). Furthermore, increasing levels of detail of the internal world reveal the significance of location and other submodalities or qualities of represented information in the attentional field.

The **operations** from which this information has emerged are: dividing up an everyday event as it occurs; identifying the essential units in a play; applying units and objectives to a problem imagined in current given circumstances; choosing and naming objectives for two consecutive units from a play.

Chapter VIII is ostensibly about **Faith and a Sense of Truth**. However, that this is the title of the chapter is misleading, because the subject of the exercises is actually physical actions,²⁰³ while faith and a sense of truth is what results.²⁰⁴ Stanislavsky builds on the information so far accumulated in the **field** to extrapolate this next step. The underlying cause-effect principle is that there is a link between external actions and internal activity: mutual affective responsiveness. The course of training began with the existence of the internal

²⁰³ In fact the chapter provides a fine example, in the etudes of Ex 36 and 37, of the Method of Physical Actions in practice.

²⁰⁴ Therefore the chapter could more accurately be called ‘Truth through Physical Actions’.

world, and progressed to imagining given circumstances, units and objectives, using the faculty of attention. The next logical step is to consider what the actor must actually do in the context of those objectives in those given circumstances, and what they must now pay attention to. Focus shifts to the external world and the physical being of the actor in that world: attention must now turn to physical action, before re-integration of the body and the 'soul'. Indeed here occurs the first of three distinct episodes in which the word 'soul' appears multiple times in a short section.

The chapter opens with a direct comparison of real and repeated subjective experience that both sets an experiential reference point (for knowing what truth feels like and what it does not feel like) and demonstrates the basic problem that repeated experience is not the same as original experience. This is followed by a demonstration of the effects of over-criticising on the body of the actor. These two exercises provide background for the integration of previously learned aspects of the System in order to produce a result that will satisfy the sensory and experiential reference point that was set in the first two exercises. Focus is on physical actions, and Kostya's experience is extensively outlined (subjectively, both externally and internally). An objective account is then given demonstrating how to repeat a naturally successful performance using focus on physical detail to achieve truth, and finally the students test and learn to recognise truth, providing a contrasting range of results.

There is no **transformation** in the first two exercises. In **Ex36/T1** the **operation** is to repeat a spontaneous event. There is some useful supplemental information that contributes to the **field** by adding to already well-established principles. Real/actual and imagined/artistic circumstances can be organised mentally as being on different planes; if is a 'lever' that 'lifts' (AP: 128) the actor onto the imaginary/artistic plane from the real/actual plane, that is into the imagined, fictional circumstances on that plane.²⁰⁵ It has already been established that circumstances are something that a person can be orientated to by being inside;²⁰⁶ here it is re-iterated. Further, there is an analogous relationship between actions, circumstances and emotions on the imagined and actual planes, and this analogous relationship allows the audience to perceive the emotion on the imagined plane as truthful.²⁰⁷ In addition, truth is a sense that has been experienced by the students during their genuine search; the immediate direct comparison with their experience when attempting a repetition facilitates the identification of their own felt experience of truth.²⁰⁸ Believing is therefore also a feeling; what is true is believed, what is believed is true. Objectives can be visually represented, can have qualities – or

²⁰⁵ See also Ex5/Action 4: '*...if* acts as a lever to lift us out of the world of actuality into the realm of the imagination.' (p.46); Ex8/Imgn2: '*...with my magic if* I shall put myself on the plane of make-believe, by changing one circumstance only...' (p.58); and Ex9/Imgn3: 'Now I shall *transfer* our work to a different plane.' (p.60)

²⁰⁶ Ex5/Action 4; Ex6/Action 5; Ex10/Imgn4.

²⁰⁷ Thus the 'inner life of a human spirit in a part' (p.129) is believed in when the actor uses 'if' to lift themselves onto the plane of imagination where the imagined circumstances are – into the circumstances – life can be 'put into' them (p.129).

²⁰⁸ They each subjectively now know what it is by a process of comparison and subtraction. They will thus be able to use this experience for future comparison, by asking themselves the question 'was this an experience *like the original search*', in which case it would be truthful, or 'was it an experience *like the repetition*', in which case it would not be. As their awareness of their internal world increases, they will be able to make more and more clear distinctions like this.

submodalities - of clarity and definition (and are more effective when they do); attention can be concentrated and pointed ('sharp' AP: 127).

In **Ex37/T2**, the **operation** is to criticise the execution of a normal physical activity by drawing attention to specific detail. This is a counter-example demonstrating the ineffectiveness of seeking truth by identifying its opposite.²⁰⁹

In the **field**, there are two cause-effect links. First, the exercise is another application of the principle that internal and physical worlds are affectively linked, providing a negative example by showing that criticism results in perceptual distortion, causing paralysis, helplessness and loss of control. Second, there is a relationship between the actor's intention and the effect, in that the harder the actor tries to be true, the less true the result.

Ex38/T3 finds Kostya practising an etude: the burnt money scene. The exercise is in four parts, the **operations** are simple but not easy: to focus on physical detail; to create a sequence of such detail; to repeat the sequence several times. Just as in the preceding two chapters, success depends only on the student carrying out the instructions. In the fourth part, there is a shift in focus from the external to the internal worlds. The **operation** is to repeat the sequence enhancing the internal world as necessary. The **transformations** result from Kostya following Tortsov's coaching, focussing intently on the finest of detail,²¹⁰ until eventually he is able to achieve each step successfully by actually doing

²⁰⁹ The previous section, which does not contain an exercise, is an exposition about the opposite of truth and the importance of checking for falseness. But this in itself does not reveal truth.

²¹⁰ 'The moment I was convinced of the truth of my physical actions, I felt perfectly at ease on the stage.' (AP: 135).

what the operation specifies. Until now the account has consisted of Kostya's entirely subjective engagement with the work.

In **Ex39/T4i** the **operation** is to repeat a familiar scene in order to ascertain truth (which will be evidenced in the quality of physical actions). Dasha is unable to repeat her initial success (with a story that has personal resonance for her), until her **transformation** by Tortsov's instruction to use minute physical detail. The **field** includes the basic principle that the actor cannot hope reliably to replicate inspiration or real feeling to order by focussing on that inspiration or feeling, but must come from something else, in this instance focussing the attention deliberately on physical detail. In **Ex39/T4ii** the **operation** is to repeat performance and assess levels of truth. Students embody different results – Grisha gives an external performance; Sonya succeeds until tempted into overacting; Vanya exaggerates but Kostya does not perceive it; Maria succeeds. The **transformation** is between different students and is based on simplicity and economy. In the **field** therefore, simplicity and economy cause truth in performance.

Note on the soul: I

Before this chapter, there have been three references to the 'soul', and one to 'spiritual,' all in a short section of the second chapter, before the series of lessons begins (AP: 13, 14, 15). Here there are also two references to the 'life of a human

spirit' (AP: 14, 15), and one to '...the inner side of a role, and how to create its spiritual life through the help of the internal process of living the part.' (AP: 14). At other times, the phrase 'spiritual content' has been used twice, in the first exercise AP: 37) and the third (AP: 41). Apart from that there is only one similar reference, in Chapter VI: Relaxation of Muscles, in which it is pointed out that: 'As long as you have this physical tenseness you cannot even think about delicate shadings of feeling or the spiritual life of your part.' (AP: 97).

Until now, the phraseology employed to describe experience has been used to differentiate between external, actual or physical worlds and internal or imaginary worlds. Now, however, there is a distinct shift. The internal world is being more specifically described: when the world 'inner' appears, it is alongside words referring to the spiritual.

Here, in quick succession, we find: 'Of significance to us is: the reality of the inner life of a human spirit in a part and a belief in that reality.' (AP: 129); 'Now that you have created the body of the role we can begin to think about the next, even more important, step, which is the creation of the human soul in the part.' (AP: 144); 'The method of creating both the physical and the spiritual life of a part seemed remarkable.' (AP: 146); 'We use the conscious technique of creating the physical body of a role and by its aid achieve the creation of the subconscious life of the spirit of a role.' (AP: 147). In addition, when the attention is turned at the start of **Ex38/T3iv** to 'the creation of the human soul in the part', the aspects of the work to which Tortsov refers are the aspects that have previously been

designated as 'inner'. Where cause-effect links previously joined the physical and the internal, now they join 'body and soul' (AP: 144). Furthermore, where only four pages earlier we have: 'In every physical act there is a psychological element and a physical one in every psychological act' (AP: 140), now we find: '*...the bond between body and soul is indivisible* [my italics]. The life of the one gives life to the other. Every physical act, except simple mechanical ones, has an inner source of feeling. Consequently we have both an inner and outer plane in every role, interlaced.' (AP: 144) As a result of this, the reader might begin to assume that by 'spiritual' Stanislavsky means some aspect of internal experience, occurring simultaneously – and inextricably so - with external embodiment. This idea continues to develop in the text from now on.

On this basis, in the **field**, the underlying principle develops the affective causal links previously established in earlier exercises (and partly evoked in the previous one) between the physical and internal worlds, referring now to the internal as 'spiritual'. In these last two exercises it is established that if the 'soul' is the internal world, and physical actions will affect the 'soul' in some detectable fashion when they are true, then awareness of such affect provides a means of judging the truth of physical action, and truth is experienced in the 'soul' or internal world in some kind of tangible way that is associated by the subject with meaning.²¹¹ In addition, an audience will use the same process to judge the truth

²¹¹ If the internal world consists of representations in sensory modalities organised in and internal space, then that which is perceptible in the 'soul' must be representational in some as yet unidentified way. Stanislavsky is attempting to describe unconscious processes here, and it is certainly interesting that he has managed to do so in such detail. It can only be assumed that his awareness of his own process was extremely highly developed.

of action, and will also identify with the subject performing the action in order to access their own reference experience, feel – or not feel – that sensation too.²¹²

Evidence for the linear organisation of information continues to accumulate, and now physical actions can also be organised in a sequence perceived as a line²¹³ that joins up separate actions and creates a dynamic path that is like a ‘current’ (AP: 142-3) and has a tangible effect on the actor: ‘We... really did feel that the detailed bits dovetailed into one continuing whole. This sequence was strengthened by each repetition and the action had the feeling of pushing forward, with increasing momentum.’ (AP: 143). In other words, if you are affected by it, it is truthful and it motivates you. The awareness and recognition of interior momentum is tantamount to a subjective judgement of truthfulness.

The ‘life of the human body’ is therefore believable physical actions that accord with an inner sense of truth,²¹⁴ while the ‘soul’ is some aspect of internal life.

When the actions are true, the inner life is also true. Tension, lack of imagination and ability to focus attention deliberately all contribute to being unable to do this properly.²¹⁵ Given circumstances and ‘if’ provide the internal or spiritual aspects of the part, where the physical action is the external; each enhances the other. In addition, physical actions might evoke memories of similar actions, whether by

²¹² Although mirror neurons were only discovered in the 1990s (by Iacomo Rizzolatti at the University of Parma) the phenomenon is clearly one Stanislavsky understood from his own subjective experience. (see Rizzolatti and Sinigaglia 2008).

²¹³ Indeed, although it does not occur in the narrative, Stanislavsky/Tortsov points out that the same process must be used to establish physical actions as was used to choose units and objectives (AP: 140).

²¹⁴ Each actor must therefore learn to recognise their own felt experience of truth so they are aware when it is present.

²¹⁵ Just as the students had found at the start of the course, but now they are equipped with techniques and expertise.

the self or someone else, and physical inaction does not imply internal inactivity, indeed it might on the contrary indicate a great deal of internal activity.

Information in the **field** in this chapter relates to three categories: sensory representations; organisation of information; cause-effect links. There is only one sensory reference, but it is a significant one: truth is a feeling that is caused by some kind of tangible difference in internal experience; believing in something is therefore a felt experience. Underlying the entire chapter is the principle that body and soul are interlinked, indivisible. The sequence of physical actions is the 'life of the human body' (AP: 143); the human 'soul' is the inner life. Like units, objectives and given circumstances, physical actions can be organised in a linear temporal sequence: a line that joins up separate actions and creates a dynamic path.

The organisation of information in the **field** of this chapter includes that real and imaginary circumstances are on different planes in relation to one another; 'if' shifts the actor's perspective from one to the other, into the respective given circumstances, which surround the subject. There is an analogous relationship between circumstances and emotions on the imagined and the actual planes, which allows the audience to perceive emotion on the imagined plane as truthful if the actor has correctly performed the necessary shift from one plane to the other, thereby putting life into the circumstances (and themselves experiencing their own internal sensations that indicate truth).

Most of the predicated information in this chapter is in the category of cause-effect links. There are sixteen of these, as follows:

- When the actor uses 'if' to lift them onto the plane of the imagination the 'inner life of a human spirit in a part' (AP: 129) is believed in by the audience.
- Criticism distorts perception and has a physical effect on the body, which can result in paralysis, helplessness and general lack of control.
- The harder the actor tries to be true, the less true the result.
- Truthful physical actions will affect the 'soul'.
- Focussing on increasing levels of detail eventually leads to a feeling in the body that can be called truth. (This has a pleasant quality.)
- Audiences identify with the subject performing the action in order to access their own reference experience and have – or do not have – the same feeling (sensation) of truth in response.
- When the actions are true the inner life is also true.
- Tension and lack of imagination or ability to focus attention all contribute to lack of truth.
- Given circumstances and 'if' provide the internal aspects of the part (that is to say what goes on in the mind of the actor) and physical action is the external aspect, and these two affect each other in a cause-effect feedback loop.
- For both the actor and the audience physical actions might evoke memories of similar actions by the self or another.
- Very high levels of internal activity can cause physical inaction.
- Focussing deliberately on physical detail can provoke feeling and inspiration.

- Simplicity and economy effectively convey truth.

The final three are specific negative cause-effect links (subtractive):

- Physical inaction does not imply internal inactivity.
- Focussing on inspiration or feeling does not – perhaps cannot - lead to its replication.
- Focussing on the self does not lead to inspiration or feeling.

The very high proportion of cause-effect links in this chapter reflects the subject matter, because the material that is taught (physical action in the given circumstances) is itself a cause taught in order to produce a specific effect – truth in performance. All the links, however, are related to the management of attention and the causal inextricability of internal and external, physical and psychological.²¹⁶ Other information refers to organisation of the relationships between and within the concepts that affect physical action and truth.

The **operations** in this chapter are: to repeat a spontaneous event; to seek out and criticise instances of falsehood in basic physical activity; to play a familiar scene and to focus on physical detail; to create a sequence of such detail; to repeat the sequence several times.

²¹⁶ This is a feedback loop. A feedback loop occurs where the relata are mutually re-inforcing. In computing, once this is initiated it becomes an 'infinite loop' (hence the address of the Apple Corporation: No1. Infinite Loop).

The students have discovered that they must find something internal on which to focus in order to produce feeling and then action. They have the whole of the internal world to which they have been introduced to choose from, and so far they know that this includes given circumstances, (among which they must choose) and objectives (an aspect of the given circumstances on which they might successfully focus). The next chapter introduces them to a natural feature of human experience with which they – and we - are all subjectively familiar.

The subject of **Chapter IX** is the phenomenon of **Emotion Memory**. This chapter provides evidence that the students do not yet know what specifically to focus on in the internal world, demonstrates the lasting strength of emotional response over time and explores how such a response is formulated and developed. Mutual cause-effect links between environment and feeling are discovered, as is the importance of perspective. The second episode on the 'soul' occurs here.

Once it has been shown, using a comparison between Kostya's subjective judgement and experience of the execution of an etude and Tortsov's objective view of the same performance, how the actor's opinion can differ from that of the audience, it becomes clear that attentional involvement per se is not sufficient but must be more specifically directed within the internal world in order to operate as an effective and reliable cause of feeling or emotion. An example of strong emotion memory is elicited in order to demonstrate the phenomenon, and the formulation of such a memory is then examined as Kostya gives a detailed subjective description of the development of a memory from the

initiating event through its evolution as time passes. Mutual cause-effect links between memory/association and environment are explored, as is the effect of perspective on experience and its potential use as a resource.

In the first exercise, **Ex40/EM1**, the Madman exercise is repeated. The **operation** is to repeat an etude and ascertain levels of truth. There is no **transformation**, because while the students now know how to identify truth when they experience it, here they think only of what they are doing and how, forgetting the circumstances and the internal world because their objective is to make an impression.²¹⁷ In the **field**, 'life', like the principle of truth, comes (for the spectator) from what occurs 'inside' the actor (AP:164): from where the actor's attention is. Attention should be on sense based detail of internal experience first, leading to feeling, thence to action.²¹⁸

Ex41/EM2, the **operation** is to recall something that still results in an emotional response. The **transformation** is from the previous exercise – that it has a tangible physical effect. In the **field**, vivid recall has the effect of reviving experience in the form of sensation and feeling, in which the subject 'relives' (AP: 168) the occasion from the original perspective (associated).²¹⁹

²¹⁷ This is in direct contrast to Kostya's successful execution of the Burnt Money exercise in the preceding chapter, (Ex36/T3) in which focus on physical detail in the imagined circumstances led him to experiencing motivation and momentum from within. Now, the same exercise no longer works in the same way because the internal focus has changed.

²¹⁸ As already established in Ex28/Rxn4.

²¹⁹ This is the same relationship with the given circumstances of the remembered occasion as that which the actor must take to those of the role; they are surrounded by them, able to perceive exactly what occurs as though in the present, subjectively in their body.

In **Ex42/EM3** the **operation** is to track how the experience of a significant event changes over time. The **transformation** is Kostya's increased level of awareness of his internal processes in comparison to the first exercise. The **field** includes a visual-kinesthetic link²²⁰ that can increase in intensity according to context, and the fact that internal representations of visual information can be subject to change over time in various ways – perspective, attitude, associations, selectivity and relative clarity of different elements, synthesis, intensity.²²¹

The **operation** in **Ex43/EM4** is to reorganise the physical environment to make it more comfortable, then to reflect on any sensation memories that arose during the process. There is no **transformation** as such, but the students are successful in making associations. This adds to the **field** a two-way cause-effect link – a feedback loop - between physical environment and mood, influenced by memory associations.

Ex44/EM5 addresses the question of the relationship between mood and setting, and how they can match or mismatch; the cause-effect links between them are added to the **field**. The **operations** are to group and arrange pieces of furniture, first noting any associations²²² then stipulating what situation might fit

²²⁰ 'This picture made a deep impression on me' (AP: 171)

²²¹ In transformational grammar or neuro-linguistics these all fall into the categories of deletion or distortion that relate to the transformation between the actual information that is experienced and the information that is retained in memory.

²²² Specified as in the form of '...moods, emotion memories, or repeated sensations...' (AP: 183).

the arrangement; to select appropriate given circumstances and objectives for given arrangements.²²³

There is no **transformation** in **Ex45/EM6**, in which the students are invited to imagine various scenarios in order to show how different perspectives on an event can produce different types of emotional material.²²⁴ The **operation** is to imagine an incident involving a public insult (a slap is suggested), first as the subject, then an onlooker or witness, then having heard or seen a report of it, to explore the emotional response and to experiment with the effect of sympathy on emotional response. The cause-effect links between the different perspectives and their respective contribution to the emotional life of the part add to the **field**. The real subject of the exercise is point-of-view or perspective, and the example is used to illustrate how the perspective of the subject can be taken sympathetically by another person – with all that implies in terms of internal representations - and that this can happen spontaneously for an actor just as it does for a person in real life. Thus ‘...sympathy then might be transformed into direct reaction.’ (AP: 189)

Although so far feeling has been a by-product or an effect in a causal chain, and it has been made clear that it is not appropriate as an objective, it is now possible to address exactly what contribution it can make because now there is a

²²³ There is another part to the exercise but it is impossible to work out what that is from the text: ‘...exercises in which he put us in positions that were in direct conflict with our purposes and moods.’ (AP: 183) It was therefore excluded from the analysis.

²²⁴ This is an exercise in which Stanislavsky/Tortsov is effectively directly addressing the reader – the reader will carry it out involuntarily in order to understand the narrative. This is the same as Ex8/Imgn1.

framework or experiential model through which it can be understood and in which it can be – literally - positioned, and students have accumulated enough reference experiences of causal relationships in which feeling is involved. Emotion Memory performs several functions at this stage in the training. It illustrates the point that internal and external triggers naturally stimulate emotional response; shows that these triggers can retain or even increase their ability to do so; demonstrates that it is possible to seek them out by a process of extrapolation. It thus draws the students' attention to their personal resource bank of memory and also demonstrates that even memories that have not been subjectively experienced can have a contribution to make because they can be identified with (and it is human nature to do so).

In this chapter, the basic principle in the **field** is the three-part cause-effect chain of internal experience, feeling, and action. It is now stated that when this occurs, the audience perceives 'life' (AP: 164).²²⁵ As in the previous chapter, in sensory specific terms the audience witnesses something that results in them experiencing the interior sensations that carry the meaning 'truth', and this is considered to be life.

While the representational modalities are by now a given, their qualities, or submodalities are now becoming much more significant. Submodalities

²²⁵ Experience → feeling → action = life, perhaps.

appearing in this chapter include direction and comparative location, selectivity, clarity, intensity, and synthesis.²²⁶

Meta-modal information, that is information *about* modal representations, also occurs in the form of attitude (to what is represented), associations (between representations) and perspective (through which it is perceived). One specific association at this (meta) level is a cross-representational cause-effect link between visual and kinesthetic modalities.²²⁷ Perspective is also significant because it facilitates sympathy, which allows one person to identify with another and share aspects – including internal ones - of their experience.

In cause-effect links, recall is described as strong when perspective is subjective (associated) in relation to the given circumstances of the memory.²²⁸ The images become more vivid from this perspective (this is a meta-modality that changes submodalities, such as clarity) as does the likelihood of feelings and emotions being triggered involuntarily. The link between the images (or sounds) and the resulting feeling or emotion is more likely to persist. Such links, or associations, can lead to emotional responses to the present environment thus causing it to influence mood and feeling.

²²⁶ For the sake of fluency, submodality will not be hyphenated.

²²⁷ See also footnote 220: '*This picture made a deep impression on me.*' (AP: 171)

²²⁸ Notice that the associated perspective in relation to the given circumstances of the memory is the same as that required for imagined given circumstances, and the result is the same. Association + focus on detail and specifics of images (or sounds) causes sensation to recur and feeling and emotion to arise.

There is a great deal of information in this chapter that is not relevant to this study, because it is not found in the form of exercises. Nonetheless, once the information in the exercises is collated and the **field** is delineated, it emerges that there is an interesting development in the relationship between types of information that elucidates the question of how Emotion Memory is to be actually used by the actor. While it is clear that development of the associative ability is the object of these exercises, there is no suggestion as to how the actor should use this for performance or role preparation. Although Stanislavsky appears to answer this question directly in the text he only does so in a very general way: 'By means of a number of inner and outer stimuli' (AP: 178); nonetheless the exploration of these inner and outer stimuli is interesting per se. Perhaps unsurprisingly, because the subject is a function of the internal world, a great deal of sensory representational material arises when the phenomenon of Emotion Memory is explored in practice in the exercises. Thus this chapter reveals much about two categories of information: sub- and meta- modalities.

Note on the soul: II

During discussion of **Ex38** above it was observed that use of terminology such as 'soul', the 'spiritual', or the 'life of a human spirit in a part' appeared very specifically in that short section and that meanings could be extrapolated that indicated that this designated some as yet unidentified aspects of internal

experience. Between pages 176 and 178 the word 'soul' now appears 7 times and soon afterwards the phrase 'spiritual life of the actors' (AP: 180) also occurs.

In context, taking into account the shifts in perspective first mentioned in **Chapter IV: Imagination** and now developed in **Ex45/EM6**, it can now be suggested that it is the specific and idiosyncratic qualities patterned in the internal world of the individual actor that are retained when surrounded by the given circumstances of the role, and that these are what Stanislavsky means by 'soul' or the 'spiritual' life. Thus when Stanislavsky says '...the soul of the person he portrays will be a combination of the living elements of his own being' (AP: 178), the 'living elements' are the characteristics and qualities of sensory representational material arranged in the internal space experienced by the actor.

To take an example, if the actor had an experience of being intimidated, it is the characteristics of the way that is retained in the memory that is important – the submodalities. These are likely to include all the perceptual distortions and selectivity that were experienced at the time (or added later) – seeing the other person as much larger, encompassing the whole visual field, feeling small in comparison, a synthesis of voice and feeling in which the words seemed to be like arrows piercing their very being, and so on. Similarly, if the objective that engages the actor as a person is represented visually in some way, it will be characterised by location and quality in the virtual space in relation to the actor, who can make use of it in their role by using the same submodal qualities for

their objective when they are in the given circumstances of the part.²²⁹ Thus the actor retains his or her own idiosyncratic submodality distortions, but responds to the context – and the content – of the world of the part:

‘You can understand a part, sympathise with the person portrayed, and put yourself in his place so that you would act as he would. That will arouse feelings in the actor that are analogous to those required for the part. But those feelings will belong, not to the person created by the author of the play, but to the actor himself.’ (AP: 177).

Operations in this chapter are: to repeat an etude and ascertain levels of truth; to recall something that triggers a strong emotional response; to keep an account of how a memory is formulated and notice what changes over time; to change the physical environment and reflect on the associations and sensations that arise; to consider appropriate situations for different physical environments; to appoint given circumstances and objectives for specified environments.

This concludes the analysis of **Chapters III-IX**. Although the text – and the analysis – continues, the potentialities of the model are clear by this point in the narrative, and the type of information relating to the internal world now changes.

²²⁹ This is reminiscent of Ex12/Imgn6 (AP: 69) in which Paul reveals that he is excited by a fight, and so Tortsov uses this to create a motivation for his imagined given circumstances.

Conclusion

In this chapter it has been shown that an underlying model of experience is revealed when the exercises in *An Actor Prepares* are analysed using logical techniques of differentiating information according to type. This has been possible because transformations, which are differences between success and failure, convey by implication information about the field of what is possible. They are contextualised by the operations in which they occur as the students in the fictional narrative perform the exercises given.²³⁰ All three types of information: transformations, operations and the field, are complementary and all infer information about the others. As the range and type of information in the field accumulates and becomes clear as the text progresses, however, transformations, which have been vital for analytical purposes, assume less and less significance. By this stage of the analysis operations can be contextualised within the field without the assistance of transformations, because the terms in which they occur are already evident: they have now been established. The means of discovery has become redundant.

Information discovered in the field falls into different categories, which relate to the fundamental principle of the existence of an internal world of combinations of representations in sensory modalities, organised in space and time. These representations can be of real, imagined or organisational information. Even

²³⁰ The exercise is the context in which the operation occurs; it is not the operation.

when information about the range of potential within a category is not altogether explicit or complete, this is often implied, as are its limitations.²³¹

Right from the start, but with increasing degrees of clarity, exercises are predicated on and thereby implicitly establish the existence of **the three-dimensional internal world** and its relationship to the external, or actual world and the body necessarily experiencing it. All other categories function within these two worlds: attention, sensory representations, adpositional organisation of information, and cause-effect links. All categories cross-refer. Awareness of the physical body is also represented in the three-dimensional virtual world in sensory specific terms both exterior and interior (thus embodiment is re-presented), and emotion is perceived in relation to it. Information in the internal world is contributed by experience, imagination, and memory. Attention is the faculty that selects and manages current openness to and awareness of information in internal and external worlds. Cause-effect principles and equivalences describe relationships between categories of information.

The representation of sensory information is a key feature in the model of experience. The five sensory modalities are all represented in the internal world, and combinations of them are the constituents of imagination, memory, and experience. Sense representation and the subjective experience of space and time provide structures through which experience is mediated, processed, retained, selected and re-presented. These structures are predicated on the

²³¹ For example, the information that it is possible to represent visual information internally in a three-dimensional field-space implies all potential submodalities that exist in the actual world relating to visual information.

existence of the body in the 'real' world. The qualities of internal sensory representation are equivalent to those in the real world but not subject to the laws of physics. They are therefore available for transformative shifts such as distortion or synesthesia, in which sensory experiences are linked simultaneously (visual-kinesthetic or auditory-kinesthetic, for example) or sequenced. Sazonov observed that Stanislavsky himself had this tendency: he '... heard the voice of things; and the cupboards and sofas, lamps and albums, with which he adorned his plays, were for him but witnesses...' (Sazonov 1939: 194)

In the model of experience this also permits the phenomenon of internal dialogue (also called interior monologue or self-talk). Deliberately linked modalities can enhance or even create relationship, for example a visual-kinesthetic link between the actor and an object can stimulate imagination and response. The distinctions found within sensory and spatial modalities, such as distance, location, colour, size or proportion, are submodalities, and the ways in which the modalities might be organised or conceptualised are meta-modalities. Submodality preferences are characteristic and should be retained by the actor when shifting into the given circumstances of a part.

The faculty of attention selects, filters, and mediates all experience, whether it is external, internal, physical, present past or future. Attention is omnipresent and will operate reflexively and involuntarily if not controlled. This is not useful for the actor because the context of performance provides many distractions to which attention may involuntarily be drawn and which distort perception.

Learning to control and direct attention is possible but this requires both practice and knowledge of the potential attentional fields within which it can be directed, occurring in the internal, external and bodily worlds. It could be said that every exercise involves the attention in some way.²³²

Attention can itself be represented in the internal world, and in fact must be so in order to be understood. It is always in relationship with something, in fact it could be said to *be* the relationship, therefore it is represented as orientated in direction, and perceived in visual terms on a qualitative continuum from sharp or distinct focus to dissipated or scattered.

There are two aspects to **the organisation of information** in the internal world. First, any information can be organised adpositionally in relation both to other information of the same type and to other types of information. Second, the internal world potentiates not only sensory representations of actual experience but also abstract concepts, which are experienced in the virtual space and can be manipulated in it. The sensory representations of actual experience themselves, past, present and imagined, form a category of information that can be located in the virtual space and in relationship to other information. Whether it is actual or abstract, multiple representations of the same type of information can be

²³² Sam Kogan recognises the crucial point that Stanislavsky was not referring to attention only in terms of direction to an object, but also within a field. However, his conceptualisation is incomplete because he considers that Circles of Attention only apply to the external world: ‘...Stanislavski’s definition is too generalized for us to work with because he is talking about visible thinking and doesn’t consider invisible thinking’ (Kogan 2010: 159). In fact what Kogan calls the ‘Chamber of Visible Thinking’ or the inner world is explicitly, not just implicitly, covered by Stanislavsky. (see AP: 86, for example). Kogan does not differentiate between the focal point and the bounded space and develops his own work in response to Stanislavsky’s by confining attention to areas while treating them as points or objects and by exploring the effect of habit on attention.

grouped, and are often organised as a linked series, forming lines in the virtual space.²³³ In the everyday context this applies to activities, events and lives. In the theatrical context it applies to objectives, actions, physical actions, events, or time passing during a play (real and fictional), and by extrapolation from the everyday, to the lives in the play.

All represented information must by definition be orientated in relation to the subject in his or her virtual space. Information about events can be experienced from different perspectives, and these can be differentiated and deliberately selected for maximum effectiveness. When the actor is surrounded by the given circumstances and the attention is selectively focussed within that context he or she is said to be living through them, or living the life of the role. The use of the word 'if' performs a transformational shift in the orientation and perspective of the actor, from their own virtual space to the space of the role, to which they can then limit their attention, now surrounded by the appropriate given circumstances. It is also possible – and sometimes beneficial for the actor – deliberately to shift perspective in relation to a represented event, borrowing the point of view of a more involved party through rapport and empathy with them.

This part of the analysis sets a foundation from which the exercises that engage with other actors and the management of the self can now be examined.

²³³ Donaldson describes the developing brain as learning to perceive progressive loci of concern, beginning with points, then lines, before more complex constructions are made. She points out that: 'In order to handle the world with maximum competence it is necessary to consider the *structure* of things. It is necessary to become skilled in manipulating *systems* and in abstracting forms and patterns.' (Donaldson 1978: 82)

Chapter 9: The Model of Subjective Experience in Practice

Although distinctive qualities in the relationship between the internal and external world have been shown to be foundational principles on which Stanislavsky's model of experience is predicated, and work on relationships with objects or the environment has already occurred, thus far there has been no examination of the interaction between individual Systems, and for good reason.

This chapter shows how the development of the model now changes direction. Having addressed and evoked individual experience in isolation, attention shifts to how *Perezhivanie* applies in relationship with others and in the context of performance. Now that the basic principles of subjective experience have been experienced by the students, they are able to manage and sustain their awareness of the internal world sufficiently to discover how it is affected – and how it affects – others. They are thus in a position to manage themselves and their System in relationship with other functioning Systems, first in real life contexts and then in the context of theatrical performance. In **Chapter X** Stanislavsky introduces the concept of relationship and affectivity between Systems in the terms of those Systems, while in **Chapter XI** the work on affectivity is developed further.

As established in Part III, narrative patterns and frequency of exercises undergo a substantial shift at this point, and this is also reflected in the subject matter.

Chapters XII and **XIII** deal with management and **Chapters XIV, XV** and **XVI** with integration of the whole System and training. The exercises in these

chapters provide an overview – each from a different perspective – that contributes towards understanding how the whole System functions together. Furthermore, they provide essential self-management tools for the student; they are of a higher or second order in relationship to earlier information about the way subjective experience is organised. The last two exercises fulfil comparative functions as well as providing the reader with a fully subjective account of Kostya's success at using the System.

The now explicit model of experience provides a context from which previously difficult material can be more clearly understood. It is therefore possible to review the exercises from *Building a Character* at this point, and to consider how they relate to those in *An Actor Prepares* now that new typological distinctions can be applied. Understanding how Stanislavsky constructed the course of training through this research thus provides some insight into the relationship between the second book and the first.

The structure of experience in practice

If **Chapters III – IX** address the question of the internal world and its representations of space and time, **Chapter X: Communion** introduces students and readers to the concept of relationship, by examining how communication of information can be conceptualised and understood in the terms of the internal world with which they are now familiar. The exercises explore subjective experience of relationship in a way that requires students to utilise the framework of the internal world, and to use that framework to conceptualise non-verbal communication. The third episode on the ‘soul’ is found here.

The chapter opens with a subjective account of relationship in general and in an everyday context, establishing that a person is always in relationship with something. This is extended to awareness of patterns of interaction between different relata: internal aspects of the individual, actor and actor in the part, and imaginary objects (and consideration of different types of relationship with an audience). Practical experimentation between students then takes place, using a specific external sensory marker to establish recognition and set up reference experiences, before Kostya’s external means of communication are progressively limited in order that he appreciates them. The students then experiment between themselves, first in a state of relaxation then attempting to self-generate and project specific information, thus discovering both their limitations and their potential.

In **Ex46/C1** the **operation** is to examine and reflect upon internal experience during present and past relationships. There is no **transformation**.²³⁴ New information in the **field** concerns relationships with external objects. The internal experience of the process of relationship is constant, continuous, and can at least partly be sensed and is represented kinesthetically: ‘...flow of communion ...penetrate [the meaning of the music] ...contact ... attention drawn to ...absorption of form ...impressions’ (AP: 194-5). Communion, or what might more easily today be understood as relationship²³⁵ means that there is some form of information exchange that pertains to and is experienced in the internal world in a directional and dynamic way: ‘To give to or to receive from an object something, even briefly, constitutes a moment of spiritual intercourse.’ (AP: 195). This is a cause-effect link: to interact with an object is to relate to it dynamically in spatial and temporal terms and to give or receive something intangible, that is represented in the internal world in the same way as a physical object in physical experience. It is specified alongside the exercise and follows from it in that in the context of performance the actor must not interrupt the existence of relationship between themselves and something relevant to the role

²³⁴ Kostya’s subjective reflection on a concert the night before is a first attempt at a process with which he is unfamiliar.

²³⁵ Benedetti uses ‘Communication’ (2008: 229) but this seems mundane and does not make clear the emphasis on non-verbal communication. Communion, while unfamiliar and with a hint of the numinous, might be the better choice for that reason. Relationship is perhaps too mundane for what Stanislavsky describes. But Communion does provoke response from commentators: Lloyd mistakes the spiritual sounding phraseology as religiosity (2006), as does White (2006), and even Rayner, who otherwise seems to read Stanislavsky’s work in a very straightforward way, says: ‘There is a religious tone in his language: art is the god and actors its priests; there is a true path and a false one. One chapter in AAP concerns ‘Communion’.’ (Rayner 1985: 344)

on stage,²³⁶ not least because the audience needs to do the same (be in - preferably continuous - relationship) with what occurs on stage. The actor's subject of attention therefore has a significant contribution to make to the pattern of relationship during a performance. Linear organisation of information now applies to onstage communication – this line represents the attention of the actor – and it must be continuous and uninterrupted.

Re-iterated information includes visual and auditory representations, subjective engagement with memory, sensory stimuli causing associative reflection, the continuity of lines of life, internal information as the 'soul' and being 'deep' in relation to the external world, differing qualities of attention (concentration and dissipation), and the potential for divided internal attention.

The **operation** in **Ex47/C2** is to discriminate between internal aspects of experience and deliberately establish relationship (communication) between them. The possibility that this can occur must naturally be included in the **field**: locating the awareness and sensation of different aspects of the self in different parts of the body allows for them to be differentiated, isolated and conceptualised as separate in general and located and qualified in particular, and the very separation implies that relationship can be established between them, and that this is something that can be experienced in internal sensation. These aspects between which communication can occur can be considered as 'centres' (AP: 198). This differentiation calls into action the faculty of attention and gives

²³⁶ Based on previous knowledge we can connect this with the given circumstances and the need for subjective engagement with the internal world.

it distinct, separate, located representations on which to focus,²³⁷ preventing (cause-effect link) it from responding involuntarily to external circumstances such as the context of performance. There is no **transformation** as such, because this is simply the application of a conceptual framework in practice.

Note on the soul: III

Given the subject matter of this chapter, it is perhaps unsurprising that once again the question of soul and the spiritual arises. The word 'soul' appears twelve times, of which nine instances are contained in a short section between pages 195 and 200. In this section three related phrases also appear: 'the life of a human soul in his part' (AP: 196); 'his soul, his inner world' (AP: 199); 'my living soul: the real, live me' (AP: 199), and there are also eight instances of phrases that refer to the spiritual: 'spiritual intercourse' (AP: 195); 'spiritual resources' (AP: 196); 'spirit within' (AP: 200); 'spiritual communion' (AP: 205); 'inner, invisible and spiritual' (AP: 211); and three mentions of 'inner spirit' (AP: 200).

It has been previously suggested²³⁸ that the submodalities or qualities of internal experience might be the spiritual life of which Stanislavsky speaks; now some

²³⁷ When describing his attempts to find some kind of bodily location for the purposes of intra-communication, Stanislavsky/Tortsov mentions the Hindu concept of 'Prana' (AP: 198). Carnicke has written about how his interest in Eastern disciplines such as yoga has been somewhat under-represented for various reasons, not least the post-revolutionary socio-political context (2009:167-184), but this brief mention of Prana in the Hapgood translation is completely absent in the Benedetti. Given Carnicke's work and in particular her research into Stanislavsky's interest in Prana (2009: 178-9) this seems a curious omission.

²³⁸ See conclusions to previous chapter.

more specific information emerges. Several equivalences appear from which information can be extrapolated and which supplement previous data. If the soul is 'his inner world' (AP: 199), and 'the real, live me' (AP: 199), and if the eyes, 'the mirror of the soul' (AP: 196, 199, 210), also 'reflect the deep inner content of his soul' (AP: 196) then it does indeed follow that the soul is the inner content – of the internal world, and that this in some way represents who a person really is. For Stanislavsky this is the real identity of the individual: how what is going on internally in subjective experience occurs specifically in content and patterning. As before, this is evidenced in the physical body.

In addition, kinesthetic references help to reconstruct the meaning of the spiritual: '...emotional antennae to feel out the soul of another' (AP: 199); '...try to reach the living spirit' (AP: 200); '...to feel out her soul with invisible antennae' (AP: 213). In the terms of the model of experience, there is a dynamic visual-kinesthetic representation in the internal world that either accompanies or indeed constitutes the otherwise probably invisible function that is being performed. And this is the only way that there is to describe or conceptualise it, because it is processual, experiential, invisible. Without any understanding of the context – the structure of the internal world - this expression, while subjectively understandable, would be objectively absurd, irrational, and difficult to justify in a serious analytical context. Neither 'feel out' nor 'soul' can be rationalised.

Within the context and the framework of the System made explicit, however, it makes complete sense, and while previously a reader or student might have had an implicit understanding of Stanislavsky's explanation of the importance of the

eye, now that understanding can be literal and it is possible to understand exactly what he means when he says:

‘The eye is the mirror of the soul. The vacant eye is the mirror of the empty soul. It is important that an actor’s eyes, his look, reflect the deep inner content of his soul. So he must build up great inner resources to correspond to the life of a human soul in his part. All the time that he is on stage he should be sharing those spiritual resources with the other actors in the play.’ (AP: 196)

The ‘spiritual resources’, then, can be interpreted as the unique and idiosyncratic qualities of the internal subjective experience of the individual.

Kostya’s attempt to ‘feel out’ the ‘soul’ of Tortsov constitutes the **operation** that takes place in **Ex48/C3**. In abstract terms, he is required to investigate his capacity to perceive non-verbal information by putting his attention on Tortsov and experimenting with the quality of his attention. This exploratory exercise has no **transformation** because again, Kostya’s success is due to his ability to perform the instructions. The **field** now contains the above information about the soul, and the principle that it is a natural condition of life that such information – the internal experience - is constantly involuntarily exchanged;²³⁹ this is a phenomenon that is inevitable. The ‘spirit’ or ‘soul’ of the actor remains the same. If the actor and the actor in the part have the same soul (that of the actor) and the actor must live through the given circumstances of the part, then the soul can by implication only be the qualities of the internal representations

²³⁹ In response to an objection by Grisha, Tortsov describes the phenomenon that we now know as being a function of mirror neurons – that he already knows that Grisha is objecting even before he opens his mouth, and that communication between them is inadvertently continuous regardless of intention (AP: 200-201).

that mediate and represent the given circumstances through which the actor is living (whether their own or those of the part). We can now see the logic of the idea that there is no separate character, and when Stanislavsky refers here to 'Famusov/Tortsov, or Tortsov/Famusov' (AP: 200) we know what he means.

The **operation** in **Ex49/C4** requires the establishment of relationship with objects that do not exist.²⁴⁰ There is no **transformation** because the exercise is only suggested, and the **field** is expanded by the principle that it is necessary to direct the attention to the *relationship*, not to creating a representation or hallucination of the object.²⁴¹ This is in fact a cause-effect link: the perceptible exchange of information does not occur if the object is imagined, only if the relationship is experienced.²⁴²

In **Ex50/C5** the **operation** is to establish communication between pairs. There is no **transformation** because while it is a simple task, it is not easy, and takes increasing awareness and practice. The **field** is not expanded, nor is it in

Ex51/C6 in which the **operation** is to establish communication in pairs, using an argument, with progressive restrictions of the bodily means of expression, and subsequent selection of means to be released. The **transformation** is an appreciation of expressive potential.

²⁴⁰ Although confusingly, having brought up the subject as '...the study of a new phase' (AP: 202) Tortsov says on the next page '... I insist that you do not undertake any exercises in communication except with living objects and under expert supervision.' (AP: 203). There are clearly issues of clarity and translation here.

²⁴¹ This is different from the conceptual model of Michael Chekhov in which exactly this happens.

²⁴² It is questionable whether this is an exercise, but since it is possible, it makes a very important point, and the reader inevitably imagines it while reading, it has been decided to include it.

Ex52/C7 shifts the attention to the communication of internal world.²⁴³ The **operation** is to send ‘rays’ to each other, first alongside words, then without words. The **transformation** occurs as a result of Tortsov’s coaching; recognition of when it occurs; representing connection in visual and kinesthetic modalities as rays or a current originating in each body and noticing fluctuations; genuine experiencing of feeling and sensation; resisting the urge to push the perceived current or rays; paying attention to sensation.²⁴⁴

In **Ex53/C8** the **operation** is to apply the learning of the chapter by transmitting and receiving objects or tasks to partners, with progressive restriction of physical means of expression. The **transformation** occurs as a result of practice, recognition and comparison of the sensations that accompany failure with those that accompany success. The **field** thus includes the information that successful communication is accompanied by recognisable physical sensation.

By the end of this chapter, information in the **field** includes the representation of relationship within the context of the internal world. In general, relationship is continuous, represented in visual and kinesthetic modalities²⁴⁵ and dynamic,

²⁴³ Before this exercise there is a short section of text that, while not an exercise, adds to the **field** and is required in order to understand the task. The kinesthetic-visual aspects of the ‘spiritual’ are developed, and they are referred to as ‘invisible currents’, ‘rays’ that ‘streamed’, and that become stronger when emotions are running high. (AP: 211-213)

²⁴⁴ After this exercise, there is a description of the concept of ‘grasp’ (AP: 217-219). In this short section, the word appears twelve times, only once in the literal sense (to describe a monkey holding on to something that it found interesting). Grasp, it is explained, is the means by which ‘...students’ attention and ability to remain in contact with one other...’ (AP: 219) is judged. It is easy to understand the concept in context, and perhaps can be better expressed today using the word ‘engagement’.

²⁴⁵ This could even be considered as some kind of synesthesia, that is that the two modalities are interlinked and interchangeable, and that for each visual quality there is a kinesthetic equivalent. The question would be whether the concept of ‘rays’ for example, or a ‘current’, can be considered as visual or kinesthetic or both.

spatial and temporal, directional by implication because there are two locations, so the direction from each is to the other. Such connections can be seen and felt in the internal world and can be represented as structures such as rays or currents linking one body or subject to another. As well as the relationship, information exchanged is represented as visually and/or kinesthetically tangible, perceived as occurring along lines both in time and in relationship. In particular, intra-relationship is possible through the conceptualisation of parts of the body in relation to one another, experienced and differentiated in internal sensation as well as visual and kinesthetic representation. Successful communication – or engagement in a relationship – is accompanied by recognisable physical sensation that once differentiated can therefore be used as a judge to ascertain success.²⁴⁶ The soul is the subjective internal world and the way that the individual experiences and organises it, and it is a natural phenomenon for this information to be involuntarily communicated between people.

The faculty of attention is again the subject of cause-effect links: full engagement of attention (or ‘grasp’, which is another ‘psycho-physical’ concept, visual/kinesthetic in type) prevents involuntary response to external stimuli; awareness of relationships rather than objects – and certainly not imagined objects - can facilitate this type of engagement; attention to feeling and sensation trains the ability to communicate and to engage dynamically in relationship; relaxation aids attention; not trying aids attention and relationship; paying

²⁴⁶ See also ‘truth’, in Chapter 8, above.

attention to the visual and kinesthetic representations of relationship assists training and response.

The category of internal representation is much expanded by the introduction of conceptual representations of relationship in this chapter. Relationships are experienced as having quite distinct qualities in sensory representational modalities and causal links relate to the faculty of attention and its functions or operations within the domain of the internal world and its conceptual representations. Finally, the work is specifically related to the onstage context both in practical terms and in terms of conceptual relationships such as with the audience.

Operations in this chapter are: to examine internal experience during present and past relationships; to discriminate between internal aspects of experience and deliberately establish relationship (communication) between them; to focus on another person and experiment with the quality of attention; to establish relationship with non-existent objects; in pairs to argue and step by step reduce means of communication, subsequently selectively replacing them; to communicate the internal world; to transmit and receive objects or tasks, restricting means of expression.

While Chapter X describes communication in terms of conceptual understanding and the exchange of information between subjects, **Chapter XI: Adaptation** develops the subject to include response to that information. In this chapter Stanislavsky addresses the question of spontaneous response, how and when it

occurs and how to stimulate it deliberately for the purpose of performance. In addition there is an interesting sudden proliferation of use of the word 'subconscious'.

This chapter contains four exercises, in which the question of adaptability or responsiveness is examined. An initial encounter with the subject matter is, unusually,²⁴⁷ successful, and it is the students' appreciation of this success that provides the starting point, for it exemplifies a new concept that can then be examined in order to discover how to use it, as well as demonstrating that it is something that occurs spontaneously in real life situations. But acting requires repetition and the failure of the repetition of the exercise illustrates the problem of changing objectives and importance of the relationship of the subject with their experience/ circumstances (through which they are living). This is followed by a demonstration that briefly provokes and examines what Stanislavsky calls the 'subconscious' process that underlies the natural occurrence of adaptation that was demonstrated in the first exercise. Having thus approached the subject indirectly from two directions, when students still fail to stimulate their subconscious, a specific strategy is provided and carried out.

The **operation** in **Ex54/Ad1** is to find a way to be excused from the current context (in this case the lesson). There is no **transformation** but an exemplification of the successful execution of the operation that is then used as a subject for analysis. Information in the **field** is in the cause-effect category: it is a

²⁴⁷ This is the sole example of a successful initiating exercise (see Part III for narrative patterns).

natural phenomenon to change or moderate behaviour voluntarily in order to incorporate feedback and to do so continually and repeatedly until the required objective is achieved.²⁴⁸ There is also information about the faculty of attention: that it can be 'called' (AP: 224), and 'riveted' (AP: 225); that mutual communication can be perceived in visual-kinesthetic terms as 'contact'; that attention can 'reach'; and that another person's ...'mind ...feelings ...attention [and] ...imagination' can be 'reached', the 'being of the other person' can be 'penetrated' and their 'life' 'sensed' (AP: 225). Furthermore, these aspects of a person can be considered to be their 'soul' which can be 'touched. Between people 'invisible messages' can be 'transmitted' (AP: 224); this information is non-verbal and is received and represented kinesthetically.

All this information can be understood as the representation of non-literal information in specific sensory modalities in the internal three-dimensional space. Thus having constructed the subjective model and its potentialities through the first part of the text, specific content is provided that now conceptualises external relationships. This point is made clear in the text when Stanislavsky/Tortsov states:

'We use all of our five senses and all the elements of our inner and outer make-up to communicate. We send out rays and receive them, we use our eyes, facial expression, voice and intonation, our hands, fingers, our whole bodies, and in every case we make whatever corresponding adjustments are necessary.' (AP: 226),

and:

²⁴⁸ This is also an external means of ascertaining truth in performance – whether behaviour is effective.

'You must learn to adapt yourselves to circumstances, to time, and to each individual person.'(AP: 228).

In **Ex55/Ad2** the **operation** is to repeat the previous exercise using the same behaviour (clearly the first exercise needs to be successful in order that this can take place). There is no **transformation** because it is a failure. The **field** only includes the cause-effect link that shifting the objective shifts the subject of the adaptation, and that this must be onstage, not off.

The third exercise, **Ex56/Ad3** is a simple evocation and demonstration of a specific phenomenon, and thus contains no **transformation**. The **operation** is to do nothing for five minutes. The **field** includes a good deal of information about Stanislavsky's understanding of the subconscious that is used to frame the exercise and that is then experienced and exemplified in it.

Note on the subconscious

Between pages 233 and 241 there are five instances of the word 'unconscious', eighteen of 'subconscious', and nine of 'conscious' (including 'self-conscious' (AP: 237) and '*semi-conscious*' (AP: 239)). Stanislavsky himself insists that 'I do not know what science says on the subject. I can only share with you what I have felt and observed in myself' (AP: 237). It is therefore the contextual frame within which he uses these expressions – their practical application and relationships with other information – that communicates their meaning in his work.

Roach makes the mistake of confusing the translated terms with the concept without considering context: 'Stanislavski ...grope[s] towards a theory of mind without a clear distinction between "subconscious" and "unconscious."' (Roach 1980: 322) Crohn Schmitt, however, has recognised this and finds the difficulty is irrelevant: 'In the English translations both the words *subconscious* and *unconscious* are used, apparently interchangeably; in the Russian editions of his works only one word... is used and it refers to the unconscious.' (Crohn Schmitt 1986: 346) However, she makes the point that Stanislavsky and Freud used the term in very different ways, for Freud was interested in motivation (the past) while Stanislavsky was focussed on objectives (the future). This distinction can be seen clearly within the framework of the now explicit model of experience, and it becomes significant, indicating completely different qualities of experience as a result of a variation in source or location in the given circumstances. The

importance of the future orientation for Stanislavsky's actor is confirmed by Hobgood, who examines the original Russian, and observes that:

In Russian, verbs have "aspects" ... Stanislavski always chooses infinitives from concrete verbs... which invariably signify future action. This policy reinforces his demand that the task express something which in the character's view will happen or is about to happen. (Hobgood 1973: 156)

Hobgood is referring unequivocally to the submodalities of orientation within the given circumstances, and he continues in this vein, alluding to a "line of aspiration" ' and reiterating the point:

If the dramatic character can be seen as striving to fulfill tasks which *lie ahead*, it makes sense to conceive a character's progression in terms of aspiration *toward* a goal... [my italics]. (1973: 156)

Even the briefest examination of this section of Stanislavsky's text provides much insight into his interpretation of these concepts as well as information about adaptations, the subject of the chapter.

The first usage comes in the statement '*Adaptations are made consciously and unconsciously*' (AP: 233). The passage then explains unconscious adaptations. First, an example is given and analysed as a model of the ideal, only available unexpectedly in moments of inspiration 'through intuition and the subconscious' (AP: 234). Tortsov now uses an exercise (**Ex56/Ad3**) to demonstrate the occurrence of random thoughts and feelings located in the 'foreground of your mind' (AP: 236), questioning their origin and concluding that they 'come out of

the subconscious' (AP: 236) which by implication functions in the background of the mind. It is much easier to understand and conceptualise Stanislavsky's explanation once the adpositional model of internal space has been made explicit. Whether or not it can be said to 'exist' (and this is a matter for specialists) is irrelevant, if it aids subjective comprehension. At this point we do not need to ask 'what does he mean by the 'foreground' or 'background' of the mind because we have a framework within which it can be recognised and understood both conceptually and experientially. The subconscious is embodied.

Further information about the subconscious accumulates: it is the natural source of adaptations; it is an 'unknown region' (AP: 237, note the spatial connotations and delimitation); it is something that an idea can 'cross' (AP: 237); it can be passed 'through' (AP: 237); this can occur in a minute space of time ('infinitesimal' (AP: 237) like a 'shooting star' (AP: 236). Knowing these qualities and experiencing them subjectively, whether simply by virtue of thought experiment or through practice, means that in practice the students can begin to recognise occurrences of the phenomenon Stanislavsky/ Tortsov is evoking in their own experience, and therefore begin to exert some control over what they are doing.

Thus the **field** is expanded by a spatial and temporal representation of the subconscious within the internal world, located in the 'background' in relation to the 'conscious', and that can contain information that can emerge from it in response to stimuli.

In **Ex57/Ad4** the **operation** is to create a short script requesting a change to an etude, repeating it using different adaptations. The **transformation** occurs as a result of a specific strategy that stimulates the required adaptations. The **field** must therefore include the strategy as a cause-effect link: using a list of qualities of mood, characteristics, emotion or state of mind triggers. Subconscious adaptations and 'sharp contrasts' are also suggested. These are represented in sensory terms as different 'colours and shadings for ... interchange of thought and feelings' (AP: 241).

Information in this **field** in this chapter falls into three categories: cause-effect links including a specific strategy that exploits a cause-effect phenomenon, the internal representation of the subconscious itself including increasing amounts of information about submodalities, and the faculty of attention.

In cause-effect links, it is normal to adapt behaviour to circumstances both in general and from moment to moment in response to feedback from the situation; the subconscious is the source of any spontaneity and inspiration that occur in response to this feedback; convincing performance can be impelled by creating the right context for the subconscious to respond to; the objective is intrinsic to the adaptation and must be within the given circumstances of the play. The strategy is a simple one, predicated on the causal link whereby the subconscious is stimulated by experiential words describing mood, emotion or state of mind, therefore using those words to engage it.

In the internal world, the subconscious can be notionally located within the body, and this location is experienced as 'background' in relationship to the conscious, which is 'foreground'. Information can pass at infinite speed through or across this area of internal space/ time, and inspiration and adaptation can be perceived as emerging from within it in response to the correct stimuli (in its own terms, when they pass across or through it). In a very clear reference to submodalities, experiential words affect the internal world by changing the colours or shading within it. Submodal information here is about relative location, distance and direction, speed, selection and delimiting of discrete areas, containment, colour and shading as occurring to representations and organisation of information within the internal world.

Attention too can be represented in visual-kinesthetic terms as existing in space and responding to stimuli, while attention in social interaction is the subject here. If attention signifies the relationship between the individual and the subject of their consideration at any given moment, whether that is real, literal, imagined, abstract or conceptual, it can be perceived as originating in the body of the individual, and linking them visually-kinesthetically across either real or notional space and time to their subject (which in the case of internal information is located in internal space/ time). The quality of this link can vary on a continuum from scattered to minutely focussed. Here we find that communication between people can be perceived in much the same way as attention, and has similar qualities. It can be fixed securely to its subject, the subject can affect it by attraction, links are established in visual-kinesthetic

terms across space/ time, and non-verbal, literally invisible (but not notionally invisible) information about the internal world of the individual and their life can be exchanged using these links. This exchange of information from the inside of one person to the inside of another both utilises and shares the internal world, or soul. It is experienced as kinesthetic perception (touching) of another's inner life.

The concept of the subconscious as the origin of spontaneity and inspiration has thus now been clearly contextualised within the framework of the internal world, including much information about specific submodalities, which in turn imply the existence of other similar relationships within the model. The introduction of colour and shading, for example, is new, but relative distance, direction and location implied in the terms 'foreground' and 'background' are not, although they are new in this application.

Operations in this chapter are: to examine internal experience during present and past relationships; to discriminate between internal aspects of experience and deliberately establish relationship (communication) between them; to focus on another person and experiment with the quality of attention; to establish relationship with non-existent objects; in pairs to argue and step by step reduce means of communication, subsequently selectively replacing them; to communicate the internal world; to transmit and receive objects or tasks, restricting means of expression.

The subject now turns to management of the model of experience, first in general, then in performance. Stanislavsky/ Tortsov explicitly refers to 'the end

of our study of the internal elements' at the end of **Chapter XI** (AP: 243), and at the beginning of **Chapter XII** of playing on the 'inner instrument' (AP: 244). The next chapter deals with the subject of motivation, divided into three aspects: mind, will, and feeling. It will be recalled from Part III that this is the point at which the distribution of exercises and the narrative structure change.

Stanislavsky is beginning to draw the threads of the whole course together, as many now-familiar elements of the System are referred to. In addition, he points out how inextricable motivational principles are and how elements of the System can be perceived through the lens of any of them (AP: 247), therefore providing a choice of means to manage the work of the actor in the absence of inspiration. The potential of each is considered²⁴⁹. There is one exercise, an etude, used as a vehicle to initiate the exploration of motivational patterns.

In **Ex58/IMF1** the **operation** - the only one in this chapter - is for the students to attempt to motivate themselves to engage fully with the performance of a familiar and much repeated etude. The **transformation** follows the introduction of a new supposition and the students' response to this new information.²⁵⁰

Motivational patterns are introduced to the **field**: mind, will and feeling are equally important, inextricably linked (even described as a 'triumvirate' (AP: 249). When functioning, all work together, but in order to cause this to happen,

²⁴⁹ This section is somewhat disorganised, and the text does not clearly explain the relationships between mind, will and feeling. Nonetheless the principle is clear, especially now, within the framework of an explicitly adpositional model.

²⁵⁰ This links with the previous chapter in that they have *adapted* to the new information. Such links are common in the text, but it was decided not to list or analyse them because they simply re-iterate the already established organisational clarity of the training schedule in the text.

an approach via mind or feeling is recommended (mind via text and meaning, feeling via Tempo-rhythm)²⁵¹ because will is less easily affected deliberately, being described as relating to emotion 'like Janus, two-faced' (AP: 250). This fits into the model of experience and its terms – motivation becomes about movement in the internal space, which explains '*impelling movers*' (AP: 247); their joint operation or function is easily conceptualised and it is even possible to understand the otherwise rather oblique phrase '*masters who play on the instruments of our souls*' (AP: 247).

Information in the **field** relates to internal representation of the concept of motivational forces as a tripartite entity that functions together but can be initiated by a singular approach. When functioning, motivation is equivalent to propulsion, moving the actor in the internal space/ time. Since linear organisation of information has been established as a principle, it is implicitly evident that the actor is propelled forward in time (where the future is in front and the past is behind). The students have now learned 'a great number of elements to use in creating the life of a human soul in a part' (AP: 251).

Chapter XIII: The Unbroken Line addresses the integration of discrete pieces of different types of information into sequences in continuous linear form. This organisational principle of the internal world was first introduced in **Chapter VII: Units and Objectives** and has since gradually been developed. Now students can learn how to use it deliberately. If the previous chapter was about managing

²⁵¹ Which the students do not have the wherewithal to carry out at this stage of the training. Tempo-rhythm has been mentioned at the end of the previous chapter as something that cannot be studied at this stage of the training.

and motivating the actor, now the subject is the practical task of addressing a part.

An introductory exercise requiring students to consider what they would actually do once they have been given a part leads to an analysis of what is necessary, and the sequential nature of this example leads to a demonstration of the necessity for sequential integration of all aspects of the work using movement, sound and design. The next exercise shows how to create a personal time line that integrates a series of events, first from the past and then from the future. This is then contextualised and extended to the whole series of events that comprise the preparation of a role, then generalised to the idea of a whole life line. The principle is then illustrated in context in a lighting demonstration similar to those in Chapter V (showing points, circles and locations of attention) showing the characteristics and importance of continuity for the actor.²⁵²

The **operation** in **Ex59/UL1** is to construct a sequence of events delineating how the students would address a role.²⁵³ There is no **transformation** but the **field** includes the importance of continuity of line. The potential for discontinuity during preparation is revealed, and the importance of eventual continuity emphasised.

²⁵² This lighting demonstration was treated as an exercise because it illustrates an important point clearly and would be possible to recreate given time and resources.

²⁵³ It was decided to include this demonstration by Tortsov as an exercise, despite it not requiring students to *do* something themselves. However it demonstrates the principle and how it affects the audience, and students could be asked to execute the exercise themselves, which would give them both objective and subjective experience of the principle of continuity of line.

Ex60/UL2 is in two parts. The first **operation** is to construct an unbroken line from remembered information about activities of the day up to the present. The **transformation** is to perform the task backwards, working from the present, and to do so colloquially and conversationally. The **field** includes therefore the information that the linear organisation of time-related representational material in the life of an individual can be perceived in reverse order, and that the closer the information in relation to them the easier it is to remember. This orientates the line in relation to the individual where the present is around them (as given circumstances) and the line extends away from them with the furthest distance being literally the furthest away in time. Furthermore, the future is in front, and the past is behind, so recall requires a going backwards, and it is this feature that Stanislavsky exploits in his reconstruction of Vanya's day. In cause-effect links, once this is assembled into a sequence, it can be lived through again. It can be inferred that without the continuity, it is not possible to live through it, for the living through will stop when discontinuity occurs.

In the second part of the exercise the **operation** is the same, except applied to the future in the form of the remainder of the day ahead. Here the **transformation** is in the form of a specific sensory-representational link: 'feel that solid line as it stretches out into the future' (AP: 256). This is a visual and kinesthetic representation of the continuous abstract (time line) organisation of the information. In addition, movement is introduced in relation to the future, so moving into the future is a literal possibility in the internal world, and

Stanislavsky/ Tortsov touches on the logical consequences of this principle in the consideration of how a play is constructed.

Ex61/UL3 is a lighting demonstration, illustrating graphically the shifting subject matter of attention on stage. The **operation** is to show disparity but continuity of attention during a part. The **field** includes the principle that attention must be continuous throughout a part, and that continuity consists of a sequence of focus points that move directly from one to another with no breaks.

Information in the **field** in this chapter therefore relates to the organisation of time in the internal world and the continuity of attention required on stage. It is explicitly demonstrated but there are implicit elements. The structure of the line in relation to the individual is clearly expressed in terms of in front/forward/future and behind/backwards/past, and the line itself can be seen and felt and moved along in the internal world once it is drawn into awareness. The present surrounds the individual but if they wish in the same way to live through the past or the future it must first be mentally reconstructed into a continuous sequence in order to avoid breaks in the living through during execution. There is a causal relationship between this and the actor's work as they construct the life of the role as they pass on and off stage during the course of a play.

While it could be argued that the information in this chapter falls into the category of organisation and orientation in the internal world, fully extending its scope for the individual, and this could be seen as just developing further an

already familiar aspect of the System, it is here addressed from a rather different perspective from its original introduction in Chapter VII: Units and Objectives.

Now it is an integrative principle providing a strategic way to address both a role and the approach to it, and it is the qualities – the continuity and integrity - of the line that are important rather than its existence per se. The essence of the chapter is therefore the submodalities of line.

The **operations** in this chapter are: to construct a potential line of preparation for a part; to construct an unbroken line from remembered information about activities of the day up to the present, then to perform the task backwards, working from the present, and to do so colloquially and conversationally; and to illustrate the necessary continuity of attention for an actor in performance.

There are two exercises in **Chapter XIV: The Inner Creative State**, one of which is a preparation strategy. In this chapter Stanislavsky attempts a complete description of the state of the mind of the actor in both successful and unsuccessful performance, pulling together aspects of the System in order to do so, providing a detailed strategy for performance preparation, using an exercise to demonstrate the resulting state of mind and stating a foundational principle of the System.

After an extensive description of things that can go wrong, a strategy that shows how to use the aspects of the System to prepare for performance is suggested.

This serves the purpose of revision for the students and the reader as well as

shifting the perspective of thinking about the System to the context of performance itself, and leads directly to the principle that in the appropriate state of mind (the inner creative state) the actor can simultaneously act and monitor – and correct if necessary - their acting. After an extended metaphor that parallels the work of the actor with mining and excavation, the exercise demonstrates this simultaneity successfully and draws together many aspects of the System in doing so.

Ex62/ICS1 provides an extensive **operation** in the form of a performance preparation strategy.²⁵⁴ There is no **transformation**, and the **field** is expanded only by the cause-effect principle that using the aspects of the System as preparation will create the proper frame of mind for performance, simply re-iterating all the work the students have done previously.

In **Ex63/ICS2** the **operation** is to search for something convincingly, at the same time knowing that it is not there. The **transformation** occurs when Tortsov reminds Vanya of the aspects of the System he already knows: to ‘understand and feel just how it would be done in real life... organise... inner forces... objective... given circumstances... how you would search... if...’ (AP: 269)²⁵⁵. The **field** is expanded by potentials and relationships within it: it is possible to hold mutually incompatible truths simultaneously by selecting the objects of attention

²⁵⁴ Actors should arrive 2 hours beforehand, to do preparatory exercises: relaxation; object work, objectives; physical action and truth; given circumstances; identify an aspect of System that is working well; go over the basics of the role thinking it through, checking attitude, feeling of action, and detail. (AP: 265-267)

²⁵⁵ This is a revision exercise, that begins to build and evoke the model of success: Vanya can do it, once he is (for the sake of the reader) reminded and even though he knows it is not real.

using the techniques of the System, experiencing only the given circumstances of the role and propelled by engagement with the objective as achieved by mind, will and feeling.

By the end of this chapter, the **field** now includes a simultaneity of role and actor, which it is now possible to understand within the framework of the explicit model of experience using organisation of internal representations.²⁵⁶

The given circumstances of the role surround the actor, whose attention is on what is occurring on stage within that context. At the same time the actor is surrounded by their own given circumstances, which are excluded from the attentional field by virtue of concentration of attention on the experience of the role.

Causal links are now established between aspects of the System. The actor is at the centre of given circumstances of the role; attending to present onstage physical experience; simultaneously experiencing internal representations of the role; orientated towards unattained objectives of the role and propelled by mind will and feeling; qualities of the internal experience ('soul', 'spiritual') are shared between the actor and the role; and when absorbed in all of these a specific and identifiable state of mind occurs, that can be described as the 'inner creative state'.

²⁵⁶ Part V contains diagrammatic clarification of this point.

Categories in this chapter relate to the organisation and relationships of aspects of the System with each other in the internal world, including causal, temporal and spatial relationships and representations of them. **Operations** in this chapter are to sequence the aspects of the System and to search for something, knowing that it is not there.

The progressive integrative tendency of the last three chapters continues in **Chapter XV: The Super-Objective**. All the different lines so far evoked (units and objectives, actions, physical actions, organising time, past, present and future) are now incorporated in relation to the plot.

Now that the training has addressed the initiation of movement, the continuity of line along which this movement must take place and the dual awareness of the actor in performance as they progress along the line of the role, attention now turns to what the movement is moving towards and how: the unifying principle of the super-objective and the through line of action. The principle is applied to a play to show how profound the effect might be, illustrated graphically, and action and counteraction are applied to another play to show how such a super-objective can serve to integrate all the work of the actors.

The operation in **Ex64/SO1** is to consider the effect of various super-objectives on a familiar play. There is no **transformation**. The **field** simply includes the cause-effect link that whatever is chosen for the super-objective will influence everything in the play, and that this can be quite subtle.

In **Ex65/S02** the **operation** is to apply the principle of action and reaction to a super-objective for a familiar play and explore the effect. The **transformation** is that action and reaction cause activity and pull together many aspects of the play, which can be re-orientated towards it. The **field** includes the through line, which is the line through all the material of the play towards the super-objective, and which pulls all other lines towards it orientating them in the same direction. Other lines representing different aspects of the play that do not fit with this are inappropriate and should be revised.

This chapter therefore contributes to the **field** the idea that coordination of all elements of the System in the performance of a play can be achieved by choosing an integrative objective for the whole. While this information falls into the category of representation of abstract information, within that category it is an organising principle to which all else relates, and to which the other linear representations conform. The two **operations** are: to consider the effect of various super-objectives on a familiar play, and to apply the principle of action and reaction to a super-objective for a familiar play and explore the effect.

Chapter XVI: On the Threshold of the Subconscious deals with the integration of the entire training, framed in the possibility that all the techniques when working provide the actor with access to the subconscious.

This is demonstrated in two exercises, both described in detail from Kostya's subjective point of view. The first relates a highly successful execution of the Burning Money etude and the second is of Kostya's Othello, mirroring the first

exercise and his attempt at the same scene and providing a clear contrast. All elements of the System are referenced and put into practice, illustrating relationships between them both sequentially and conceptually, and a highly evocative account provides a personal perspective on living through the experience of doing this successfully.

The **operation** in **Ex66/TS1** is to use the techniques that have been learned to approach a familiar scene (etude). The **transformation** is the integrated use of the System: relaxation of body and attention; objectives; given circumstances; new suppositions; problems; associations in the internal life of the role. There is no new information in the **field** but it is a clear demonstration of what happens when all the information in the field is incorporated.

In **Ex67/TS2** the **operation** is to apply the super-objective and through line of action to a scene,²⁵⁷ the **transformation** occurs when this is actually done properly (with Tortsov's guidance). In the **field**, in causal links, work is intensified by the right objectives, which have the tendency to condense into a few large ones, guided by the super-objective. The super-objective attracts, and must affect the actor, personally and literally pull him or her towards it.²⁵⁸

²⁵⁷ This is one that was unsuccessful early in the training, and provides contrast.

²⁵⁸ The model of experience now permits a refinement of how this might be understood: the actor must experience a shift or movement towards, a sensation or internal representation of some kind in response to the super-objective, just as they must to an objective, in order to know that it is the right one for them. This provides more evidence that the model of experience is unavoidably embodied. They must compare it to their response to things that they know are personally motivating or engaging in order to review their felt experience and ascertain whether their response to it is of the right sort.

This chapter contributes to the **field** two cause-effect links, both related to results of the work. First, amalgamation of all elements of the System in the performance of a play can be achieved by choosing an appropriate super-objective for the whole. Second, the subconscious is that aspect of the actor that is available to provide spontaneous responses to stimuli in the moment during performance, and is only consistently available when the actor is correctly prepared, in the right state of mind and body, and living through the given circumstances of the role.

The final two **operations** are: to use the techniques that have been learned to approach a familiar scene and to apply the super-objective and through line of action to a scene.

This overview completes the first part of the course of training with the successful use of all of the techniques taught, together, illustrating the results, the effect and the inner experiential links.

Building a Character²⁵⁹

A similar analysis of the exercises in *Building a Character* is now undertaken. The methodology continues as before, but since the exercise distribution is sparse (see Part III) chapters are not considered individually, rather the exercises are considered according to their relationships to one another.

In the first exercise, after a brief chapter in which Tortsov demonstrates the effect of various small physical changes on his performance, the students prepare and perform, and are subjected to detailed analysis just as they are in the first two chapters of *An Actor Prepares*. This time, the work is focussed on the effect of external stimuli of costume and make-up, and by now Stanislavsky has built in the reader (and in the fictional students, Kostya particularly) enough awareness of the internal world and its process to be able to follow (and describe) a detailed description.

The most important (and constantly re-iterated) cause-effect link underlying the System, the continuous feedback loop that is the inextricable relationship between internal and external worlds, between *Volopshcnenie* and *Perezhivanie*, is therefore re-established immediately at the start of *Building a Character*.

²⁵⁹ The title of the second book is clearly problematic in view of the conceptual principle that there is no character, only the actor in the given circumstances of the part. Peter Brook complains of this in *The Empty Space*:

Although most actors understand instinctively that preparation is not construction, yet, even in the title of Stanislavsky's great work *Building a Character*, this misunderstanding persists, implying that a character can be built up like a wall, until one day the last brick is laid and the character is complete. (Brook 1990: 7)

Kostya successfully executes an exercise and provides a subjective account of his experience as he does so, using the concepts of the model of experience with which readers of the previous book would be familiar. It is also interesting to notice that by this point in his training, Kostya can state overtly that he is able to 'live another person's life' (BC: 21), and it is possible to recognise that this is because now he knows – and we the readers know – what another life is.

In this exercise, **BC1/DC1**, the **operation** is to use external methods for characterisation while retaining awareness of the internal world. The **transformation** is, as Kostya recognises by the end of the exercise, that 'I had realised how to live another person's life.' (BC: 21). New information in the **field** consists of the cause-effect link between external stimuli and internal response leading to characterisation and 'living through',²⁶⁰ and information from the internal world about the shift in perspective that fits with the location of the individual surrounded by the given circumstances of the role.²⁶¹ In addition, there is a protective causal link between the mask of the characterisation and the actor's ability to take uncharacteristic risks.

²⁶⁰ These are built up using cause-effect links between stimuli encountered by Kostya (an old coat, photographs in a shop window, putting on the coat and accessories for the first time, his attempt to rub off his unsatisfactory make-up) and his responses ('squeamishness' (BC: 11), sense of being 'distracted and divided' (BC: 12), alternating clarity and confusion, rubbing his hands, disturbed reactions to others, heart pounding, particular walk, stance, voice) of which he is aware but not in control and that he understands to be a 'subconscious life' (BC: 13).

²⁶¹ This consists of Kostya's amazement at the difference in his attitude and voice, surprise at his responses to others, sense that he had 'gotten under his skin' (BC: 19), sense of belief in what he was experiencing, lack of awareness of the theatrical context, and particular enjoyment of his achievement.

Once the new emphasis on external work has been established, the next seven exercises form a group that addresses the use of the body and establishes in practice and experience the links between internal and external.

First, the use of the body in performance is contextualised with a detailed exploration of the body in the given circumstances. An evolving series of specific physical exercises then develops awareness, internal representation and control of the body. The last exercise in the group is an etude, poorly executed because of lack of internal line evidenced in the body through superfluity of gesture and movement.

BC2/CT1 makes a distinction in the **field** in the established causal link between the external and the part being played: it only works when the actor responds internally to the external stimulus. The **operation** is to act an old person, and the **transformation** comes from restricting awareness to the full extent of the given circumstances as experienced in the body.

There are no **transformations** in the next three exercises, which draw attention to the need to practice and develop specific physical awareness in order to create fluidity of physical line. In **BC3/MBE1** the **operation** is to place the toes out, with right foot in front of left, legs straight. The process of walking is explored in the next exercises in response to the requirement for 'simple, expressive actions with an inner content' (BC: 49). There is no expansion to the **field**. In **BC4/PM1**, on the other hand, although it seems similar in type, in that the **operation** is simply to swing the leg forward and back from an accurate vertical position, the

field is expanded by a growing interior visualisation of the joints, bones and their movement potential, and the parallel movement sensation. This can be added to the representational information in the internal world as mapping the interior body. **BC5/PM2** continues this process by developing the students' awareness of what is occurring inside them as they walk. The **operation** is to become aware of the minute physical detail and interior sensation of the process of walking.

The connection of physical line with internal line is now introduced, with the **operation** in **BC6/PM3** to imagine mercury pouring into the body, first from the finger-tip and then from the top of the head. The **transformation** is that the students' movements are more fluid than before, and the **field** therefore contains the causal link that internal representation of physical sensation can affect the quality of external movement, and the representational information that physical sensation can be imagined in quality (colour, weight, density, opacity, texture), location and extent. The connection has now been made between external line and internal, experiential line, and Stanislavsky has already established that continuity of line is a pre-requisite for art.

Note on energy

In this section there is extensive reference to 'energy'. In the **field**, the sensation of engagement of the muscle as it occurs during movement events such as lifting

an arm or walking is called 'energy', which is similar to sensations covered in the chapter on relaxation in *An Actor Prepares*: 'What is muscular pressure or spasm except moving energy that is blocked?' (BC: 63). It is also described as a 'current' (BC: 64, 66); as having 'flow' (BC: 66, 70), 'movement' (BC: 66, 71); as having 'travelled ...along an unbroken line ...[that] ...comes from the deepest recesses of our being' (BC: 67), '...moved along our vertebrae... flowed downwards ...rose along our spines' (BC: 69), 'passes along the articulations' (BC: 69); as being '...saturated with stimuli of emotions, will and intellect.' (BC: 67). Its quality has a profound effects on the students: '...we felt as though we were sinking ...lifted right off the earth' (BC: 69) '...achieved a smooth, measured and elastic step' in response to regularity, and conversely 'became blocked' in response to discontinuity (BC: 69). It can therefore be concluded that energy is a subtle sensation in the interior body that can be represented in visual-kinesthetic modalities with appropriate submodalities of location, direction, intensity and other qualities:

'From your exercises last year in the sending out of certain rays or wordless communications, you know that energy operates not only inside us but outside as well, it wells up from the depths of our beings and is directed to an object outside ourselves.' (BC: 63).

BC7/PM4 develops this point by giving students an experience of creating an unbroken line of movement using regular rhythm and increasing tempo. As well as pre-empting work to come on Tempo-rhythm, it also continues learning about

the effect of internal awareness on the physical body and evidences the effect of focussing attention in this way. The **operation** is to break down a specific physical movement/ gesture into parts in time to a slow metronome, subsequently increasing the speed until the movement is fluid and continuous. The same is done with different parts of the body, then to music, and to include stopping. The **field** includes the effect of internal line on quality of movement and quality of pose when rhythm is paused, and the creation of continuity of time and relationship as fragmentation and differentiation turn moments into a linear series that can be followed in attention. The **transformation** is the execution of the exercise itself, because the activity itself creates the effect because of the feedback loops in operation. These feedback loops occur in a complex pattern of influence between internal representational and bodily experience, where external auditory information (rhythm, music) is both heard and felt as an unbroken line in experience (rhythm in the body) and the body responds to and embodies that experience by definition.

The last exercise of this group continues with the theme of continuity and fluidity of line. Having covered physical line, internal line and its influence over physical line, this is now applied to gesture. **Ex BC8/RC1** is an etude (**operation** to perform the etude). There is no **transformation** because the students execute the task badly due to lack of line evidenced in the body through superfluity of gesture and movement.²⁶² This causal link joins the **field**, as does the fact that

²⁶² Although this is an initiating exercise in Chapter VI, had it accorded to the pattern in the first book it would have been followed by a series of exercises providing the students with the tools to correct their mistakes, culminating in an exercise in which that correction was evident, and followed at the start of the next chapter with an exercise including successful execution of the

quality of gesture refers to relevance and consistency over time and through the time of a part as well as clarity and efficiency in the moment.

Much of the new information in this group of exercises concerns the representation of the body in the internal world: internal representation of the body and of the real experience of exterior and interior sensation can be enhanced by visualisation of internal or external aspects of it, such as bones and joints; this has a physical effect on awareness of the body and on quality and extent of movement, as does the internal representation of imagined sensation; physical sensation can be represented in a variety of submodalities in which qualities are perceived; the body experienced, whether the sensations are real or imagined, is orientated at the centre of the surrounding given circumstances, in the present of the world of the actor or the part. Within the body is felt a sensation that can be called 'energy' that is represented in visual-kinesthetic terms and that has causal links with behaviour and physical activity. In addition, the given circumstances can be the source of extrapolated or implied information that affects not only the experience, but also sensation in the body and movement thereof.

The principle cause-effect link, therefore, is familiar but extended: that the internal world and the representations in it affect the experience of the body, including physical sensation and quality of movement. Embodiment is experienced in the terms of the model of experience. More specifically, while the

exercise but failing upon repetition due to the lack of the next step in the process. Here this is not the case.

external world can contribute to the general development and specific physical embodiment of a part, it can only do so with the involvement and responsiveness of the internal world.

The linear organisation of time now recurs in a different context: the relationship between internal line and experiential, physical line, and the organisation of movement and gesture in and through time. Both of these have causal relationships with physical experience and the body. The first means that internal continuity and focus affect the clarity, selectivity, perception of efficiency and redundancy of movement (and stillness) both momentary and through time, and as a consequence lack of internal line is evidenced physically in inaccuracy or superfluity of gesture.

The second concerns the faculty of attention. Counter-intuitively, breaking movement into constituent parts creates fluidity by linking them rhythmically as events regularly occurring in time. Once this is achieved, attention can be fixed on the series over a period of time, which can be repeated at any speed, affecting the quality of movement and gesture, and permitting the identification of redundancy. Music is an auditory-kinesthetic example of this and has a kinesthetic effect on the body. It is also possible to select and restrict the attentional field by attending only to physical sensation and response in the given circumstances. Finally, once the characterisation is established to the extent that the actor is 'living through' the life of the role, a phenomenon occurs

in which the actor has the ability to act, seemingly involuntarily, in a way that is entirely inconsistent with their usual behaviour.

Thus the new category of information about the body is introduced to the representational world with which we are by now familiar. Although this has been touched on briefly before,²⁶³ it is only now that this category is fully developed and it can be seen that the body is a different category from external or internal experience. Furthermore, submodalities of interior physical sensation are used extensively including the representation of energy,²⁶⁴ and new cause-effect links incorporate the body into the patterns of causality between internal and external worlds. Similarly, attention and the linear organisation of abstract material are also extended to the experience and use of the physical body.

By the end of this group of exercises, with the aid of the information in the **field** up to this point, in particular the sensory representational context, we can readily understand what Stanislavsky means when Kostya says:

Now I have understood, through my own feelings, the significance of moving energy in achieving plasticity. I can clearly envisage how it will feel when I am in action on the state, and it is coursing all through my body. I can sense the inner unbroken line and I realize perfectly clearly that without it there can be no beauty of movement. ...I have not yet achieved plasticity of movement and a sense of movement but I foresee them in myself and I already realize that external plasticity is based on our inner sense of the movement of energy. (BC: 70-71).

²⁶³ See AP Chapter VI: Relaxation of Muscles.

²⁶⁴ Visual, (lines), kinesthetic (awareness of movement), visual-kinesthetic (bones and joints, mercury) and auditory-kinesthetic (music, tempo, rhythm) are all mentioned.

The second group of exercises in *Building a Character* comprises the ten exercises in **Chapters VIII and IX: Intonations and Pauses and Accentuation: The Expressive Word**. The subject is subtext, which is introduced as equivalent to the through line of action (BC: 113). Throughout the series of exercises the System as taught in *An Actor Prepares* is re-visited in the context of speech and text, aspect by aspect.

The series of exercises begins by connecting the word with subjective response in the internal world (parallel to AP Chapter III: Action), then internal representations and imagery (AP Chapter IV: Imagination). It progresses to link pause with focus, analysis and meaning (AP Chapter V: Attention), logical pause and punctuation with the actor's relationship to the given circumstances (given circumstances and 'if'), and psychological pause with objectives (AP Chapter VII: Units and Objectives), then power and volume with given circumstances and vocal range (AP Chapter VI: Relaxation). Accentuation and meaning is connected with internal representations, accent (emphasis) – or lack of it - with given circumstances, and emphasis with episodic analysis. This group of exercises therefore covers the same ground as these chapters of *An Actor Prepares*, in almost identical sequence, but from the perspective of speaking text.

In **Ex BC9/IP1** the **operation** is to bring into awareness and investigate internal response to words and phrases heard, then spoken - a concrete then an abstract noun. There is no **transformation** as such, but a distinct progression occurs in Kostya's consideration of how the abstract concept of justice is experienced. This

contributes to the **field** a variety of possibilities as to how abstract concepts might be understood in the internal world: by the emotional response provoked, by rational thought and focussed attention, by formulaic associations, using imagination, symbology, metaphor, story, and finally memory.²⁶⁵

Previously, most of the information about internal sensory representations has been visual or kinesthetic, now there is much more about the auditory modality of subjective experience and how it fits in with and influences other aspects. The meaning of words can be 'penetrated' (BC: 116) and sound 'absorbed' (BC: 115). Experience of sound in general and word in particular should in this context be auditory/kinesthetic,²⁶⁶ and response to sound and word is experienced internally in visual representations that can occur in any tense (past, present, metaphorical or imagined). Speech occurs after internal visual representation, and listening reverses the process. Eye movements that relate to the internal process are introduced (BC: 116).²⁶⁷

The **operation** in **Ex BC10/IP2** is to recite by heart or tell a short story. The **transformation** is that Paul imagines the people in it, their environment, and

²⁶⁵ While he finds this process unsatisfactory, Stanislavsky has outlined the means with which to understand the representation of abstract concepts and applied it to the identification of truth in AP Chapter VIII. This study suggests that it is an internal felt response-experience. Thus Kostya does know what justice is, and we know that he knows, whether or not it has been articulated.

²⁶⁶ This is extremely interesting because it is an idiosyncratic and very specific modality link. Stanislavsky appears to be using an absorption/penetration metaphor of sound receptivity as a strategic step in discovering response. In other words, he is suggesting that the students attempt to absorb the sound and discover what their response is, rather than just hearing it in their own particular way. The absorption of sound thus becomes a significant element in the teaching of this aspect of the System, and amounts to an instruction to deliberately engage a synesthesia of seeing- or feeling-what-is-heard. This matches earlier modality links/ synesthesias such as feeling-what-is-seen and seeing-what-is-felt, found in AP Chapters X and XI.

²⁶⁷ Kostya's eyes '...searched the ceiling for non-existent forms' (BC: 116).

their lives, in visual images, and that he takes into account the response of the listener. In the **field** are the cause-effect links that words have no meaning unless the speaker experiences internal representation related to them; that the listener will pick up these internal representations through the medium of the words so spoken; and that the speaker must observe the response of the listener and in turn adapt their delivery to this response in order to communicate effectively. The subtext, that is the internal representations that are experienced by the speaker, can be represented as underneath the text. The analogy of a stream is used (BC: 122).²⁶⁸ Paul's subsequent analysis of the exercise includes a re-iterative account of experiencing ease and comfort once he had surrounded himself by the given circumstances, and Paul's uncle exclaims, using vocabulary that the model of experience elucidates:

“Infect your partner! Infect the person you are concentrating on! Insinuate yourself into his very soul, and you will find yourself the more infected for doing so. And if you are infected everyone else will be infected.” (BC: 123)

In the next four exercises, the **operation** is to perform a speech on stage, adding different focus each time. Because these exercises are used by Stanislavsky/Tortsov to identify problems to which he then offers solutions, **transformations** only occur in relation to previous exercises.

In **Ex BC11/IP3**, in which the basic **operation** of performing the speech is established, the **field** contains the cause-effect link that text analysis and sense-

²⁶⁸ The characteristics of a stream, which are the substance of the analogy in relational terms, include the submodalities of movement, direction, flow, and considerable potential for variations in other qualities such as colour, texture, depth, and so on.

meaning require the access to the same information that the actor requires in order to live through the given circumstances, and that logical pause comes from this context.

In **ExBC12/IP4** the speech must first be divided into measures, then read with punctuation as given. In the **field**, living through the words takes time and should not be rushed, and punctuation is related to meaning, expression and communication, including cueing appropriate response patterns from others.

In the next exercise, **BC13/IP5**, the **operation** is to repeat the text again and again, the **transformation** results from an accidental engagement with associations and memories connected to intonation, and the **field** includes this connection as well as the psychological pause, that is caused by full engagement with the subtext.

Kostya's performance, while **transformed** by his inclusion of all the previous work on intonation and pause, lacks power, which initiates the final repetition of the text, in **BC14/IP6**. The **operation** is to perform the speech more powerfully, and subsequently to speak the phrase 'I cannot tolerate it any longer!' (BC: 144) adjusting volume, relaxation, range, inflection and imagined circumstances by degrees. The **field** includes the information that volume is perceived as pressure and force expressed horizontally (BC: 144) while range is exerted vertically (BC: 145).

The **operations** in the next four exercises address intonation and relate to a specific phrase: ‘...a wonderful individual’ (BC: 149-158). Different aspects of accentuation are addressed using this phrase: **Ex BC15/EW1** applies given circumstances and experiments with removing or placing specific intonation patterns and grouping words; **Ex BC16/EW2** shifts the intonation patterns deliberately onto the adjective and plays with contrast; **Ex BC17/EW3** removes intonation, isolating one word; and creates a story in four episodes relating to the subject and requires the students to present each episode separately.

In the **field**, the causal connection between meaning as experienced in internal representations and delivery is re-iterated in all four exercises, as it is demonstrated that focus must be on the internal world – what is seen, not heard (**Ex BC15/EW1**); that contrast in meaning provides intonation (**Ex BC16/EW2**); that given circumstances can justify any intonation pattern (**Ex BC17/EW3**); and that intonation can be seen as colour and is enhanced by story and mood within the story (**Ex BC18/EW4**). In addition, intonation patterns and qualities of speech have auditory qualities that are translated into representational submodalities, with visual equivalents and kinesthetic connections, such as colour, force, degree, stress, precision, note, lightness, length, and texture. Words, phrases or sounds can be deliberately brought into the foreground perceptually by emphasis, pause, stress, and tone.

Information in this group of exercises contributes much about sound to the existing model of subjective experience. The main principle is that it is

implicated in the causal loops and links that connect internal, external and bodily experience, and that these loops also include the stage partner and the audience who can be affected by them. More specifically speech only acquires meaning if there is engagement with the internal world on the part of the speaker, and internal representations – with all that implies - also constitute the perception and response to that speech. This relationship with the internal world has specific consequences such as an effect on various aspects of delivery.

Specific information about sound includes that volume is experienced as horizontal and tone as vertical, that sound should be ‘absorbed’ in order to respond fully to it, that sound can be experienced as auditory-kinesthetic or even auditory-visual. In addition, auditory qualities are represented in submodalities that parallel visual, and particularly kinesthetic modalities. Specific information about text is that subtext is beneath in relationship to text, text analysis requires the same process the actor performs to discover the given circumstances, words can be related to one another in the representational internal model in space, and intonation and emphasis stem from engagement with the given circumstances and relationship with the super-objective that literally parallels other lines existing in the internal space of the actor in response to the text.

While most of this information is about the auditory modality and the relational influences between speech and the internal world, there is also one significant new piece of information that fits with the model of experience: the fact that the focal length and direction of a subject’s gaze relates to their internal experience.

The third group of exercises in *Building a Character* address the subject of Tempo-rhythm. These exercises are found in **Chapters XI** and **XII**, respectively **Tempo Rhythm in Movement** and **Speech Tempo-Rhythm**. Now that the verbal and non verbal details of the auditory modality, and the linking or synesthesia with felt experience are established, this group of twelve exercises introduces the concept that evolves directly from this foundation – Tempo-rhythm. Stanislavsky makes a case for the inclusion of Tempo-rhythm at this point in the training (rather than earlier) by pointing out that it is only when outer Tempo-rhythm is addressed that inner Tempo-rhythm becomes clear, because ‘...it *becomes visible* [my italics] and not merely a sense perception as it is in our inner experiences beyond the reach of the eye.’ (BC: 183).

The exercises progressively reveal information in the **field** about Tempo-rhythm. **Transformations** occur inevitably when exercises are correctly executed and the technique is practised. The first exercise is Ex **BC19/TRM1**, in which the **operation** is to clap in time to a metronome, starting very slowly and increasing speed, then using syncopation, discovering the cause-effect link that Tempo-rhythm affects mood (and internal experience). The second, Ex **BC20/TRM2**, demonstrates that rhythm can deliberately express mood and emotion and therefore evoke it in the listener, using the **operation** to use and guess rhythm moods, emotions and events tapped out and then conducted with the arms. In Ex **BC21/TRM3** the **operation** is to represent a train journey in beats, then repeat it with less and less time to spare. This re-iterates the causal link between rhythm, tempo and mood and establishing that internal

representations in the form of given circumstances, objectives, and actions are essential before Tempo-rhythm can be consistently and effectively used, and that this occurs because of both general rules and individual associations.

In the next exercise, **Ex BC22/TRM4**, the **operation** is to improvise a scene, using a continuous rhythm and parallel sequence of movement events, including when still. This is followed by the same exercise with syncopation. This introduces to the **field** the concept of internal Tempo-rhythm, which is linked to all types of internal and external experience including images, states, emotions and events: 'Wherever there is life there is action; wherever action, movement; where movement, tempo; and where there is tempo there is rhythm.' (BC: 198). Also, because Tempo-rhythm is associated with everything, it is possible to use appropriate Tempo-rhythm as a cue to particular mood, state of mind, or emotion, and even to trigger engagement with given circumstances: living through. This is developed in the next exercise (**Ex BC72/TRM5**) in which the **operation** is to act to music played on the piano, and music is discovered greatly to enhance the effect, associations and imagination.

The **operation** in **Ex BC73/TRM6** is to act, using objectives, circumstances and action, in groups, with each student working to a different metronome. Sonya's **transformation** stems from given circumstances through which she can live without being affected by others' rhythms. The **field** now includes the individuality of personal rhythm. This is developed in the next exercise (**Ex BC25/TRM7**) in which multiple rhythms within the internal experience of the

individual are proposed, and demonstrated to be indicative of internal conflict. The **operation** is to improvise a scene while experiencing contrasting internal Tempo-rhythms, first two then three, and four. Repeating the same exercises with no metronome proves challenging, as does having a contradictory internal and external rhythm in **Ex BC26/TRM8**, until the **transformation** when Kostya introduces given circumstances linked with the rhythms, and can quickly switch from one to the other if necessary.

In **Ex BC27/TRM9** the **operation** is to remember a time of great excitement (here, the first test performance at the beginning of *An Actor Prepares*) and to conduct and beat out Tempo-rhythm from that occasion, then a contrasting quiet occasion, then a familiar part in a play. The **field** re-iterates that a play has Tempo-rhythm, related to the through line of action and the subtext, but refines this to differ between performances, and suggests the wisdom of spending some time discovering what that is before entering. In addition, Tempo-rhythm can be infectious; communicated between people.

The **operation** in **Ex BC28/TRM10** is to experiment in performing a scene with an external generator of rhythm. While this is unsuccessful, the **field** contains the cause-effect link that a pre-performance warm-up would prepare cast Tempo-rhythm. In **Ex BC29/TRM11**, the **operation** is to recognise and explore present subjective Tempo-rhythm, and re-live and beat out the events of the day up to that moment. This re-iterates the cause-effect links already established of the requirement for internal imagery first, and connects it to the present life of the

students. Conversely, in **Ex BC30/TRM12**, the **operation** is to respond to given Tempo-rhythm imaginatively, with given circumstances, objectives and associated emotions. The **field** contains the information that the cause-effect links are in fact feedback loops, in that each affects the other – Tempo-rhythm and internal representation, internal representation and Tempo-rhythm.

This also holds true for the last exercise in the book, **Ex BC31/TRS1**, in which the **operation** is to speak personally and colloquially alongside two metronomes, one fast and one slow, with significant words or syllables in time with the beat. This rather unsatisfactory exercise – and Kostya's difficulties with it, that are not resolved in practice – is the last in the book.

The sequence of exercises on tempo-rhythm, like that of the speech/text exercises, once again follows a similar sequence to the first book: establishment of a cause-effect link between inner and outer life, first in the actor then evoking images and moods in the observer (AP Chapter III: Action); changes and sequences of rhythm affecting mood and assembling imaginary given circumstances from them (AP Chapter IV: Imagination); linking internal rhythm with internal and external experiences and identifying them (AP Chapter V: Attention); being available to respond to an external stimulus (AP Chapter VI: Relaxation); units and objectives to a metronome (AP Chapter VII: Units and Objectives); internal conflicting rhythms with subsequently added given circumstances (AP Chapter VIII: Faith and a Sense of Truth); memory influencing internal rhythm (AP Chapter IX: Emotion Memory); external rhythm generators

(AP Chapter X: Communion); present experience (AP Chapter XI: Adaptation); and the management of the accumulated skills. This transparent reflection of the earlier text in the structure and order of the two groups of exercises in the later seems at the very least notable, although it is hard to say what it actually *means*.

Conclusion

Examining the remaining chapters of *An Actor Prepares* and *Building a Character* has added information to the field, but of a different order to that discovered in the previous chapter. In AP Chapters X and XI, the students, now familiar with the characteristics and the structure of their subjective experience, are able to progress to discovering how they are affected by, and represent, interaction with others. The remaining chapters address the question of management of the model of subjective experience in the performance context. These are expressed in its own terms as three different abstract conceptualisations of the integration of elements of the model. The first divides the integrated System as tripartite (mind, will, feeling, originated distinctively in the body) in order to understand the whole; the second organises the process of preparation for a role within the terms of the model; the third provides strategies to be employed immediately before going on stage in order to precipitate the right state of mind.

The principle underlying *Building a Character* is that the internal world and its representations both affect and are affected by the body. Experience is by definition embodied, the structure of experience predicates embodiment, and

now embodiment triggers experience (in the now familiar structure); indeed it is experienced. Both exterior and interior sensation and movement are represented in the internal world using submodalities and sensory equivalences, in addition to the external world established earlier, and all the cause-effect links that occur between external and internal worlds affect the physical body and the performance of text. The category of auditory-visual-kinesthetic internal experience and how it connects with and affects response is a significant addition to the model of experience, and its characteristics emphasise the experience and the embodiment as intertwined. Another significant addition is the information (already implicit) explicitly stated that focal length and direction of gaze relate to internal experience, which is a specific indicator of the external effect of something internal.

It was, however, found that these actually untypical chapters in *Building a Character* show a recurrence of focus on sensory modalities within the model. In Part III of this thesis it was shown that narrative patterns did not continue from *An Actor Prepares* to *Building a Character*, and it was concluded that grouping chapters according to distribution of exercises might throw light on function. It has now been demonstrated that where the distribution patterns coincide, not only is function similar but so to is the type of subject matter, confirming the correlation between the two. Additionally, the order of work in each of these sequences mimics the overall order of *An Actor Prepares*. Furthermore, while the subject of *Building a Character* is purportedly the external aspect of the actor's work, the exercises in the untypical chapters actually concerned aspects of the

internal model of experience that had been under-developed in the earlier book – experience and representations of the auditory modality and the sensations of the physical body.²⁶⁹

During the analysis, the soul, energy and the subconscious have all been explored, and all three can now be understood in the context and terms of the model of experience. The soul is the idiosyncratic submodality patterns of the individual internal world, the subconscious is the origin of spontaneity and can be recognised by specific location in the body and sensations or specific submodality shifts in the internal world, and energy is experienced as subtle sensation in the body and represented accordingly.

Once the model of experience has been made explicit, it can be seen that much of the information is found in cause-effect links, many of which are explicitly about the management of attention. As a general rule, Stanislavsky privileges the control of attention, because attentional engagement prevents perceptual distortion and resulting involuntary response, while absorption in the given circumstances causes a creative state, in which the actor can both live through the given circumstances and monitor themselves simultaneously. This is comprehensible in the terms of the model of experience because it is possible to perceive how attentional selection within fields of information in the internal world can permit the simultaneous co-existence of apparently contradictory

²⁶⁹ Two out of four exercises in Chapter 5: Plasticity of Motion, and all of the exercises in Chapter 8: Intonations and Pauses and Chapter 11: Tempo-Rhythm in Movement concern the internal world in relationship with the physical body or the word, and apply the previously learned System, or field of experience, to the body and voice.

realities. Thus the actor selects the field of the-given-circumstances-of-the-part, which have been created using integrative principles such as lines and the super-objective, and pays attention to other actors and events on stage in that delineated present, thereby responding spontaneously in the moment.

Conclusion to Part IV

Application of the principles of logical typing has facilitated the identification of information that can be understood as structuring Stanislavsky's model of experience: the 'grammar' of experience. It has been found in a distinct pattern of emergent categories that are determined by and expressed in the terms of the principles of time and space and within the embodied framework of sense experience. This information is consistent, coherent, simple and clear – it makes sense, both logically and experientially.

The integration of the information generated using the logical typing methodology has shown exactly how each exercise reveals its respective part of the field of experience from within that field of experience and with the tools provided by it. In Chapter 8 the juxtaposition of transformations, operations and fields revealed how the training course outlined in *An Actor Prepares* gradually reveals the organising principles of subjective experience to the fictional students and the reader alike, using the encounter with them as the teaching medium, while leaving much of the information unconscious or implicit. This process is complete by the end of Chapter IX (of AP), and from then on no new information about the principles of the model of experience is to be found.

Chapter 9 of this thesis found that the text progresses to the operation, management and integration of the model, expressed within the terms now laid out. Cause-effect relationships describe the organisation and operation of functional links between aspects of the model, and organisational principles assist in the understanding, management and manipulation of abstract concepts.

The research strategy that culminated in identification of transformations, operations and the field has also therefore re-iterated the importance of the form of the text as an instigator of experience in the reader. Already explored earlier in this thesis, this is now reinforced. It provides a quasi-experience of the System that would be unachievable with a workbook or set of instructions because it makes a variety of specific aspects of experience available to the reader: the range of possibilities available to them; the things that could be done but do not work; the shifts that must occur to progress from failure to success. Unlike a prescriptive text, Stanislavsky can show us the breadth of human experience in our own encounter with his practice, instead of a selected and necessarily limited range of preferred behaviours for the purpose of acting. He shows us a wide range of possibilities of how to pay attention and what to, both good and bad, for us as human beings and as actors. *Perezhivanie*, it can now be concluded, occurs among a complex but organised selection of attentional fields. Acting is the selection, construction and manipulation of appropriate fields of experiential attention, and it has by the end of Part IV of this thesis become possible to see that the manipulation of attention is key to Stanislavsky's System of actor training, for its operation within potential fields as delineated by the model of experience seems now to be at the very core of the System.

Part V: Results and interpretations

Chapter 10: Results, interpretation and development

The original goal of this research was to find the principles underlying the actor training course in *An Actor Prepares* and to make them explicit. Because of the ingenuity of form in *An Actor Prepares*, it was only possible to find the underlying model once the structure of the training programme had been analysed and understood, for the training uses the principles of the model to initiate the encounter with it and the two are inextricably linked in the text. In addition to clarification of the principles of the model of experience, it is also now possible to outline the strategic pedagogy uncovered during the research process.

This chapter not only pulls together the threads of the research findings, but also shows how they can be used to generate teaching templates and exercises. The chapter begins with an outline of the strategic pedagogy found in the text, providing a basic lesson plan that can be used to teach any aspect of the System. The newly revealed model of experience is then summarised and its principles specified. Diagrams are provided that illustrate the given circumstances and 'if', and a revision of Stanislavsky's own diagram offered. It then becomes possible to show how to teach the new model explicitly using a strategy based on the Method of Physical Actions and informed by the principles and the illustrations. Finally, an exercise designed using the parameters of the model of experience demonstrates how understanding structure can create the opportunity for inspiration on demand.

Strategic pedagogy: a teaching template

The underlying order to the teaching in *An Actor Prepares* can be made explicit. A template has been extrapolated, based on the manifestation of the disposition of classical rhetoric in the text. This template, however, differs from the original disposition, because it is contextualised and elaborated by Stanislavsky for the teaching of acting.

The teaching template generalises Stanislavsky's strategy to list six stages of a lesson alongside supplementary information about aim, attitude or approach, type of reasoning used, function, expected result, conclusion, and what the students should have achieved by the end of this part of the lesson, as well as the equivalent part of Stanislavsky's strategy for addressing practical work.²⁷⁰

²⁷⁰ The requirement that students fail at the beginning of the lesson is possibly out of step with contemporary attitudes, particularly in that it presupposes that this would be motivating and arouse their curiosity. However it is now clear that 'failure' is a strategy that plays a part in the discovery of the range of behaviours and responses available to the actor/reader, some of which work better than others. It is therefore, essential to Stanislavsky's strategy in AP and arguably to the effective learning and experience of the System.

Teaching template²⁷¹

1. **Engage the interest.** Something to surprise, intrigue, arouse curiosity. If possible, form must mirror content in the first exercise of every sequence.

Aim: recognition and engagement. This stage should expose either the fact that there is a problem, or the problem itself.

Attitude: intrigue. Something significant should be different from what has gone before – context, perspective, environment.

Reasoning: inductive reasoning.

The exercise should either:

- a. give students something to do of which they are not capable,
- b. repeat something that has previously been done well – it will not be possible to reproduce the same result, or
- c. challenge students to do something unusual.

Result: all exercises are set up to fail.²⁷²

Conclusion: there is a problem.

At the end of this session students should: know there is a problem. Be curious about it. Know they need to learn something new and be motivated to discover what it is.

²⁷¹ Teachers should allow associative memories of stories, examples and metaphors to be triggered during the training and use them accordingly, manifesting Emotion Memory in practice.

²⁷² It is not necessary to instigate failure deliberately; all exercises will fail by definition because the students are not yet aware of the focus of the lesson.

2. **Identify the problem.**

Aim: expose the problem or the nature of the problem. Show what happens if students do not know what they are doing.

Attitude: incline students to agree that they need to learn something and to see the potential of doing so. Early objections should be addressed as they arise, by challenge or by using them to precipitate practice or the next stage.

Reasoning: inductive reasoning and post hoc analysis.

The exercise should either:

- a. experiment and fail,
- b. identify what the problem is,
- c. demonstrate it,
- d. show that students know there is a problem but cannot identify it,
- e. instruct students to repeat the success of the previous successful exercise to prove it can't be done.

Result: all exercises should fail.

Conclusion: this is the problem. There is a need to learn something.

At the end of this session students should: have an idea what the problem is, see that there is a potential solution and want to try it.

3. **Reveal the solution.** Show that there is a solution.

Aim: show the possibility of success or show the principle in abstract.

Attitude: potential solution offers hope but may require hard work.

Reasoning: inductive reasoning, moving towards deductive, and explaining how and why the exercise worked or did not work.

The exercise should either:

- a. show the link between the problem and solution, or
- b. demonstrate the basic principle that provides the solution.

Result: still failing but showing the possibility of success.

Conclusion: this is the solution. It can be learned, eventually.

At the end of this session students should: know what the solution is. Have seen or experienced something of its potential. Be inspired to practice.

4. **Elaborate on the solution** – the detail – beginnings of success.

Aim: experiencing the solution.

Reasoning: inductive reasoning, moving towards deductive. Talk-through or leading if necessary. Connect with the explanation from the previous section before engaging in practice, unless addressing integration of System.

The exercise should either:

- a. apply the principle or
- b. demonstrate a strategy.

Result: success with practice.

Conclusion: this is what happens when the solution is applied. It might not work at first, but its potential has been evidenced.

At the end of this session students should: have experienced themselves or seen someone else putting the solution into practice. Be convinced that there is something to pursue.

5. **Problems and solutions.** This section will have several exercises.

Aim: expose and solve potential problems through practice.

Attitude: results should progress from negative to positive and accumulate experiences of success – set up transformations, realisations, through testing and applying principles.

Reasoning: deductive. Explanations and instructions should be dialectical.

Talk-through, coaching or leading if necessary.

The exercises should:

- a. progress learning step by step building on previous step, and
- b. apply it to self,
- c. change abstract perspectives on problem,
- d. change scale, point of view, time, whatever is relevant to principle, or
- e. add given circumstances. Also,
- f. respond to problems as they arise, and
- g. generate problems if they do not.

Result: progress from failure to success in the last exercise as problems are raised and dealt with.

Conclusion: difficulties can be overcome.

At the end of this session students should: believe in the practice and both have experienced and witnessed its potential. Want to practice.

6. **Final proof.** Summary and analysis of work to link practice and results. (In the text often Stanislavsky summarises through Tortsov rather than creating success through practice.)

Aim: prove that it works.

Attitude: students should agree, and see the benefits as well as how it fits in with their work overall.

Reasoning: deductive, summative. If necessary, coach, lead and hint in the background to provide stimulus for success.

The exercises should: set up success using previously unsuccessful exercise.

Result: should always be successful.

Conclusion: this aspect of the practice works.

At the end of this session students should: have both experienced and witnessed success and know exactly what they did in order to achieve it. Be encouraged by success but know they must work for it.

The straightforward structure is memorable, simple and makes sense; diversions and difficulties can always be accommodated and made to work within the structure, and it is easy to return to if interrupted. The template could be used to teach any aspect of acting practice, but is particularly suitable for aspects of Stanislavsky's System for obvious reasons. It is summarised in figure 21 below:

	Aim	Attitude	Reasoning	Result	Conclusion
Engage the interest	Surprise	Intrigue	Inductive	Fail	Is a problem
Identify the problem	Expose	Incline	Inductive	Fail	Potential solution
Reveal the solution	Reveal	Hope	Inductive / post-hoc analysis	Possibility	Here is solution
Elaborate on the solution	Elaborate	Witness	Inductive to deductive	Success with practice	Solution has potential
Problems & solutions	Solve	Progress	deductive / dialectical	failure to success	Difficulties overcome
Final proof	Prove	Agree	deductive / summative	Success	It works!

Figure 21: Summary of teaching template

Stanislavsky's model: the structure of subjective experience

Stanislavsky's actor has learned about human subjective experience, through his or her own subjective experience, in order to be able to experience at will in the challenging context of performance, thereby producing a performance that is to all intents and purposes real. However, the actor's experience is not limited to his or her own subjective experience, for Stanislavsky's training exposes his student to the larger human context in which subjective experience is situated – the model of experience. This opens up new possibilities of experience and the potential for new subjectivities, unfettered by a single or delimited perspective.

The training in the text demonstrates the relationship between human experience and the experience of the actor, and trains the actor according to life's principles before performance techniques. Indeed, without an embodied, functional knowledge of life's principles in the form of the structure of subjective experience, the actor is unable to function effectively as an actor, because they can neither deliberately evoke or utilise aspects of their humanity or their 'soul' nor extend themselves beyond their own experience. Stanislavsky's actor, however, is uniquely aware of aspects of his or her function as a human being and can therefore deliberately manipulate their own experience in a larger field of possibilities in order to act effectively.

The underlying principles of Stanislavsky's model of experience are outlined below, along with their implications for the given circumstances.

Experience: Perekhivanie

Experiencing, or living through, is the goal of Stanislavsky's System, and it is what human beings do naturally, every day, as they live their real lives.

Unfortunately, being on stage in front of an audience affects experiencing by distorting it. The point of the System of actor training is to enable the actor to access a state of experiencing despite the contextual distractions. In order to achieve this, it is necessary to know what experiencing is and be able to sustain it, avoiding the tendency to distortion.²⁷³

Experience predicates embodiment, because it cannot function or exist without a body. Similarly, embodiment predicates experience. These two are linked in what appears to be a complex web of cause-effect links but that can more simply be considered as a feedback loop. Neither is predominant, both predicate the other. It does not matter where the actor 'joins the loop', the result will be the same: engagement with the System.

²⁷³ The principles also make it possible to specify what aspects of experience are distorted.

The inner world

The first principle of the model of experience is that there is an inner world, in which something occurs that is not external, not actual in the world but originates and is experienced 'internally to' the human being. However, thinking about internal and external as separate is only a construct, for each individual is only one (human) system, within the system boundary of which everything that is internal is inextricably linked with what is 'external': inside and outside evidence each other. When one is affected, so is the other, in an infinite feedback loop. The system of actor training reveals both inner and outer worlds as they are experienced subjectively by the human system. This is the ruling principle.

The inner world shares various characteristics with the outer world and is, ironically, expressed in its terms. It is perceived as spatial and sensory, and spatial and sensory distinctions apply to inner as they do to outer experience, although they are subject to specific potential differences due to the capacity for perceptual and representative distortion (see below). The body is represented in the inner world both in terms of interior and exterior sensation, and the representations are may, like other aspects of experience represented there, not necessarily be absolutely accurate.

Sensory modalities and sensory representations

The second principle is that experience occurs through the senses. What is seen, heard, felt, tasted and smelt is raw information. This data can be re-

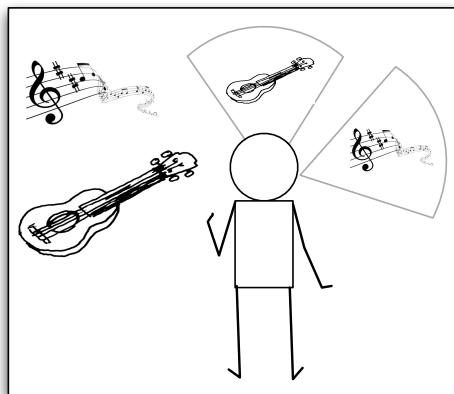


Figure 22: Sensory representation, visual and auditory

presented in internal awareness (see figure 22). Sensory awareness and re-

presentation of information are practiced often during the training course, and are almost always implicitly present. External sensory information can be altered at the time of experience both deliberately and involuntarily, but more specifically is subject to various forms of involuntary and unconscious transformations as it is processed and remembered. These are particularly referenced in Chapter IX as Kostya experiences the changes in his memory of an accident. Because the senses mediate experience this principle will be referred to as the mediating principle.

Space in the inner world

The third principle is that Stanislavsky's internal awareness of the world, as experienced and represented by the sensory modalities, is organised in three dimensions: it is spatial, and information (data) is organised in these terms. This is subjectively verifiable while not being an objective truth. Human beings exist in what we experience as space, and any representation we make of the world could reasonably be supposed to be framed in terms of what we perceive.

This is vital to understanding and conceptualising other aspects of the System, for the circumstances provide a context, specifically located in perceptual and sensory terms in notional three-dimensional space, into which they can be 'put'. Stanislavsky's actor can organise any new information

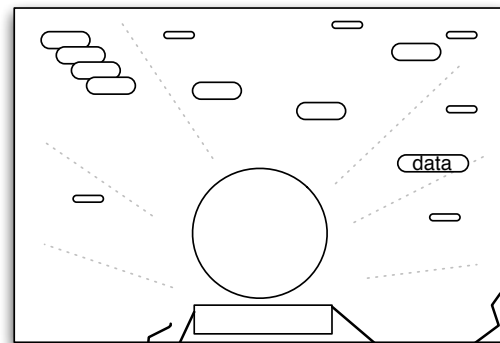


Figure 23: Data in the space of the inner world

within their virtual internal world in relation to what is already there (see figure 23). Exercises implicitly draw students' attention to the existence of an internal world, encourage the awareness of it and demonstrate the importance of what occurs within it (Chapter III, Exercises 2 – 7).

Organising information: planes and levels

The fourth principle is that information is located and organised within the space in the internal world, consistently according to type. The first dimension students encounter implicitly during the training is relative height and depth, or level. Stanislavsky uses planes to conceptualise different types of information in relation to each other.

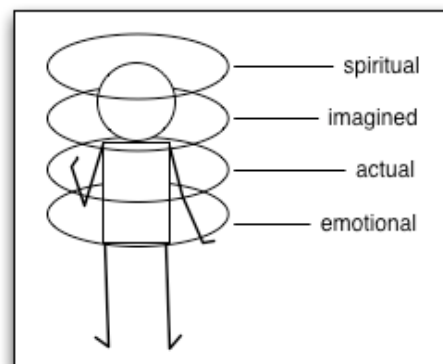


Figure 24: Four planes

There are four planes: actual, imagined, spiritual and emotional (see figure 24).

However, further differentiation is needed, and it is more helpful to recognise that there are two categories of levels: actual and imagined refer to information exterior to the body of the actor, while spiritual and emotional are interior (see figure 25). In the exterior part of the model, actual is level with the real world, while the imagined plane is above it in level but adjacent to it in location. In the bodily or interior part of the internal model, the spiritual is high and emotion deep, which implies deep within (under the surface) as well as deep down.

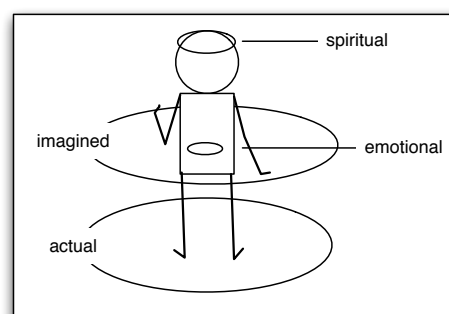


Figure 25: Two types of plane

Location in virtual space: perspective and subjectivity

As soon as it is understood that a virtual space occurs in the experience of an individual, a perspective is predicated, for that individual will always have a particular relationship to the virtual space and the information in it: literally their point of view, from within which they encounter their present world of experience.²⁷⁴ The fifth principle of the model of experience is perspective:

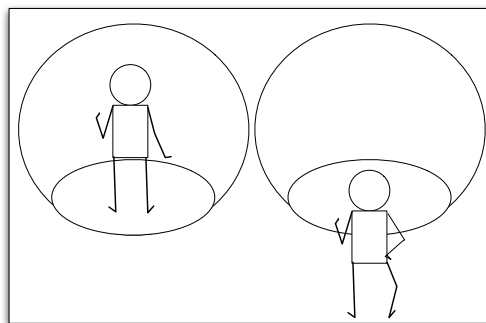


Figure 26: Subjective and objective perspectives

subjectivity is the preferred perspective for the actor. Objectivity is a different relationship to the available information (see figure 26).

Subjective experience is predicated on the existence of information stored and understood in subjective space – from an individual point of view. This is orientational, or adpositional, because the material is orientated in positional relationships to a specific point of view in a notional three-dimensional space. Some exercises specifically demonstrate the difference between perspectives within the inner world, in particular when working on Imagination (Chapter IV Exercises 8 - 13) and Emotion Memory (Chapter IX Exercises 42-45).

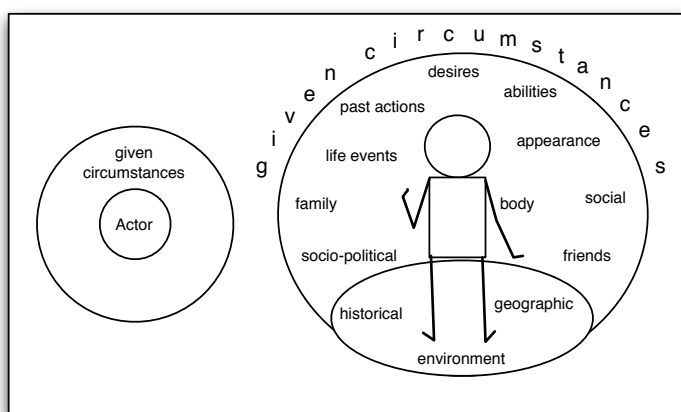
²⁷⁴ Conversely, a point of view predicates the existence of some kind of experience of space, which can be viewed from this point.

The given circumstances: 1

If experience is a human process, and the human subject possesses sensory faculties and is located in space, it is axiomatic that given circumstances exist, perceptually, in space. When the individual is 'experiencing' the virtual world of the part, they are, literally, at the centre of the given circumstances, which are in a conceptual space around them. The content of the internal world is given circumstances.

For Stanislavsky, therefore, a person is perceptually and experientially located within or surrounded by circumstances in a virtual three-dimensional space of the mind (see figure 27). The

obvious circumstances in which a person is located might include facts about their social, historical and physical environment and



information about their personal history within those larger

Figure 27: Two ways of conceptualising given circumstances

contexts. The circumstances vary depending on whose they are, and the attitude and behaviour of the person at the centre of them differs accordingly.

This appears to be a simple proposition and one that is easily understood. It is not immediately obvious that there are in fact more subtle and specific aspects to

given circumstances: qualities that can only be identified by further investigation into how given circumstances are experienced by the individual, and that this research reveals. So far, the principles of the model have shown how a person might be considered to be 'in' the given circumstances, or not. But experiencing is rather more complicated than that, and further principles contribute to the next level of information about given circumstances, in which 'living through' becomes clear.

Lines of time in space

The combination of representation and virtual space make possible the perception of time, memory and imagination, because they are all organised within that internal space. It is unequivocally clear in the book that Stanislavsky experienced time in a linear fashion. Time and again he returns to the idea of lines, and the importance of making sure they are unbroken. Whether they are units, objectives, physical actions or through lines of action, time is denoted as a series of events, and sequences join them together in a linear fashion. They can be called time lines: the sixth principle of the model of experience, because time is conceptualised as a line in the virtual space. Lines can relate to the play, or a student's life, or the life of their part, and can depict varying periods of time, contextualised in historical time. All the lines, however, are going in the same direction, and are situated *in relation to the subject*, so even if they do not appear related to each other they are, and can be mapped as such (see figure 28).

Furthermore, if a line of life is a notional line in space, the subject can move along it, or contemplate it, or it can be visualised separately from them or otherwise played with, thus altering their perceptual position. This is possible because it is not real: they can notionally 'step on and off' the line: it is a virtual, not an actual, line. In figure 28 the actor is shown on his or her own life line (a), or objectively looking at him or herself on the life line (b), or looking at the whole concept of life lines (c) or on the life line of the part (d). In all locations, they are surrounded by

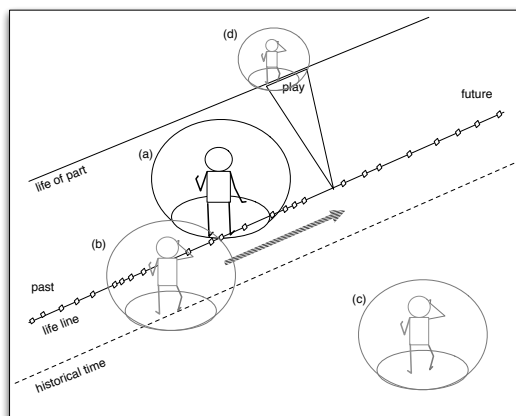


Figure 28: Lines of time in space

the respective given circumstances. For the System this is important because the difference between experiencing and not experiencing is now doubly represented – in space and in time. It forms a crucial part of the structure of the given circumstances and provides an additional tool for the actor both in preparation and in performance.

Memory and imagination

Representations of events in a life occur in relation to the individual on their life line, whether they are memories or imagined (future). Memory and imagination both consist of sense-based information about events that are not occurring in the present, and both are only made comprehensible by the existence of both the representational systems and the fact that the inner or virtual world is organised

in space. Thoughts too, which might not be literally sense-based or strict representations, can also be understood in those terms because they are located in the three-dimensional space (see figure 29). The seventh principle is that such information is organised and distributed throughout the virtual space of the individual. Many of the exercises in the System of training require recall or creation of

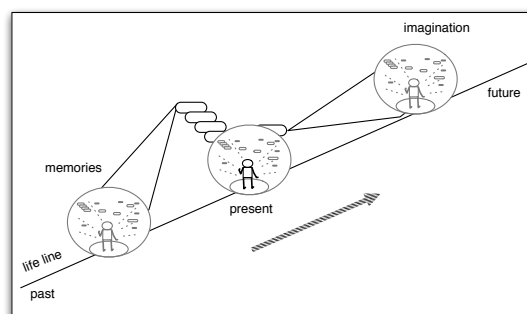


Figure 29: Memory and imagination

representations and therefore predicate memory or imagination. Others explicitly teach organisation of such representations in sequences on the time line in past or future, or the manipulation of attention specifically to different perceptual positions in relation to information on the time line (subjective being 'in' the given circumstances).

Within the structure of the model of experience, and at this level of specificity, it now becomes clear that Emotion memory is a naturally occurring phenomenon in which a trigger in the form of a sense impression pulls the individual automatically onto an earlier location on their time line, shifting their perspective (and their attention) to one they had at the time, within the given circumstances as they then existed. In their inner, virtual world they are suddenly experiencing the memory as though they were really there, seeing, hearing and feeling what they saw, heard and felt at that earlier time.

Given circumstances: 2

Once it is understood that circumstances are experienced as located 'around' a person, relative position within that virtual space becomes highly significant, for data is organised within it and characterised and experienced differently according to its location. Any of the components of the given circumstances can be found somewhere in the field of awareness of the individual. It is possible to visualise the given circumstances as experienced in some kind of virtual space or sphere around the individual at any given moment.

The actor, then, assembles the given circumstances of the part in the sphere of awareness being prepared, as in figure 30, and must then take the perspective of being in the centre of them in order to play the part (the actor 'in' the given circumstances). The information that comprises the content of the inner world – a wealth of

potential inner experience - is located in this area around the individual. This is, therefore, where the actor aims to be experiencing, conceptually speaking.

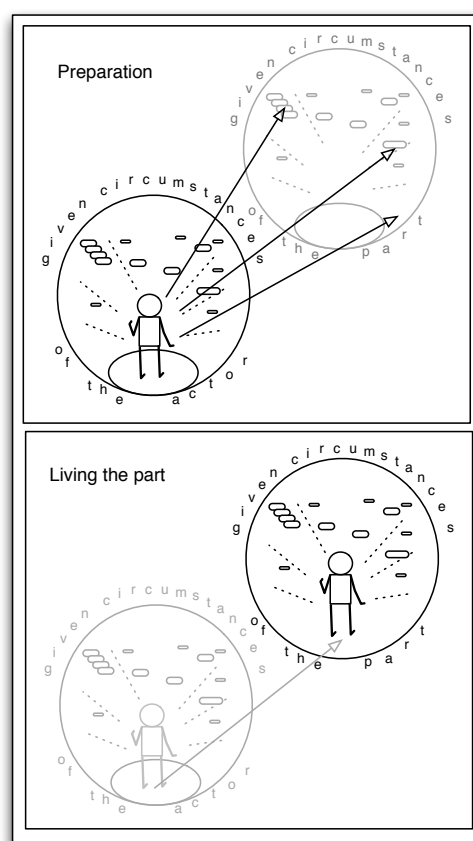


Figure 30: Preparing the given circumstances of the part

If given circumstances are in a field of information surrounding the actor, that field must also be present on the time line 'with' them, so at any moment in time the relevant given circumstances are available to them. It must also move with them as they progress in time along the line. If each moment is visualised as a virtual space or sphere, moving along the time line will

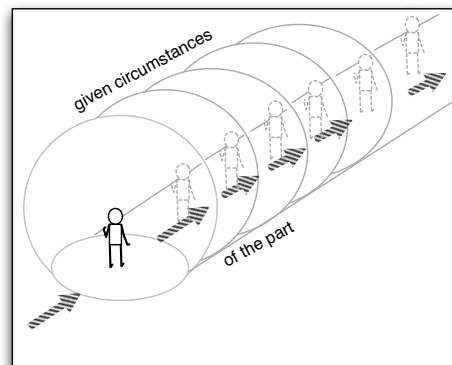


Figure 31: Moving along the time line

create a kind of virtual tunnel or continuous arch that can be 'walked' through (see figure 31).

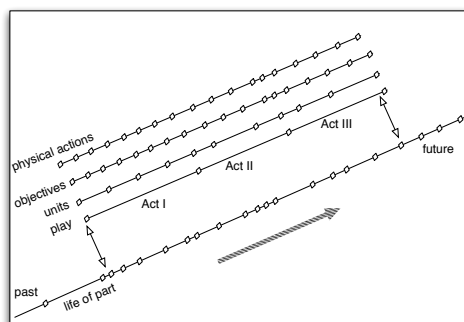


Figure 32: Lines of objectives, units and physical actions

When the individual is 'on' the time line, at any given moment they are 'in' the given circumstances; during the play they are 'living through' them. The past, therefore, is behind the subject while the future is in front. Walking 'through' this is the same as walking 'through'

space and time, whether real or fictional. Facts and information about the individual are located in their virtual space, seen in that virtual space from their subjective perspective. This provides a context in which the relative lines of objectives, actions and physical actions make parallel progress along the line (see figure 32). Whyman's translation is '*...lines of aspiration*' (Whyman

2008:95) rather than objectives, and this has implications of height which can be used when locating them.

In Stanislavsky's model of experience it is what the person is surrounded with in their inner world – their own sphere of subjective experience – that drives their actions, creates their behaviour.

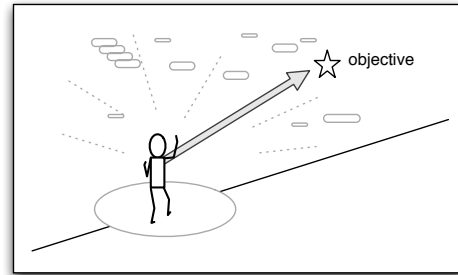


Figure 33: Objectives

Objectives, for example, are obviously situated in the future in relation to the moments at which they are experienced and literally motivate, or move, the individual forwards towards them (see figure 33). Thus the given circumstances make the individual who they are, and Stanislavsky utilises this to create a human being on stage. But there is yet more to be discovered about the given circumstances and there is another, crucial, level of specificity to identify.

Submodalities: the qualities and characteristics of representations

It might appear obvious to identify the senses as understood by Stanislavsky as being visual, auditory, kinesthetic, olfactory and gustatory. However, there are further distinctions to be made within each of these modalities that further qualify sensory or representational experience. These distinctions fall under the eighth principle: submodality. For example, something that is seen can vary in size, brightness, or colour; something heard has volume, pitch, or timbre;

something felt can have texture or weight. These qualities inform the representation of any experience and characterise it very specifically.

Furthermore, not only do these sub-modalities relate to the content of a memory or other representation but they also distinguish its location and character in the three-dimensional space. A given piece of such information might involve combinations of visual qualities such as distance, orientation, position, size, shape and so on. These aspects of experience can be referred to as qualities of experience rather than facts, information or events. This means that the question of *how* an individual experiences

something can be specifically addressed and used for the creation of new lives for the purpose of performance. In figure 34, for example, information in each location is typified in a particular way – here by colour – but in the subjective experience of the individual,

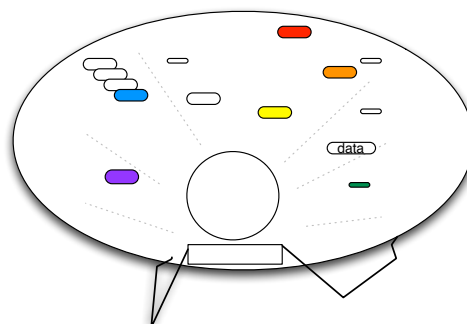


Figure 34: Information types by location and quality

this type of information in this location is consistently similar. The effect that information has on the individual will be consistent in each location and with each information type. Thus purple might indicate ‘information accessed here is calming’; or red might indicate ‘information of this type is infuriating’, and so on.

It is also important that these characteristics can differ from the real physical world. Kostya’s memory of the accident he witnessed in Chapter IX illustrates

how the sub-modalities of sensory representation can change over time. Images can become larger or smaller, be closer or further away, aspects can be larger or smaller in relation to one another, and so on. Additionally, these images are not constrained by the attributes of the real world, at the time or later; they can be distorted by our attention or our emotional response to them.

Schoolteachers can loom over us as though monsters or subjects of our admiration pull us towards them with their magnetism; parents roar

like lions or loved ones stroke us with sweet words; we can feel

ourselves physically cower or glow like the sun even if we did not do so fully and physically in our bodies. Our sensory experiences are not faithful representations of reality but of our *experience* of that reality: this is Vygotsky's *Perezhiatiia*, what we really, subjectively experience, both in the moment of that experience and in the moment of its re-presentation (see figure 35).

Submodalities are crucial to Stanislavsky's System of actor training, and extremely useful for an actor, director, or coach, not only because the nature of these changes can completely transform the experience of what is represented but also because these inner representations are inextricably linked to behaviour. The fundamental cause – effect feedback loop that underlies the System specifies that what occurs internally affects the external, and vice versa.

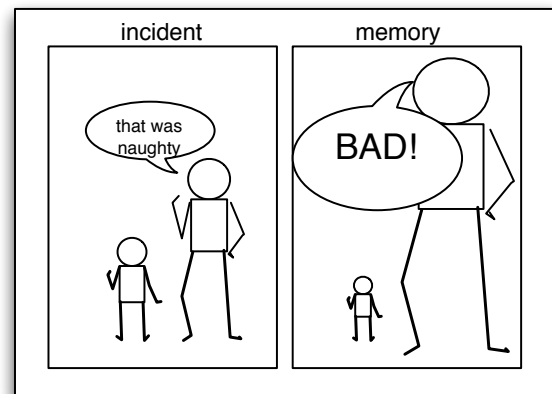


Figure 35: Submodality changes

More than this, however, the characteristics of internal representations are profoundly affecting – they resonate throughout the human system. This is highly significant for the System and has not been recognised until now.

However, this research goes further than that, to suggest that submodalities are what Stanislavsky meant by the ‘soul’.

Attention

Until now, principles of the model of experience have been structural features. Attention is how the subject moves around within the model, so it is a principle of a different logical type. It can be considered the ninth principle, but it is the operating principle, because it operates in the field created by the others.

The model is of an attentional field: attention functions within it and selects relevant (or not relevant) information. Once such a field is clearly delineated attention can be deliberately guided to any aspect of it. Furthermore, if the specifics of that aspect are

known, it is easy to maintain attention on it or return to it if interrupted. Training is also easier because the specifics of where the attention is and must

be maintained are now in full

awareness instead of implicit. In figure 36 it can be seen that attention, in the small grey circle, ranges around the internal and external worlds. When the

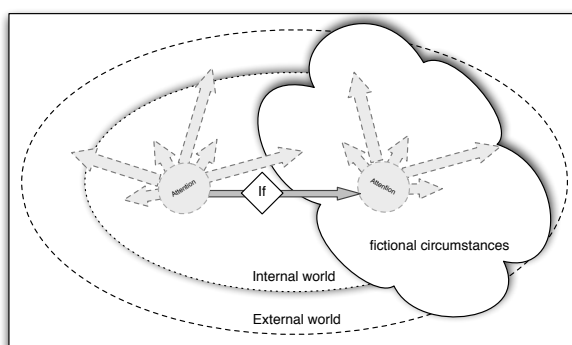


Figure 36: The attentional field

fiction is entered into using 'if', the field of attention changes and is limited by the given circumstances, which are distributed in both internal and external worlds.

Attention is necessarily selective. It can eliminate or delete incoming or outgoing experience, focus exclusively, filter for any combination of sensory or other types of information and otherwise distort data and experience in an almost infinite variety of ways. Attention can be directed to any part of experience, internal or external, interior or exterior. Internal attention can be directed to past, present or imagined, representational or abstract, all of which take place in the three dimensional virtual space. While Chapter V is explicitly about training attention, so, implicitly, are all the other exercises in the III – XI group of chapters that teach the model of experience.²⁷⁵ In fact, every exercise directs and manipulates attention in some way, whether or not that is made clear at the time. However, once the model of experience is recognised as a field of possibilities among which attention can range, attention is clearly – and literally – contextualised.

It could therefore be argued that the whole objective of Stanislavsky's actor training course is to teach the actor to focus, limit, direct, distort and otherwise manipulate attention within a range of possibilities delineated by human experiential potential. The model of experience is absolutely essential to the System because it provides the actor with a range of possibilities from which to generate new attentional fields to use during performance, within which the

²⁷⁵ Action is focussing on the inner world (Chapter III); Imagination is application of attention to inventing within that world (IV); Relaxation is direction of attention for a purpose (V); Units and Objectives is attending to events and sequencing (VI); Faith and truth is truth through paying attention to physical action (VII); Emotion Memory is attending to events of the past (IX); Communion is paying attention to someone else (X); Adaptation is attending and responding (XI).

actor's attention can safely range. Within the framework of the model of experience it is now clear that attention, for the actor, must be qualified in two ways – it must be *on* something, and it must be *within* a designated field. Philosopher Ian McGilchrist refers precisely to this problem with attention and suggests it is a right/left brain issue and that integration is key:

The problem with the 'attentional spotlight', as conventional psychological literature calls it, is that this isolates the object of attention from its context... Our vision stops at 'the thing itself'. [...] However, the attention of the right hemisphere, concerned as it is with being in context, permits us to see through them to the reality that lies around and beyond them. (McGilchrist 2010: 181)

This elucidates the problem of dual consciousness.²⁷⁶ For example, when working with others, it might seem that the actor cannot have their attention fully on the other actor, as Stanislavsky requires in Chapter X: Communion. The actor might understandably ask 'what is the point of the given circumstances, in that case?' The answer comes, again, from the logical typing approach, for it is a category error to think that an actor cannot be both present in the given circumstances of the play and have their full attention on the other actor. The answer is very simple. Within the framework of the model of experience, the actor does not have their attention *on* the given circumstances at all, but ranging *within* them. The actor can put all their attention *on* the other actor, because they

²⁷⁶ Shaner (1985), and Wegner (1976) cited Stanislavsky's interest in yoga to support this view, and theorists outside the immediate field such as Rokem (1987) and Hughes (1993) agreed. More recent trends in neuroscience have returned to it, and Whyman points out that even Ribot, a strong influence on Stanislavsky, considered consciousness to be capable of multiple objects of attention:

'...The actor can pay attention to several *objects* at once: the role, the stage partner, psycho-technique including the *controller*, the prompter and even to an extent the audience. Here is Stanislavsky's reply to Diderot's paradox: the actors can *experience* and observe themselves at the same time.' (Whyman 2008: 98)

are operating safely *within* the given circumstances. The given circumstances are therefore a notionally delineated attentional field created for the purpose of performance, within which attention can focus on various structures such as lines and situated objectives as well as the other actor(s) or the *mis-en-scene*. Attention, for Stanislavsky, has a focus *within* a field.

Given circumstances 3

One of the results of training the faculty of attention is that it becomes easier to focus on the appropriate aspect of the given circumstances (now understood as a field of attention) – and to know exactly what that aspect is. It becomes possible to deal with distractions effectively, maintain attention on information located on the time line and within the given circumstances created for the part, thereby ‘living through’ or experiencing the given circumstances fully. At any time, the individual ‘living through’ a set of given circumstances (theirs or those of a part) has access to any of the information in the virtual space or the real space in which they are working, should they choose to select and focus attention on it. Attentional field is key: information in inner and outer worlds is at different levels of awareness according to where the attention of the individual is ranging at the time within the model of experience.

In this model of experience, it is the qualities of the experience that are affecting rather than the content. Submodalities characterise given circumstances and therefore affect the actor’s response to them. If the actor brings their own submodality patterns with them to experiencing the given circumstances of the

part, they are inevitably and genuinely affected by them. Thus an objective will be located specifically in the attentional field, and affect the actor individually according to whether that is subjectively meaningful for them. This makes it possible to understand how they can have a motivating force – the individual literally moves towards it, forwards in their virtual world.²⁷⁷

Furthermore, if the focus is the individual's idiosyncratic patterning of the experience – how they transform experience in the form of literal, sensory

information into representations and store them - it becomes possible

to create given circumstances for a

part without having to implicate

personal memories or exploit them

repeatedly. It is only necessary to

attend to the submodalities of an

analogous experience and use them

to contextualise the experience from

the given circumstances. This transfer of idiosyncratic submodalities is

illustrated in figure 37.

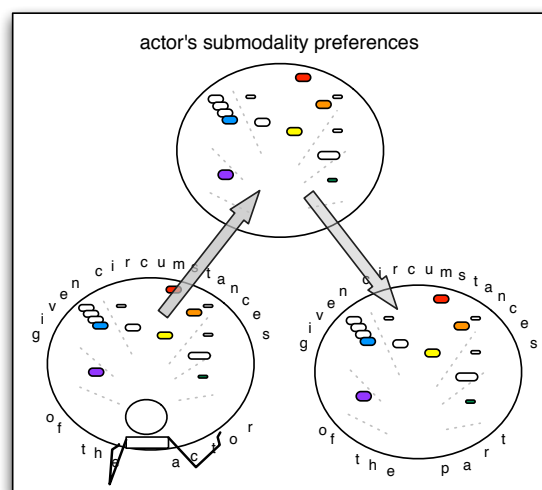


Figure 37: Idiosyncratic submodality transfer

For example, location of information in the attentional field is a significant submodality. To create a traumatic memory for the given circumstances of the part, it is sufficient to find the location of this type of memory (memory-that-I-

²⁷⁷ There is thus a significant difference between motivation by future orientation (towards) and by past experience (away from).

never-want-to-think-about-again, perhaps purple in the diagram) in the field of awareness, rather than having to dredge up detail about the memory and relive it repeatedly. It is only necessary to recognise that it is specifically 'there'.

Further submodality distinctions may then become clear, such as texture, colour, shape (of the memory *as a memory* rather than what actually happened): 'it's dark and fuzzy, I don't want to look at it'. Thus rather than developing the ability to recall an unpleasant memory or memories in detail, attention is paid instead to where it is, and how it is characterised. Then, appropriate specific content for the given circumstances can be 'put' in the same (purple) 'place', and characterised in the same way. The problem of 'analogous' memories or feelings is transformed from one of content to one of structure: it is only necessary to identify what type the memory or feeling is and locate where and how the actor stores that type of information. Emotion Memory is about type not content.

Furthermore, now that the idea of attentional fields is clear, attention does not actually have to be focussed *on* the Emotion Memory or fully engaged with its given circumstances in order to be affected by it. The presence of the memory in the attentional field is sufficient, and relative engagement can be adjusted within a larger context than simply focussing only on the one thing.

Distortion

While the problem of the actor is the distortion of perception (and therefore experience and behaviour) that occurs in performance, the eleventh and final principle is that such distortion can also be useful: the functional principle.

Where differences within modalities were previously idiosyncratic to the subjective experience of the individual actor or student, now Stanislavsky makes various strategic submodality choices and stipulates their use for the purpose of acting. They can be articulated within the terms of the model of experience, for all three are links between different sensory modalities: visual-kinesthetic and auditory-kinesthetic modalities to stimulate response (feeling what you see, feeling what you hear); representation of experience internally using external terms and focusing on submodalities of experience (communication as rays); and cross-sensory representation of the submodalities of the organisation of internal experience in time (Tempo-rhythm).

The suggested synesthesia²⁷⁸ is an idiosyncratic preference that prescribes a strategy for distorting the field of experience deliberately and usefully.

Stanislavsky encourages the linking of kinesthetic with visual or auditory information, whether external or internal, in order to stimulate response in the actor. Both visual-kinesthetic (feel what you see) and auditory-kinesthetic (feel what you hear) provide appropriate stimuli when response is required. These links can be extended to apply when in relationship ('Communion') with other actors. The principles of the model of experience mediate all experience, including encounters with others (and their models of experience). For the purpose of acting, Stanislavsky visualises aspects of the relationship with other actors in the three-dimensional inner world. This is another cross-modality link,

²⁷⁸ Literally: sensations together.

between what is usually felt experience (interior) and the visual. In the context of the model, the idea of lines and rays representing communication between people is no longer puzzling or confusing, but obvious.

Furthermore, the actor who is now able to identify the subtle distinctions that characterise their felt experience of truth will have no difficulty applying the same level of self-awareness to communication. The framework of the model permits subtle differentiation between aspects of communication that would otherwise be impossible to explain. This helps the actor to maintain attention appropriately (without inadvertent distortion) while in relationship with another, as well as to manage communication on stage more effectively. He or she can then respond to changes in the given circumstances in the present.

The third strategic choice, Tempo-rhythm, exploits the connection between time and space in the model of experience and links them with the physical body, allowing tangible representation of an aspect of felt experience in order to reproduce and reinforce it. This auditory-kinesthetic link organised visually in the three-dimensional model – a three-way link - shows how extrapolation of new inter-relationships between sensory modalities and submodalities can provide useful tools for creating and re-accessing memorable experience.²⁷⁹

²⁷⁹ All modality combinations but one have now been used: visual-kinesthetic (rays); kinesthetic visual (feel what you see); auditory-kinesthetic (tempo-rhythm); kinesthetic-auditory (feel what you hear); visual-auditory (tempo-rhythm); and visual-auditory-kinesthetic (tempo-rhythm). The only exception is auditory-visual (hear what you see).

Transformation

The eleventh principle is the 'magic if'. It is '*magic*' because it is transformational: it changes everything, because it changes what is being experienced.²⁸⁰

Stanislavsky introduces 'if' and the given circumstances very early in *An Actor Prepares*, and at first uses it to highlight aspects of experience that would otherwise not be apparent. The differences in perspective draw students' attention to their subjective experience by showing that it can be changed. But 'if' has a dual function in the training, because as well as being a tool for learning, it is a vital principle of the practice of acting. Eventually, 'if' makes it possible to create complex and appropriate given circumstances during preparation, and in performance will transform the actor's perspective thereby making the circumstances subjectively real.

Making the three-dimensional virtual world explicit and demonstrating how given circumstances are located within it completely transforms understanding of this process. 'If' is a thought experiment, an exercise in the conditional tense. It is the application of a mental procedure performed within the space-time model of experience. Within that model, 'if' precipitates a shift in point of view from within the given circumstances of the actor to within the given circumstances of the part (see figure 38).

²⁸⁰ Worrall refers to this as an '...unsophisticated formula...' (2005: 131).

Within the System this is the transformational step, the function that moves the actor from one subjective experiencing to another. The model of experience invites conceptualisation of this step as being from one location to

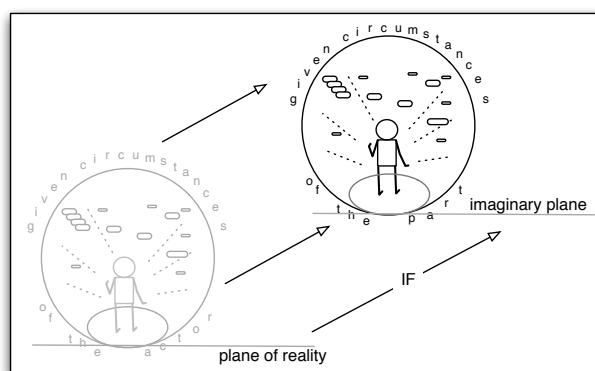


Figure 38: The transformational step

another, triggered by the use of 'if'. Once the procedure has taken place, they are behaving 'as if'. Now, at last, the actor is behaving 'as if' they are living through the given circumstances of the part.²⁸¹

Management of the model of experience

The 'inner motive forces' of mind, will and feeling are transformational initiators, operating on the actor in their own given circumstances, on the plane of reality, activating them and providing them with metaphorical propulsion or drive into the given circumstances of the part. They are experienced in the body of the actor, whether or not the object to which (or away from which) they are directed is outside the actor or in the virtual world, and whether it is in front or behind. Physical location of each is unclear in the text but mind can be assumed to be situated in the head because it motivates through thought or computation, feeling is situated in the abdomen, motivating by moving the whole. Will is not

²⁸¹ The difference between 'as if' and 'if' is an important distinction. 'As if' is a result, it is a description of what happens when the shift in perspective has been taken.

stipulated but by extrapolation is situated in the lower body and legs.²⁸² Because the body is a whole, activating any of these motive forces enough to create propulsion moves the whole actor/body.

A sequence of events occurs. First, choices are made among the aspects of the system that appeal to mind, will or feeling. Once this happens all three are engaged and the actor is precipitated into the given circumstances of the part, and the creative state occurs. The hoped for result is access to the unconscious, which is reciprocal with the creative state. Thus the creative state includes the whole of the experiencing actor and all their sets of given circumstances, and access to the unconscious is bi-directional between actor-in-the-creative-state and now-available-unconscious. (See figure 39).

²⁸² This accords with Stanislavsky's diagram of the System, shown in figure 44 below, which is a 'floorplan' diagram in which he lays out the will first, feeling second and head last along the line of action.

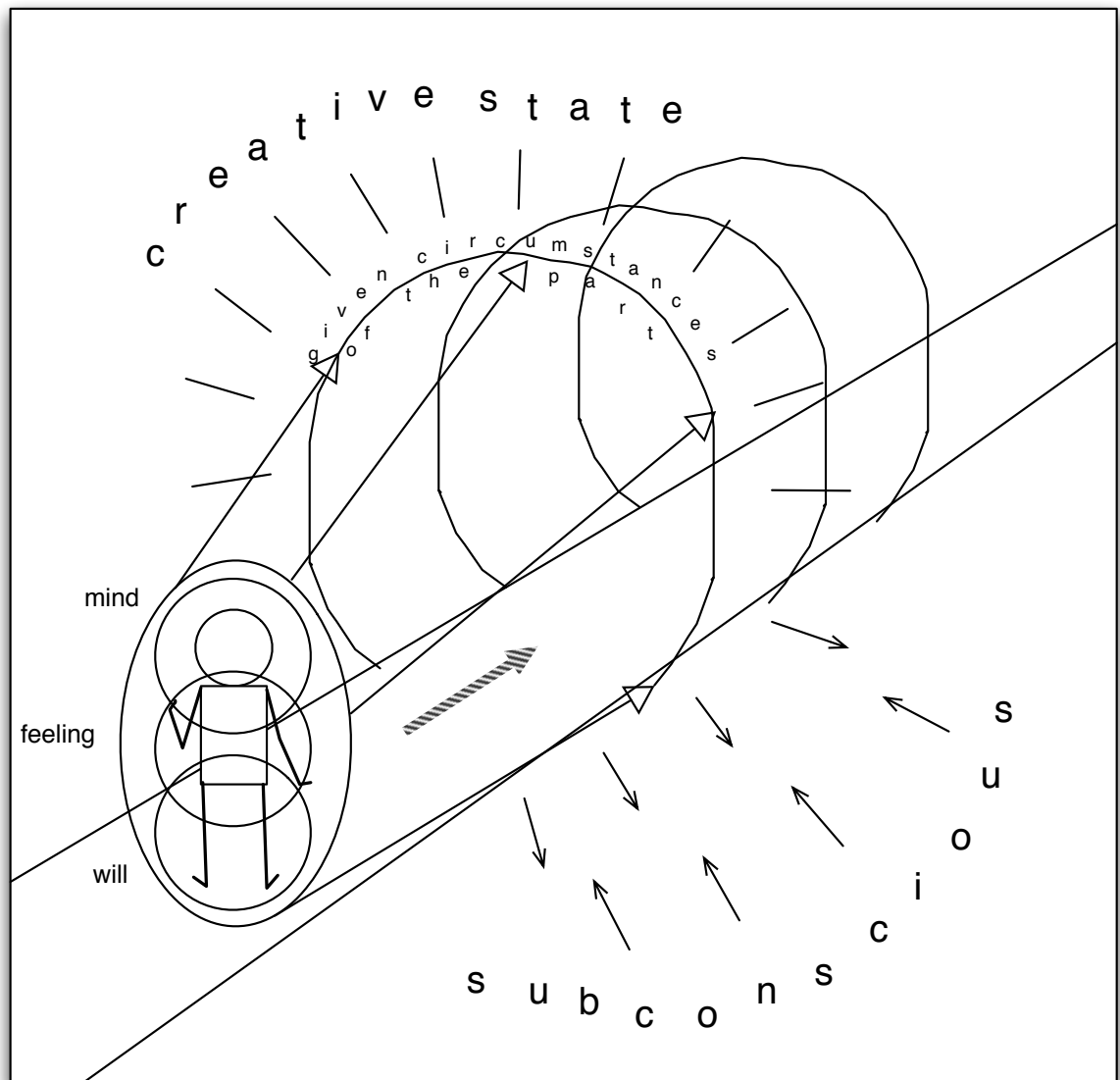


Figure 39: Mind, will and feeling, the creative state and the subconscious

The governing principles

The eleven principles of the model of experience are:

1. The inner/outer worlds: one System (*Perezhivanie* and *Voploshchenie*)
2. Sensory modalities and representations
3. Three-dimensional inner world
4. Organisation of information within those three-dimensions: planes and levels
5. Perspective and subjectivity
6. Time lines
7. Memory and imagination are organised as data in the inner world
8. Submodalities
9. Attention
10. Distortion
11. Transformation

However, this list remains problematic because the principles are not conceptually related to one another in a linear fashion. Although they are all principles, they are not of the same logical type: they are different types of principle, relating to different aspects of experience. It is impossible to escape the fundamental problem of attempting to define experience, or what it is to live, or human potential, which *is not linear*. Furthermore, every principle predicates other principles because the System is coherent: it is a system unified by the limitations of its own physical existence in the being of a human subject.

Arranging the principles in non-linear relationship as in figure 40 below still does not solve the problem, although it does make it possible to show how each element can be considered individually without conceptually separating them, because there is no hierarchy. It also shows that they are all related to and generated from and by the body.

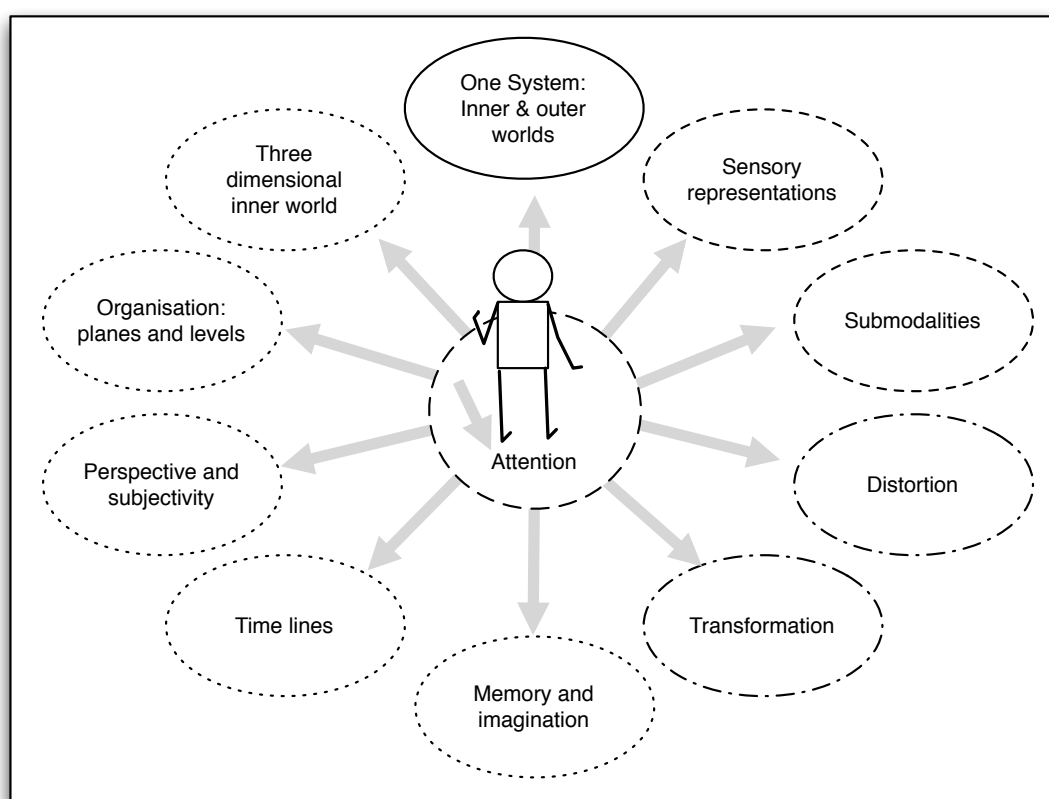


Figure 40: Principles within the whole

The solution is not to deny the unity of the System or attempt to fragment it, but to work within it. Examination of categories and relationships reduces the number of principles and condenses the list to five governing principles.²⁸³

- The inner/outer worlds: one System – **the ruling principle**
- The sensory modalities – **the mediating principle**
- The organisation of the internal world – **the organising principle**
- Attention – **the operating principle**
- Distortion – **the transformational principle**

Everything in the model of experience can be extrapolated from these and related directly to embodied subjective experience, and aspects of Stanislavsky's System that are not accounted for are not a part of the model of experience but function within it or manage its use in practice. Thus mind, will and feeling, the creative state and the encounter with the subconscious are not a part of the model but part of *Stanislavsky's System*.

Note on distribution of principles: the sheer complexity of how the principles are revealed throughout *An Actor Prepares* is shown in a table found in Appendix V. This demonstrates how difficult it is to sequence learning, because the coherence of the human system and the inextricability of one type of information from another means that most principles infer others. The fact that Stanislavsky's ordering of chapters and exercises is so incrementally coherent is quite a remarkable organisational feat.

²⁸³ See also more detailed breakdown of this list in Appendix V.

Perezhivanie and Voploshchenie revisited

If everything psychological is physical and vice versa, then once a functional understanding of Stanislavsky's conceptual model – his 'grammar' - and its functions is achieved, it should be possible to generate or extrapolate the remainder. That is what a grammar is for. This study has shown that such a conceptual model is indeed to be found within the first text. At this conceptual level, it can be considered as a 'primer'. Once an understanding of how to function within the model and range within the those terms, it is not theoretically speaking actually necessary to delineate every aspect of the System in order to be able to work out what they are. The diagrams of the whole system in this thesis place situate the body as the origin, and experiencing is mapped in relation to it. It is perhaps surprising, given that this thesis finds a focus on physical action in Chapter VIII and Active Analysis distributed in the etudes within the structure of *An Actor Prepares*, that the West was so slow to recognise these aspects of Stanislavsky's work. Carnicke, who talks of his 'late' work in the Opera Studio between 1934 and 1938, states that '...the US remained largely ignorant of the approach...' (2009: 193). In her own work she resolutely separates this 'late' work from *An Actor Prepares*.

However, exploration of the second text has made it clear that understanding the conceptual model of experience is not the same as completing the training course. The fact that the first book stands alone as an expression of the structure does not mean there is no value to working steadily and incrementally through

all aspects of the System from all possible perspectives, and practising what is learned, and this is what the second book is for. Thus while suggesting that both books may not be necessary to understand the whole System conceptually, It is therefore not implied that training real actors should privilege one aspect over another, and in that sense the equivalence of the two texts is valid. This understanding highlights how very disappointing it is that Stanislavsky was not able to construct the second book in the same way he had constructed the first.

While it was not the original intention of this study to investigate the relationship between the psychological and the physical aspects of the work in detail, it was soon recognised that even the potential existence of a spatial adpositional model for the understanding of *Perezhivanie* predicates embodiment, both in the form of an everyday experiencing body that organises felt experience in real and abstract space, and as a body re-creating experience in its own terms, sometimes ordering and organising it deliberately (here for the purpose of acting). In the most basic terms, the very notion of a 'structure' of subjective experience evidences this, and the Batesonian approach to addressing and organising data predisposes the results accordingly. Ironically, the expression of the concepts of *Creatura* have turned out to be arranged in the terms of *Pleroma*, and it can be seen that this is because the former is experienced as existing in, and is given form by, the physical world, defined by the relational encounter between perception and the dimensional qualities of the environment. The structures of experience are predicated on the embodiment from which they spring.

Similarly, embodiment or *Voploshchenie* predicates *Pereznivanie*, although experiencing and living through are particular types of experience that are similarly deliberately engaged with and embodied sometimes for the purposes of acting. Embodiment, because it exists in the structures of what the body experiences as real, predicates the structure of experience. The structure of thought itself is part of embodiment: the two are conceptually inextricable. Thus whether or not *An Actor Prepares* can be considered as a stand-alone text depends what question is being asked. If the structure predicates embodiment and embodiment predicates the structure, then as explications of the grammar of the System, either book should stand alone if they are both fully realised.

For the purposes of Stanislavskian acting, the crucial moment of 'if' re-situates the embodiment into a pre-prepared structure of experiencing within which the body is central to and part of that experiencing. The actor's goal is embodied experiencing, and actor's work is preparation at multiple levels: to prepare themselves for the work by getting to know their own human peculiarities as well as the full range of other possibilities; to prepare and develop the skill to construct and stabilise frameworks of given circumstances; to prepare their ability to relate to others even as they hold those constructs stable; to prepare each role accordingly; and to prepare themselves for each performance.

Diagrams of the given circumstances and 'if'

The principle of the actor putting themselves *in* – and living *through* - the given circumstances of the part (rather than 'becoming' the 'character') is unambiguously emphasised by Stanislavsky, but the extent to which this must be allowed to affect the person/actor is easy to underestimate and in practice can be superficial. It is difficult to grasp the fact that when the actor is required to put *themselves* into the given circumstances, this means the circumstances of a *whole life* that is different to their own. It does not mean the *self* in the usual sense; this self is much less of the self than is at first apparent. The actor can only be fully embodied in the given circumstances if they are fully experiencing them, generated by and from their body. This is embodied experiencing.

There are several ways of showing this graphically. In live demonstration the diagram could be created and its aspects described and articulated as it is constructed. The stages of the diagram are shown in Figure 40, below.²⁸⁴

The sequence begins with the given circumstances and the organisation of time in a line, progresses through the externalisation of the given circumstances of the actor and the part in relation to one another, shows how the play occurs within this framework, including units, objectives and physical actions, and concludes with the transformative principle of 'if'.

²⁸⁴ An alternative version is provided in Appendix V.

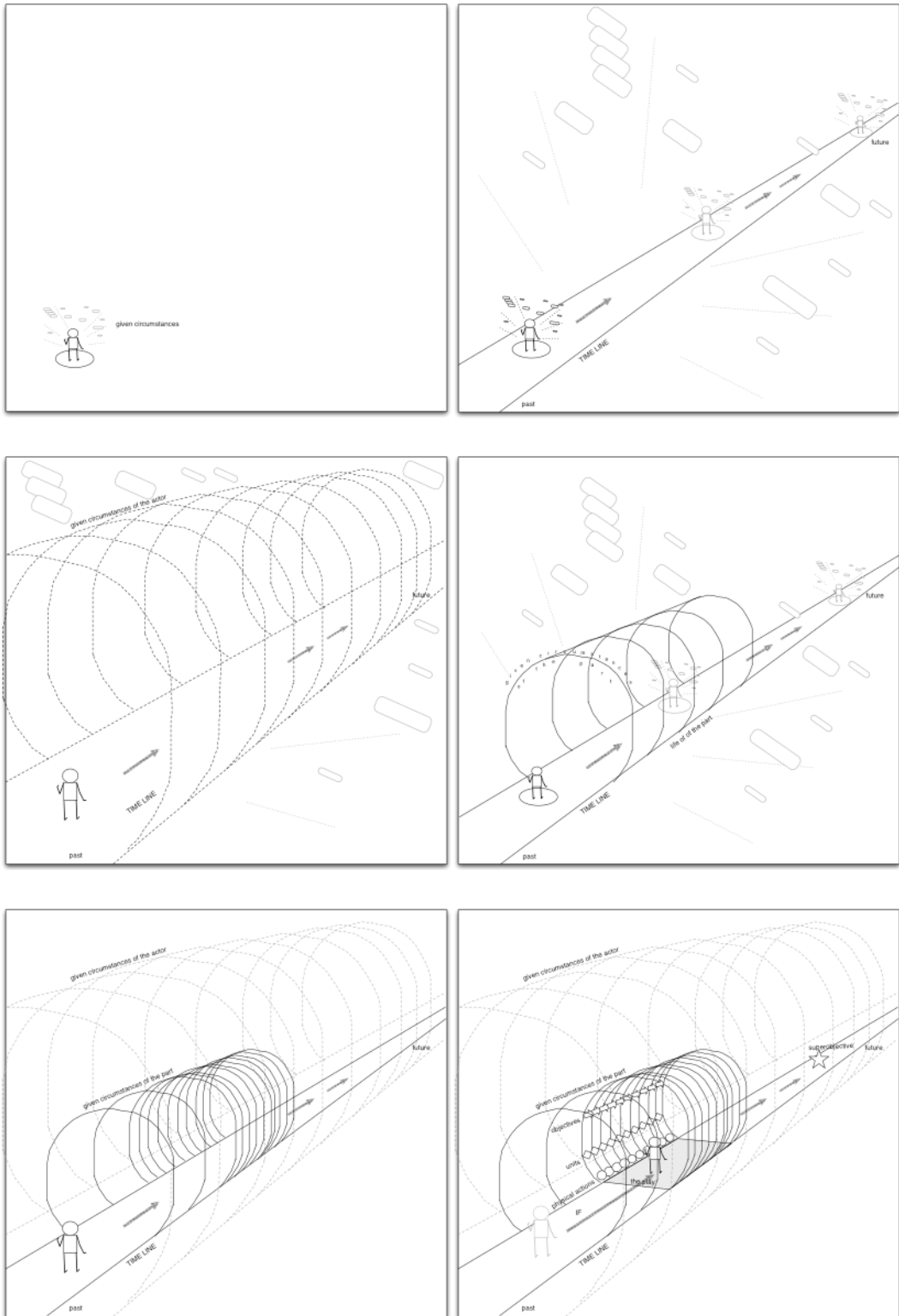


Figure 41: Building up the diagram of given circumstances and 'if'

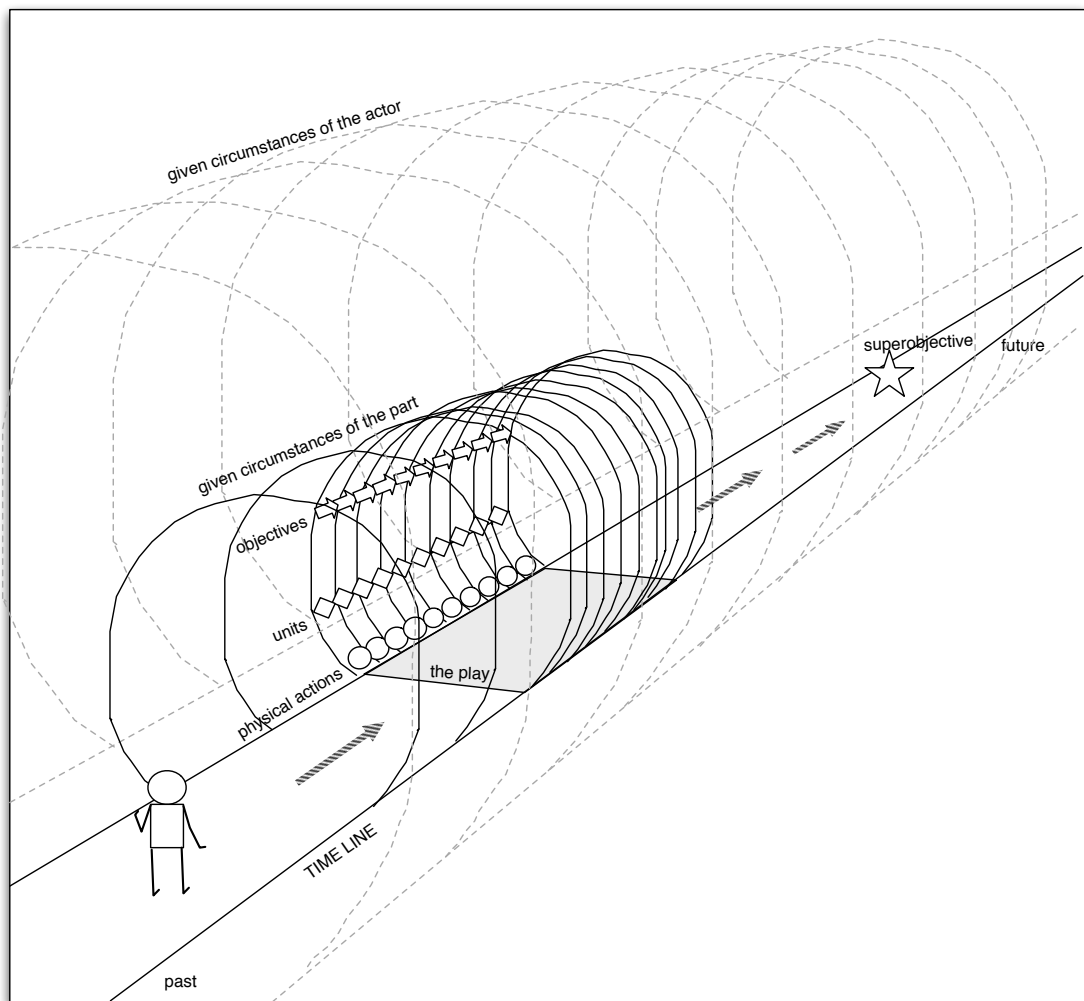


Figure 42: Time/space conceptualisation of given circumstances

The whole diagram once it is built up is shown in figure 42. The given circumstances of the part are shown as inside the given circumstances of the actor to account for the physical position of the actor's body in the real world. The actor may 'lift' him or herself, conceptually speaking, 'into' the given circumstances of the part, but does not actually change physical location. The diagram shows all the information necessary to put into practice both the System and the Method of Physical Actions, and to demonstrate the concept that there is no character because there is no location for it.

The perspective of the actor can also be shown, as in figure 43 below, in which the contents of the given circumstances are indicated in light grey and seen around the actor at the foot of the page.

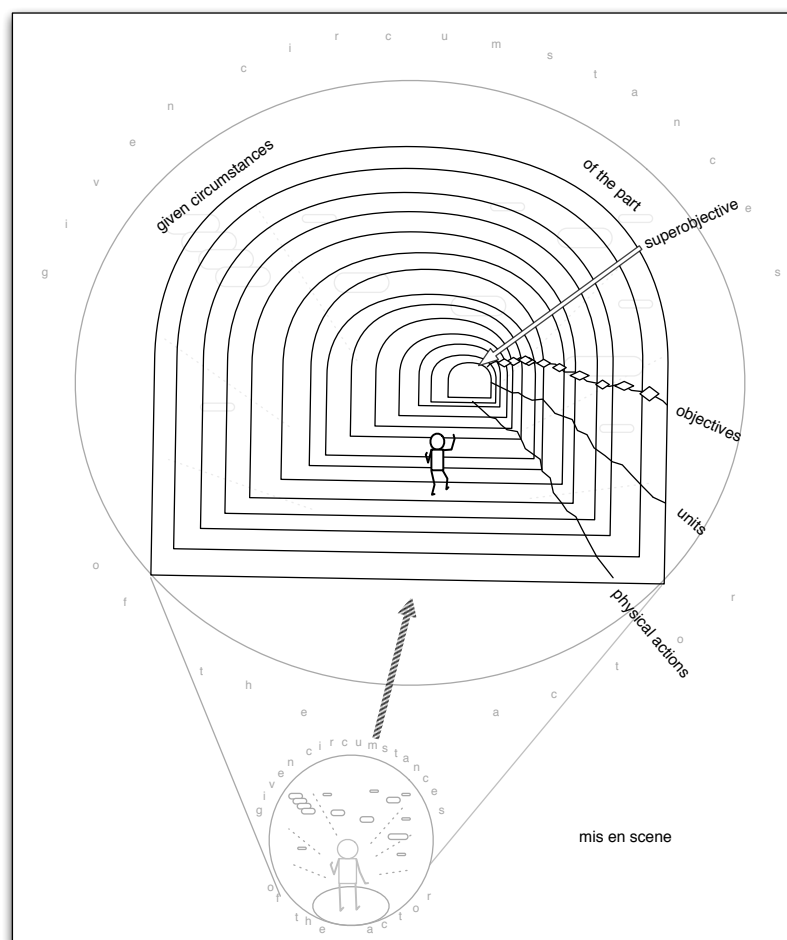


Figure 43: Given circumstances from the actor's perspective

Showing more than one perspective is perhaps more important when conveying information on the page, for in person, a simultaneous live demonstration can use spatial sorting.²⁸⁵

These diagrams provide frameworks within which Stanislavsky's instructions to the actor can be contextualised and put into practice. They incorporate (and to some extent represent) the model of experience, and they follow its principles by locating information in relation to the perceptual position of the individual, thereby representing embodiment. They are maps of subjective experiential phenomena useful to the actor. They externalise perceived three-dimensional time and space, with all information organised in those terms: a spatial adpositional model.

²⁸⁵ In the case of live demonstration it is important that this is done from the perspective of the students, in other words the teacher must face the same way (back to audience), and be absolutely clear in the delineation of relative space on the floor and in the space.

Stanislavsky's diagram revised

Stanislavsky's diagram of the System was brought back to the US from Paris in 1934 by Stella Adler (Lewis 1986: 34-35). Benedetti also compiled a diagram (and supplemented it) from the Soviet edition of the Complete Works (Benedetti 1989: 61). Bella Merlin has now provided a third (Merlin 2003: 81). Carnicke's version of Stanislavsky's own, with her translations appended by myself, is shown in figure 44 on the following page. It forms the basis for a revision in the light of the discoveries of this thesis.

The revision maintains the labels chosen by Stanislavsky, the overall shape of the diagram, and its directional character. It is clear that Stanislavsky intended the diagram to be a 'floorplan' and progress to be made forwards following the arrow, but printed material is ambiguous and this diagram can be taken as reading from bottom to top following the arrow. In order to avoid this mistake, the diagram is now rotated to progress from left to right and directionality is thereby emphasised.²⁸⁶ A human figure is added, in which mind, will and feeling can be sourced and more easily understood. This orientates information in the diagram in relation to the physical body, which clarifies certain aspects such as Experiencing and Embodiment, while integrating the whole by situating all information in relation to it. Figure 45 shows the diagram at this stage of development.

²⁸⁶ It could read equally well from right to left, to accommodate different preferences.

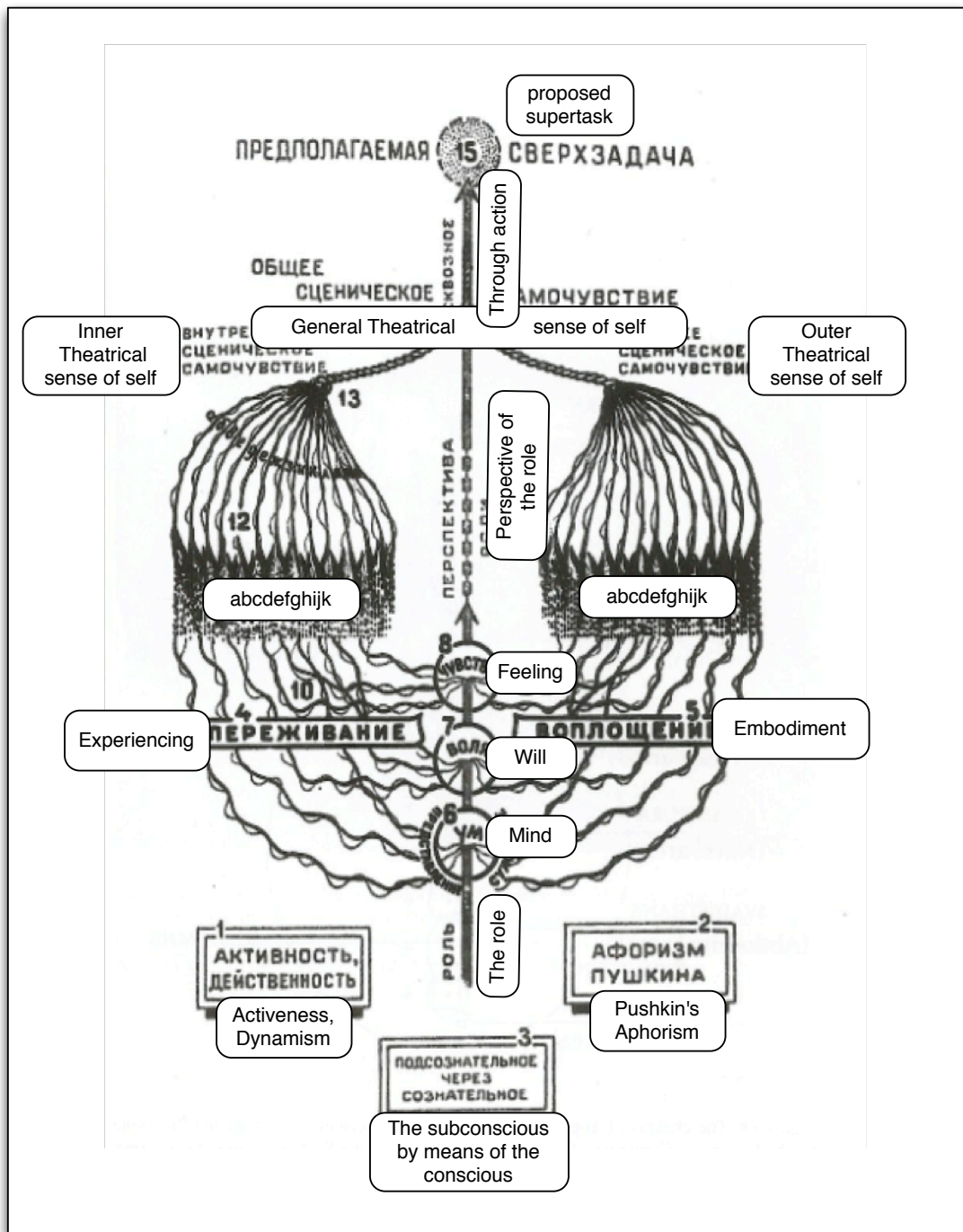


Figure 44: Stanislavsky's diagram

(with kind permission of Dr. Anatoly Smeliansky, Moscow Art Theatre; Carnicke's translations added (Carnicke 2009: 123, with kind permission))

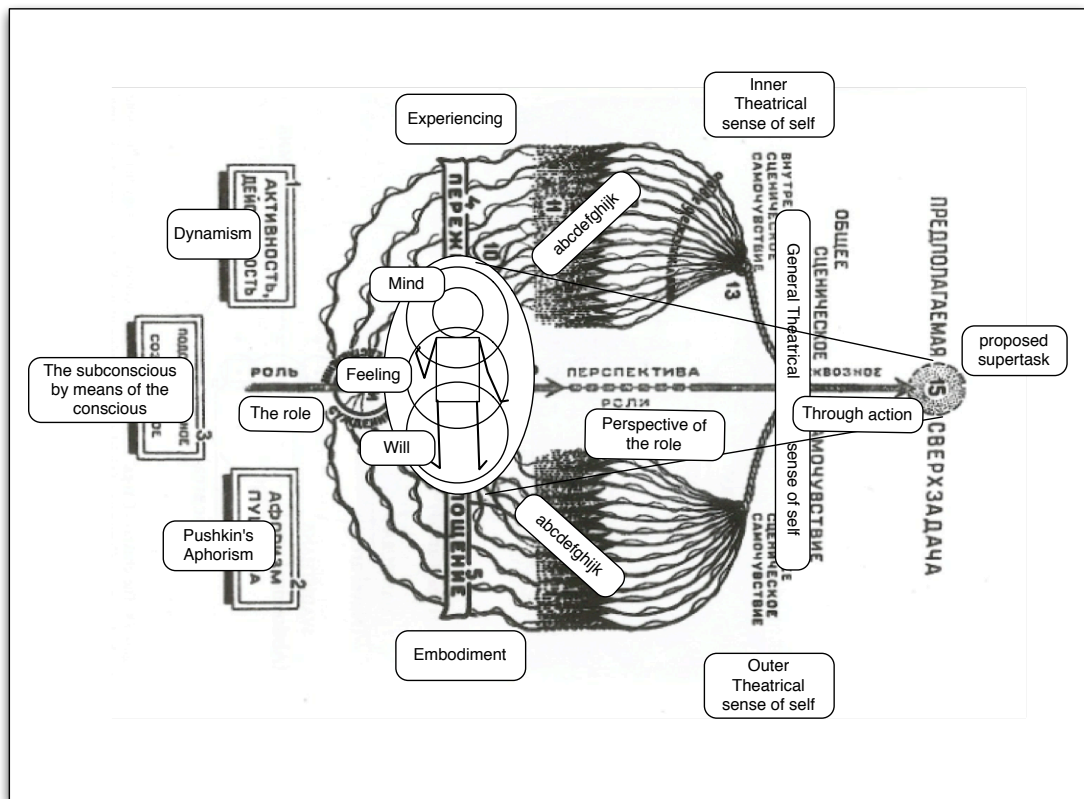


Figure 45: Rotation of Stanislavsky's diagram

(‘Dynamism’ should read ‘Activeness, Dynamism’, with thanks to Professor Sharon Marie Carnicke for this amendment.)

The diagram is then elongated so as to differentiate between aspects of the System that occur in preparation for a role and aspects that occur during the living through of the role. In order to achieve this the basic oval shape was retained but the actual drawing dispensed with. It was then possible to locate the figure appropriately, and use ovals and arrows to indicate all the aspects of the System (‘abcde...’) and their contribution to the actor’s preparation as well as the living through of the role. The final result is shown in Figure 46 (it has been necessary to change the page orientation in order to fit the diagram in).

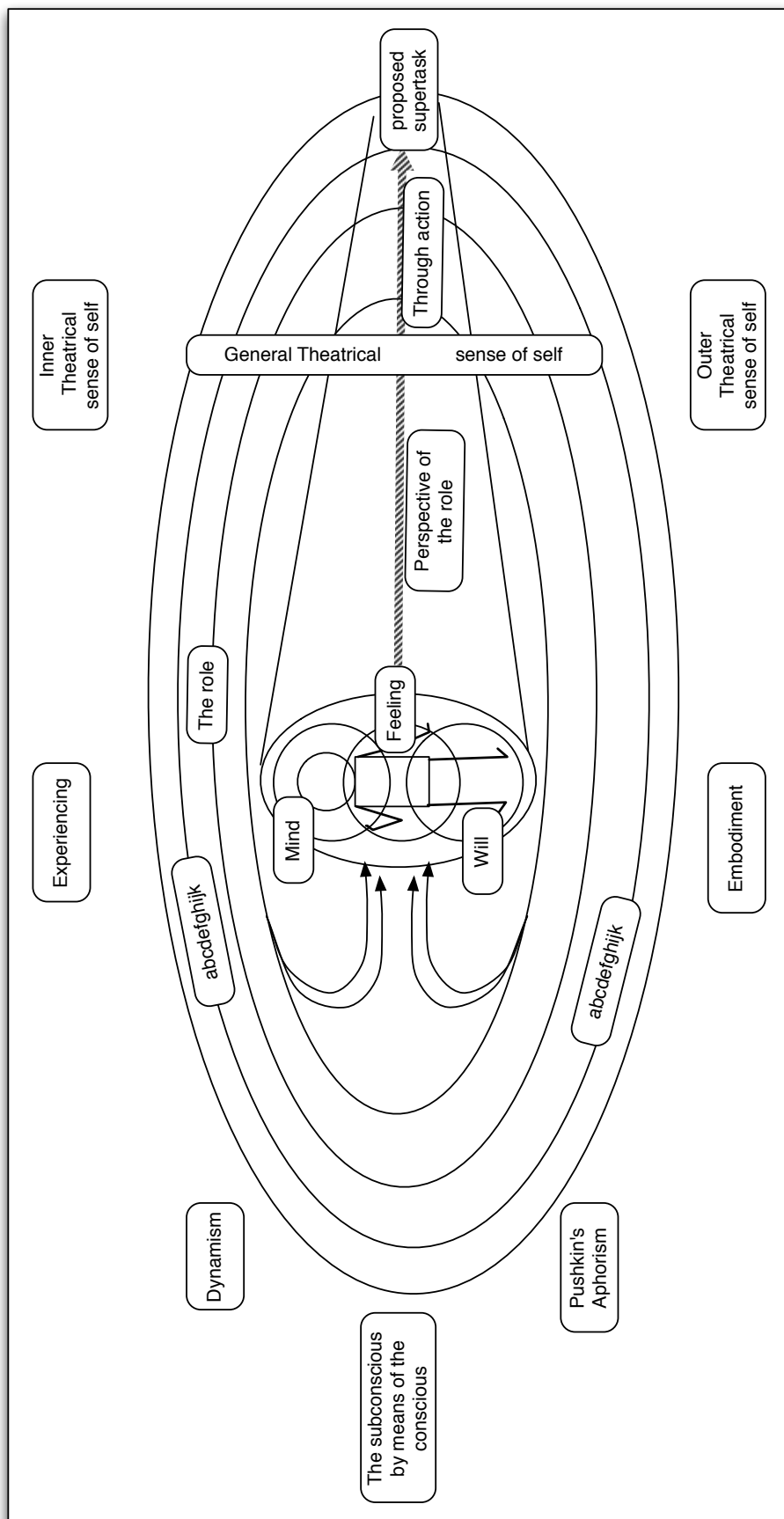


Figure 46: Stanislavsky's diagram revised

(‘Dynamism’ should read ‘Activeness, Dynamism’, with thanks to Professor Sharon Marie Carnicke for this amendment.)

Teaching the model of experience

The accumulation of aspects of the model of experience is reflected in the order of the Method of Physical Actions. As observed early in this thesis, teaching practice both informed and was informed by the research, and by the end of the process, had therefore evolved to a high degree of specificity. It emerges that the Method of Physical Actions can be used to teach the entire model of experience, and in practice has the advantage that a scene can be studied and results – good or bad - therefore made tangible to others from which they can learn. Shown below, it demonstrates the aggregation of skill and detail.²⁸⁷

There are three difficulties with teaching the Method of Physical Actions, and the new model of experience provides a context in which all three can be identified and solved. The first is the problem of the given circumstances. Students rarely appreciate how profound these need to be, how much they inform the physical body, and how much of themselves they therefore need to ‘leave behind’ when entering into the given circumstances of the part. This has been addressed in two ways. The expression ‘the character’ should be avoided, in order to be consistent with the conceptual framework of the System. This can be made explicit and closely monitored. In the practice itself, Stanislavsky/ Tortsov’s strategy of the talk-through can be used in a working context set using Anne Bogart’s Open Viewpoints (Bogart & Landau 2005: 71-72). This results in an embodied visualisation in which students are first orientated to their personal habitual

²⁸⁷ Adapted from the Method of Physical Actions as it appears in the text in Chapter VIII: Faith and a Sense of Truth, which it was suggested should be renamed *Truth through Physical Action*.

environments and experientially encounter a specific and idiosyncratic repertoire of personal objectives and physical actions within their own given circumstances. In the second part of the embodied visualisation they are introduced gradually to the given circumstances of the play, their parts in it and their repertoire of objectives and physical actions in these given circumstances. This is similar to – but not the same as - Bogart’s ‘Open Viewpoints in character [sic]’ (2005: 126-7).

The generation of a repertoire of typical objectives and physical actions in the given circumstances of the part addresses the second problem. When the text is removed at the etude stage, attention can be inappropriately focused onto the absent dialogue rather than the physical actions. With an already established range from which to choose, both these and objectives are easier to find and use.

The third difficulty is finding appropriately stimulating objectives. The explicit model of experience makes a tangible difference to functional comprehension of both given circumstances and objectives that informs practice. Externalising the process of motivation in the context of the model using demonstration and diagrams can achieve embodied recognition, while evocation of real life objectives to discover submodalities makes the job of the facilitator much more straightforward because examples can be generated rapidly from the students themselves and their effectiveness immediately assessed.²⁸⁸

²⁸⁸ Tortsov uses this strategy with Paul and the tree in Ex15. (AP: 69).

Lesson plan based on Method of Physical Actions²⁸⁹

Given circumstances

1. Students walk in the space, while facilitator leads them to:
 - a. start with awareness of present space and time,
 - b. encounter, acknowledge, interact briefly with others,
 - c. shift to other familiar places, moving around in them,
 - d. think of a past event, go to it and be present there and then,
 - e. think of an ambition, go to it and be present there and then,
 - f. return to present, join them together, walk from one to the other,
 - g. identify some of their repertoire of typical objectives/actions,
 - h. observe vocabulary of habitual physical actions in those circumstances and identify which are psychophysical,²⁹⁰
 - i. notice when these are 'true' or 'not true' and what that feels like.
2. Review, observing features of model of experience embodied in topography:
 - a. three-dimensional internal space paralleled in the practice area,
 - b. organisation of time in a line in that space.
3. Summarise: these are the students' given circumstances. Objectives are in the future. Knowing what 'truth' feels like facilitates self-calibration.

²⁸⁹ See Appendix IV for application of the rhetorical categories to this plan.

²⁹⁰ "Physical actions are not everyday activities, but the outward manifestation of the psyche." (Manyukov cited by Poggi 1973: 126).

Given circumstances of the part

1. Students should identify the known given circumstances for their part and return to the floor where facilitator leads them to:
 - a. experience the given circumstances from within,
 - b. graduate to the given circumstances of a particular scene,
 - c. focus on the body in the physical environment,
 - d. add an event from the past and one from the future as before,
 - e. encounter others silently within the given circumstances,
 - f. identify a repertoire of typical objectives/actions for the part,
 - g. observe the habitual physical and psychophysical actions that emerge:
a vocabulary,
 - h. notice when these are 'true' and 'not true' and what that feels like.
2. Review, observing features of model of experience embodied in topography.
 - a. three-dimensional internal space of the part,
 - b. organisation of the time line of the part.
3. Summarise: these are the given circumstances of the part. They include physical, experiential, relational and motivational information. 'If' shifts the actor from their own given circumstances to those of the part. Calibration is essential. 'Truth' is often more apparent by its absence than its presence.

Units and objectives

1. Each small group to sight-read the scene, improvising in the space.
2. Individual students divide the scene into units and objectives for their part using 'if'. If necessary they can:
 - a. individually, walk through scene in the space, noting any shift points,
 - b. quickly decide an action/objective for each unit from their repertoire.
3. Individually, students now improvise the physical actions that comprise each objective/action. This is the repertoire of physical actions for the part.

Physical actions

1. Groups now use the objectives/units and the repertoire to improvise the scene.
2. The scene is repeated until specific physical actions can be listed.
3. Without the text, students should
 - a. run through their list of physical actions until they are fluent,
 - b. identify awkward moments and try them with others.

Testing: etude

1. Groups now test the work with a silent etude of the entire scene.

The facilitator should circulate, ensuring that all students have appropriately phrased and motivating objectives and leading the process if not.

2. Each actor must focus on the other actors, adapting accordingly and changing physical actions and objectives if necessary.
3. Repeat until the scene is coherent.

Integration, performance and review

1. Re-introduce the text and run-through the scene.
2. Re-examine objectives/inner actions and adapt if necessary.
3. Perform the scene.
4. Specify exactly when the work was 'truthful' for actor and audience.
5. Identify submodalities of the sense of truth for each student. This is calibration, and provides a reference experience for the future.

There are great advantages to using the Method of Physical Actions as an introduction to Stanislavsky's System. Students learn about structural aspects of the model of subjective experience because they have to: the model is fundamental to the System; the System is fundamental to the Method of Physical Actions; the Method of Physical Actions does not work if the System and the model are not incorporated. Whyman observes that the Soviet neuroscientist Simonov is even of the opinion that: '...the *method of physical actions* is not an addendum to the *system* but permeates it from beginning to end. He states categorically that 'outside the Method there is no system' ...' (2008: 243).

Moreover, once it is informed by explicit knowledge of the model of experience the work itself functions both as a test of truthfulness in performance through

physical actions, and also as an identifying strategy for the sense of truth in each individual actor and a tuning device for their self-calibration skills. Thus the principles of the model of experience emerging from this research have made it possible to develop a version of the Method of Physical Actions that is not only an excellent medium for teaching the System but also a *manifestation* of that System. Without the conceptual understanding of the structure of experience underlying the practice, however, it is difficult to know how this would be achieved, because unless it is fully embodied the Method of Physical Actions cannot work, and extensive trial and error is a luxury rarely afforded.

The Butterfly Exercise (two life lines exercise)

The Butterfly Exercise takes the structure of the model of experience and the notion of externalisation to the next logical step. Lines are laid out on the floor, participants engage fully with present, past and imagined experience and all aspects of the model can be potentiated.

In the late 1970s Bandler and Grinder, the originators of NLP, had the idea of spatial sorting, or externalising the perceived structure of time literally into the present space. They had the inspiration to delineate time lines on the floor and invite their therapy clients to move on and around them. In 1985 Tad James developed this further, creating a therapeutic model he called 'Time Line Therapy'[™], outlined in *Time Line Therapy and the Basis of Personality* (James & Woodsmall 1988). Although the Butterfly Exercise uses the same principle of

externalising the internal structure of lines, it differs significantly from Tad James's model and is not copied from his work or that of Grinder and Bandler. It is inspired by discoveries during this research and informed by personal experience of experimenting and working with time lines both subjectively and with others, in the contexts both of therapy and acting practice.

An interesting phenomenon occurs when working with these lines in practice. If topography is used to delineate a time line on the floor in order to step onto it (into the given circumstances) it is possible to experience unexpected occurrences. It is possible to find oneself 'in' some other time, experiencing as though from that perspective. It is possible to step off the line and look at the situation or the self that is experiencing that perspective, and then step back in. During this research it was found possible to use the principle deliberately to generate unexpected experiences in the given circumstances of the part.

The idea for the exercise emerged simply from extrapolation of time lines and an intuition that spatially located given circumstances might in some way stimulate inspiration. It is a deliberate use of the conscious (the model of experience and the time line in particular) to access the unconscious (information from the given circumstances). It requires a facilitator. Because it is necessary to work sensitively when engaging with unconscious aspects of process, and the exercise requires extremely good rapport and calibration skills on the part of the

facilitator, this exercise works best as a demonstration.²⁹¹ With care and delicacy on the part of the facilitator, and without deliberate effort, images and events appear in the inner experience of the subject.²⁹²

There are two stages to the exercise. It is performed standing, beginning in the centre of a space. First, the student is told about the idea of thinking of their own life as a line in time. The facilitator observes how this relates to them (or not) in the space of the room and moves around accordingly. They are instructed to 'lay it out on the floor' and follow and reinforce their topographical layout choices, staying off the line to begin with. The facilitator coaches and reinforces all choices the student makes as the process evolves, showing how when they step 'onto' the line they are 'in that moment', and that they can walk up and down the line both on and off. The life line is explored for characteristics such as terrain. Once the facilitator calibrates that the life line is consistently organised and stable, the student is asked to step onto the time line in the present, and to take some time to be in the moment. The facilitator coaches and leads with language indicating location and tense and reinforces the organisational principle.

Students then choose two significant moments from their past,²⁹³ and locate them on the line. They step on and off the line at that point, re-orientating

²⁹¹ This exercise has been demonstrated and used in several sessions with students and actors, at a postgraduate seminar presenting these ideas at RADA 2009, and in undergraduate teaching at Goldsmith's College between 2009 and 2012.

²⁹² This could be described as anchored or contextualised Emotion Memory, or unconscious associative thinking, but it is not necessary to define it in order to use it, although it is necessary to be aware of the terms within which the exercise takes place: the model of experience.

²⁹³ I do not think it is necessary to traumatise students by re-living past agonies in front of others. I usually suggest pleasurable moments, because I prefer students to leave a session invigorated and in a better state than when they arrived, with something enjoyable to remember.

themselves to those times using language and sensory specific information (what do they see, hear, feel?), and allowing good feelings to intensify. The facilitator coaches them to move back and forth along the line noticing when something happens, or if they experience something, whatever it might be. The experience is calibrated by the facilitator. Typically, events or details long forgotten emerge. They step off the line to reflect and report. Close observation is key on the part of the facilitator to assist them to notice their own inner experience, and the audience must be respectful and not participate, disturb or interrupt.

The same process is then applied to the life of the part. Students are instructed to imagine the life line of the part on the floor, both in the play and in its entirety. They step onto the line at a point in the play that they know well, to experience how that affects them, and to say some lines from the play and discover in their inner world what changes and how others react. Two significant past events are then imagined, and students go through the same process as before, locating them on the line and stepping in and out. They are then invited to experiment, moving back and forth along the line, improvising, discovering things they didn't know were there, before stepping off the line to reflect.

If the procedure is carried out correctly, the student experiencing the life of the part is likely to have an experience of something they had not thought of in their preparation, or 'remember' something that happened at a particular point. Insights are common. A student can be removed from a traumatic or negative experience if necessary by taking them off the line and talking about it in the

third person. Positive experiences can be reinforced by staying on the line in the experience and using submodalities.

Potential results are exemplified in the name and in the first occasion this exercise was used with others. When the exercise was designed it was hoped that it would create the opportunity for moments of inspiration to occur fleetingly, just as a butterfly settles and then leaves, in a moment that continues to resonate after it is gone. Coincidentally, the first subject walked backwards along her life line through a time of family difficulty 15 years previously, spontaneously stopping and describing herself as being in her grandmother's garden amid great upheaval, when a butterfly settled on her hand. She had not thought of it since but now recognised the significance of the moment as enabling her to retain hope in adversity. When she came to the life line of the part, she was encouraged to allow a 'butterfly moment' to occur here too.

The exercise shows that it is possible to use deliberate strategies based on Stanislavsky's work to potentiate access to the unexpected and spontaneous. It is a clear and explicit illustration of Stanislavsky/Tortsov's statement:

One cannot always create subconsciously and with inspiration. No such genius exists in the world. Therefore our art teaches us first of all to create consciously and rightly, because that will best prepare the way for the blossoming of the subconscious, which is inspiration. The more you have of conscious creative moments in your role the more chance you will have of a flow of inspiration.
(AP: 14)

The Butterfly Exercise uses 'conscious creative moments' to create the opportunity for the 'blossoming of the subconscious'. Through the conscious to the unconscious thus becomes a palpable reality, not mysterious or spiritual, just plain, visible fact. Furthermore, this is only one of many possibilities of new exercises that could be generated using the principles of the model of experience.

Conclusion

It is by no means imperative that learning the System has to be a process of incremental subjective discovery designed to reach the point where students can experience on demand, but uncovering the principles that lie beneath the practice does make it clear that there are advantages to this sequencing strategy. The organised and strategic pedagogy found in the text potentiates an experiential encounter with the model of subjective experience in order to discover it and learn how to use it as an actor, but the encounter is not limited to those aspects of the model that are professionally relevant. Without the larger framework of the model of what is possible, the System is literally out of context, and reduced to a set of instructions for actors. Furthermore, Stanislavsky has found a way to sequence the model that literally *makes sense*. Because of the inherent difficulties of *Perezhivanie* and the nature of subjectivity, an orderly and logical progression such as the one Stanislavsky has created, structured around discovery of that model, is arguably the only *sensible* way to structure the encounter. The Method of Physical Actions is another such structure and also

appears in *An Actor Prepares*. Although Active Analysis also appears in the form of the etudes, this was not considered as a teaching strategy.

Stanislavsky's model of experience is now explicit, qualified as embodied and subjective. It can be demonstrated, illustrated graphically, and contextualised subjectively for students both as themselves and in the given circumstances of a part. Familiarity with the abstract principles of the model of experience could inform practice for student, actor, director and teacher alike. Conceptualising the work facilitates quick and efficient identification and rectification of problems and spontaneous generation of adaptations and responses during practice.

Exploiting rather than submitting to problems of conceptualisation using logical typing has resulted in the identification of five governing principles of the model of experience; analogous experience and Emotion Memory are made simple using submodalities; the Method of Physical Actions is re-contextualised as an excellent medium for teaching students the fundamentals of the System itself as well as a test of their embodiment; and the System itself is re-visited as an attentional practice within a field delineated by the model of experience and within which in turn actors can delineate suitable attentional fields for professional use. Furthermore, the Butterfly Exercise gives the opportunity to show students what surprising and unexpected results can come out of systematic and organised process, and that although such inspiration is unexpected, it is not mystical, special or unusual in any way. It is just part of what it is to be human.

Conclusions

'...under the guidance of nature...'

(Stanislavsky 2008a: 170)

This research project was based on the hypothesis that underlying Stanislavsky's System was a model of experience, and that it could be found in his practice as exemplified in *An Actor Prepares*. This thesis shows how the hypothesis was addressed, and how the process and the methodology evolved in response to layers of discovery to conclude that there was indeed such a model and that while almost everything the actor needs to know to understand his System is therefore contained in that text, everything else could, if required and with a good deal of ingenuity, be extrapolated from it. While it is not denied that the practices elucidated in other texts are vital to the effective *practising* of the actor in order to become fluent in the System, *conceptually*, the structure of the System has indeed been found here.

It had always been clear that the exercises in the text would be the source of pertinent information. They were found to create an interaction – a dialectic – between students and training material, focus on which has avoided problems of language and execution and permitted a series of discoveries that led from an inspiration about narrative structure to the identification of Stanislavsky's model of experience itself. These discoveries were facilitated by logical typing and a simple classification approach derived from the work of Gregory Bateson that permitted several intuitive leaps, recontextualising the work at crucial points to

reveal new information as each discovery was reframed in the light of the next. A clear sequence occurred as layers of information reformulated once complete.

An exploration of the core principle, *Perezhivanie*, showed that the revelation of its key characteristics was the objective of the System. Distinctive features of the Socratic, dialogic dramatisation of training in the text led to exploration of narrative function and exercise distribution, identifying arrangements of failure and success that in turn allowed reconstruction of the structure of Stanislavsky's work by the identification of the larger context in which it occurred. The result is an externalised conceptualisation of the underlying structure of Stanislavsky's model of experience expressed in its own terms, rooted in the embodiment from which it springs. This successful expression of a 'grammar of acting' provides a structure that literally illustrates how the core concepts of *Perezhivanie* and *Voploshchenie* are so tightly conceptually linked in a feedback loop that one cannot exist without the other and that therefore the engagement with one employs the other. Like the particle and the wave, they are 'ways of looking', in this case at the structure of experience.

It is ironic but perhaps not surprising that in order to address the question of the inner life, an externalised model based on experience of the body in the world is central, while in order to address the external life, the internalisation and conceptualisation of embodiment within the model of experience is required. Experience is embodied, and embodiment is experienced.

This study redefines Stanislavsky's System, not, as expected, as 'the human system', but as a *subset* operating within that system, conceptually

incomprehensible without knowledge of its terms because they create the very context within which it functions. The purpose of the System is to create actors, and to this end it engineers an encounter with the self and through that, the terms of the human system, or the model of experience. The actor encounters all the possibilities of selfhood as defined by the structure of that context, giving access to infinite alternative choices and patterns of self that can be accessed during the process of acting. The Stanislavsky actor is the *ideal* actor, who has access to every aspect of human experience, by virtue of a Socratic, maieutic encounter with the material in which and through which the grammar is evoked rather than stated, and the students undergo – or give birth to - a growing understanding of their own, and human, nature. This professional seeking after the ideal is one reason why the first text could never be taken on its own *as a prescription of practice*, because it is incomplete *as a programme of training* or even an *articulation of the practice*. The Stanislavsky actor must *ideally* be practised in all aspects of the System, even if they have already understood the structure conceptually, and the second text (incomplete as it may be) is therefore as essential as the first.

The training is thus a *part* of Stanislavsky's System because although it is a vehicle *through which* his System is learned, it is also part of his prescription of *how the actor should operate within the model of experience*: the actor should learn, train and practise 'like this'. The four systems are therefore set-theoretically related: Stanislavsky's System of *how-to-be-an-actor*, expressed here through the training system of *learning-how-to-be-an-actor*; the individual's

system of *how-to-be-yourself*; which is situated within the human system of *how-to-be-a-human-being*. The training system of *learning-how-to-be-an-actor* is a maieutic process that theoretically affords access to all the information in both Stanislavsky's System *and* the human system, by showing actors not only what they should do but also what they *could* do. Actors must know all of what is possible and function fluently within that field, not just the limited field of their own self. The fact that *An Actor Prepares* exemplifies this is the real reason why it is so special: through counter examples, mistakes, and transformations, the reader encounters not just their own experience, but the structure and terms according to which that subjectivity operates, the *model* of experience.

Simply learning what Stanislavsky wanted actors to do, similarly, cannot by definition be the same as learning Stanislavsky's System, because it decontextualises it: his System is nonsensical unless framed within the model of experience. Limiting learning to prescribed strategies is only partial, and is contradictory to Stanislavsky's evident intention. It must be supported by full engagement with the model of experience, whether that is by embodied example or by coherent conceptualisation. Revealing the conceptual framework of the System supports Stanislavskian acting practice not only because it contextualises it, but also because that context provides (literally) background knowledge in the form of a conceptual structure that can support learning, rehearsal or performance. It extends the available attentional field to include the structure of the natural attentional fields.

In essence, Stanislavsky's System of actor training shows the actor how to assemble attention fields from the entire model of experience. Attention can then range within these designated fields, focussing sequentially on aspects within them. Given circumstances is one such field. The actor selects and installs information in this field and once it is stable (using organisational principles such as lines, past and future orientation, and submodalities) the actor can safely allow their attention to range freely within it, knowing that should their attention wander outside it, they can easily reorientate themselves using any of the organisational principles. This removes conceptual limitations of shape, boundary and horizontality imposed by the word 'circle'. It also recontextualises the problem of the actor as one that can be solved using attentional fields, and identifies it as a problem of perceptual distortion. Many previously problematised aspects of the System are now similarly recognisable as problems of form, rather than content, to which submodalities, in particular location within the attentional field and cross-modality patterns, provide solutions. While the question of emotion has not been directly addressed by this thesis, for example, it is accounted for in the model of experience, in that like truth it is felt experience interior to the body and can be calibrated mostly by perceptual distortion and the discomfort that occurs in its absence.

For the actor manipulating attention within attentional fields, Diderot's Paradox is irrelevant, as is the supposition that an actor cannot have their attention fully on the other actors at the same time as having their attention on the given circumstances. Attention is not 'on' the given circumstances, it is 'in' the given

circumstances. The other actor is in this field, so full attention can be paid to the other actor. To debate simultaneity or dual consciousness is a category error.

The attentional field of the given circumstances also establishes a conceptual environment in which the apparently difficult proposition that there is no character can be clearly demonstrated. The moment the word is used the character reappears, thus when discussing Stanislavsky's work the character repeatedly disappears and reappears, conceptually speaking. However, the real meaning of the core concept of *Perezhivanie* is just this. The model of experience recontextualises the problem and substantiates the fact that there is no need to use the word 'character' at all here. *Perezhivanie* is indeed, as Carnicke says, the '*sine qua non* of the System' (2009: 129), but it must be conceptualised within the model of experience. Only then is it possible literally to 'see' how there is no character in Stanislavsky's System. Stanislavsky and Mamet might find that they have more in common than might be supposed, for ultimately, the premise behind the model of experience and its use on stage has, for the actor, the same conclusion: 'The actor does not need to "become" the character. The phrase, in fact, has no meaning. There *is* no character.' (Mamet 1998: 9)

While it was important to allow this analysis to generate its own terms of reference rather than using those of, for example, phenomenology, what has been revealed has turned out to be phenomenological in character, because that is the nature of the subject. It is perhaps unsurprising that the terms and principles

uncovered bear similarities to those found in other approaches to the description or modelling of human process, such as NLP.

Scientific constructs that frame the results of this research can certainly be found, suggesting that there could be a fundamental and provable scientific truth to Stanislavsky's work that validates his ability to observe and analyse human nature. As Blair puts it:

Cognitive scientists, neurophysiologists, and psychologists are proving that Stanislavsky, seventy-five years ago, began intuiting something fundamental about how we, as human beings and as actors, work. (Blair 2000: 204).

It is interesting to note that these new frameworks for understanding human process, such as Pinker's '...space as a metaphor for time...' (2008: 26), Damasio's '...spatial and temporal relationships among entities...' (2000: 318) and his 'as-if body loops' (2000: 281), and Fauconnier's 'space builders' and 'space configuration' (1998: xxiii) share the referents of space and time. These are the same referents that were generated by Bateson's epistemological constructs of difference, categorisation and abduction; the same propositions that formed the methodological approach for this research. Within those terms, it is now possible to see that acting itself is an act of abduction, and the magic of the 'if' is to initiate the transference from one metaphorical construct to another.

Although the study focussed mostly on *An Actor Prepares*, this has not limited the discoveries made or their scope, implication and potential. The text itself is much illuminated by the results, which can also be used to assess or adjust the

conceptual coherence of other versions of his work. Stanislavsky's own remaining texts might now be revisited in the light of these discoveries, for they provide terms that could facilitate the identification of specific consistencies with or departure from the principles and the basic model. Similarly, the work of other practitioners can now be situated in relation to Stanislavsky's conceptual framework, for distinctions, parallels or similarities will become more easily recognisable. A fresh perspective might also be taken on Western derivations such as those of Strasberg, Adler, Moore, and Meisner, and new practice perhaps situated in relation to it. New expressions of his model could be generated in the knowledge that they are consistent with the underlying structure and similarly coherent. Knowledge of the principles of his grammar and how it was expressed has revealed what Stanislavsky considered to be the *ideal* actor: the actor who could do, and be, anything human.

Earlier evaluations of *An Actor Prepares* as a simple vehicle for reader identification or empathy (Hobgood 1991a: 224), or just a series of lessons whose effectiveness is corroborated by application (Shapiro 1999: 6) are now joined by a view that promotes it to a much more complex proposition, richly and intricately structured. By the end of this analysis it is possible to see that Stanislavsky has recognised, organised and put into practice a highly complex model of human process. Carnicke reports that Stanislavsky:

...shuffled and reshuffled topics and paragraphs like a deck of cards. Since his ideas are so tightly interrelated, he sometimes questions and rethinks the order in which he should present

them... Topics move fluidly from context to context. (Carnicke 1998: 86)

This now seems unsurprising, given the structural integrity of the final product of his efforts. Somehow, by organising and re-organising his ideas, the book has arrived at a way to communicate it effectively in writing, even in the absence of a teacher whose embodied practice in real life would be able to exemplify and integrate the underlying conceptual framework. Instead, structure, form, sequencing and dramatic ingenuity have had to suffice. As a result, despite the superficial problems of the text, underlying the narrative is a complex, sophisticated and robust conceptualisation, expressed in a highly organised web of inter-related conceptual terms, containing a functional model of human experience for the actor to play with, and mediated through an ingenious form. Even though it is not a thorough articulation of it, the principles of what the actor needs to know to put the System into practice can be extrapolated from this single text.

At the end of this process of research and analysis, it appears that the jolt of recognition I felt on first reading must indeed have occurred because Stanislavsky was speaking precisely to my own experience as a human being, and he was accessing and expanding my awareness of my own unconscious process and introducing me to its potential, just as he had done for others who have encountered this text in all its imperfections and idiosyncrasies. It is now understandable how passionate adherences to specific aspects of the System have resulted, and stories abound of people becoming so attached to their own

significant encounter with whatever part of the material is most intimately connected to their own experiential emphasis or style, defending it ferociously, for it is intensely personal and self-affirming to discover a confirmation of deep process. Indeed this, my own interpretation may well provoke such accusations and turn out to be only a partial expression of the potential ideal. Nonetheless, it does now seem that Stanislavsky's structure is an attempt to articulate all human process, and can at least accommodate a wide variety of experiences and views. For actors, who must know what it is to be human in order to embody a human being experiencing on stage, Stanislavsky has provided not just a guidebook of highlights, or even a routier, but a map of what it is to be human.

**'He said that *where* you are is what you are and
how you are and what you can be.'**

(Adler 2000: 139)

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Appendices

APPENDICES	420
APPENDIX I: BACKGROUND	422
SAMPLE OF INITIAL COMMENTARY.....	423
SAMPLE OF ORIGINAL ANALYSIS TABLES	426
SUPPLEMENTARY (REFERENCE) TABLES	434
APPENDIX II: PEREZHIVANIE	447
INSTANCES OF PEREZHIVANIE IN BOLESLAVSKY'S ACTING: THE FIRST SIX LESSONS	448
HAPGOOD'S EIGHT TRANSLATIONS: TABLE.....	449
HAPGOOD'S EIGHT TRANSLATIONS: ANALYSIS	450
INSTANCES OF <i>PEREZHIVANIE</i> IN BENEDETTI'S STANISLAVSKY: AN INTRODUCTION (1989)	453
REFERENCES TO <i>PEREZHIVANIE</i> IN CHAPTER 7 OF CARNICKE'S <i>STANISLAVSKY IN FOCUS</i>	454
APPENDIX III: PATTERNS OF NARRATIVE ORGANISATION	455
ANALYSIS OF CHAPTERS ACCORDING TO NARRATIVE FUNCTION.....	456
ANALYSIS OF EXERCISES BY NARRATIVE FUNCTION	463
DETAILED ANALYSIS OF ALL EXERCISES	468
DETAILED ANALYSIS OF EXERCISES WITHOUT DEMONSTRATION OR DELIVERY.....	471
PROGRESSION OF EXERCISE FUNCTION	472
PATTERNS OF FAILURE AND SUCCESS	473
SAMPLE OF COMMENTARY ON PATTERNS OF FAILURE AND SUCCESS	474
STUDENT PARTICIPATION	478
APPENDIX IV: THE STRUCTURE OF SUBJECTIVE EXPERIENCE	481
APPLICATION OF RHETORICAL CATEGORIES TO THE TEACHING PLAN FOR THE METHOD OF PHYSICAL ACTIONS	483
APPENDIX V: RESULTS.....	484
STANISLAVSKY'S MODEL OF SUBJECTIVE EXPERIENCE: GOVERNING PRINCIPLES	485
TABLE SHOWING DISTRIBUTION OF EXERCISES BY CHAPTER.....	486
DIAGRAM OF THE GIVEN CIRCUMSTANCES AND 'IF' - ALTERNATIVE VERSION	487

Appendix I: Background

Sample of initial commentary

The first step was to take an initial survey of the material, covering the two books *An Actor Prepares* (Stanislavsky & Hapgood 1988) and *Building a Character* (Stanislavsky 1988). It was necessary to select basic categories at the start for information purposes, but other categories later emerged. At first the process was largely factual – getting a sense of the ordering of material; working out what was being taught at each point; detecting the methods used to teach; identifying exercises; teasing out specific instructions; working out what material was supplementary and in what form it appeared.

Describing the material and summarizing it performed two functions. As well as familiarizing myself with it, it was clear that the information could be organized into certain preliminary categories. These were mostly a function of the purpose of different aspects of the narrative. Where lessons took place, when, with whom and in what context seemed only important for reference terms, but would not therefore be dismissed. Within each exercise the initial exploratory categories were as follows: first, **Location** and **Teacher**, for reference and memory purposes (and in the case of Teacher, in case there were differences between the approaches of the two teachers (Tortsov, the Director, and Rakhmanov, the Assistant Director) that turned out to be useful); second, a brief **Narrative** or **Exposition** outlining the sequence of events. Third, the **Conclusion** drawn was noted. Any noteworthy **extras**, **discussions**, or **comments** were appended.

¹ Complete version available on request.

Chapter Three: Action.

1st Day: In the theatre, with bare stage, curtain, no theatrical lighting.

Exercise 2/Action1 (pp.33-35):

on stage: curtain up; actor to sit on stage, alone; curtain falls.

Maria (p.33)

Kostya (p.34)

Tortsov giving example (p.35)

Subsidiary lesson: inappropriate laughter. (p.33)

Conclusion: 'Whatever happens on the stage must be for a *purpose*.' (p.35)

b) repeat with instruction: all action is for a purpose.

Conclusion: '*On the stage it is necessary to act...*' (p.37)

2nd Day: In the theatre, bare stage, curtain, no lighting.

Exercise 3/Action 2 (pp.35-37):

Find hidden object on stage. (p.37)

Circumstances are given: friend offers a brooch to help finance drama school, brooch is pinned to curtain somewhere, after heated scene offstage, enter and search for brooch.

Maria (pp.38/38)

Motivation is given: if you don't find the brooch you will have to leave school.

Maria (pp.38/39)

All (p.40)

Conclusion: '...always act with a purpose.'

Kostya, Maria, Paul

Sitting on chair: produce a series of emotions for their own sake. (p.40)

Conclusion: '*On the stage there cannot be, under any circumstances, action which is directed immediately at the arousing of a feeling for its own sake.*' (pp.40-41)

NOTE: at this point it is clear that conclusions are likely to be best expressed by quotations, and this may enable logical progress through a sequence of ideas to be illustrated. If this is not the case it will be discussed further.

3rd Day: On the stage, curtain down, entering through a different door, set a realistic domestic interior consisting of several rooms. (p.41)

Exercise 4/Action 3 (pp. 42-46):

In this different context, produce a series of emotions for their own sake. (p.42)²

Add purpose: find inner motives for physical acts. (p.42)

close door

light fire

² It is noted that this instruction: 'The same thing as yesterday', is unclear, and is taken from the result that what is meant by this is the final exercise of the previous day, ie producing moods for their own sake. As this part of the exercise is not dwelt on, and has little result, this has no impact on the analysis.

Conclusion: 'If an action has no inner foundation, it cannot hold your attention.'
(p.43)

close door with circumstances given: insane man outside door. (p.45)

light fire with circumstances given: Maria celebrating fortune, room cold. (p. 46)

Conclusion: '*...all action in the theatre must have an inner justification, be logical, coherent and real. Second: if acts as a lever to lift us out of the world of actuality into the realm of imagination.*' (p.46)

4th and 5th Days: No circumstances specified. (p.46)

It is difficult to know whether to call what happens on this day an exercise, and as it does not contain practical instructions as to what to do, but a process of thought, it has been decided to call it a discussion and exposition instead.

4th Day:

Exposition (p.46-48): the Director gives a review and feedback on what took place the previous day during which the qualities of 'if' are elucidated.

Conclusion: 'This word has a peculiar quality...' (p.46); it initiates an honest and easy process.

It is noted that this section contains some very important information that will be closely examined in a later chapter.

5th Day:

Discussion: The application of 'if' to a role. The director asks questions and thereby leads them through the process:

how do you go about living through what caused the author to write the story?

what if the case came up to you (the judge) to judge?

the Director argues with the actor (Kostya) about the issue until emotional engagement takes place.

d) use these feelings in the part. (analogous feelings)

Conclusion: '*...if is also a stimulus to the creative subconscious.*' (p. 50)

Exposition: The concept of 'if' as discussed leading to given circumstances.

6th Day:

Exercise 5/Action 4 (p.53):

Setting problems in action

writing a letter

tidying a room

looking for a lost object

'Framed in all sorts of exciting suppositions'. (p.53)

Subsidiary lesson: 'You found it through your own experience.' (p.53): the job of the teacher has been to facilitate this.

Conclusion: 'When the inner conditions are prepared, and right, feelings will come to the surface of their own accord.' (p.53)

Sample of original analysis tables

Chapter Three: Action/**Chapter 3: Action, 'if', 'given circumstances'**.

Hapgood translation in black, differences in the Benedetti translation added in red.

³ Complete version available on request.

Exercise 2/Action 1 (33-37)		(37-40)			
Location	Theatre				
Mis en scene	Bare stage, curtain down, no theatrical lighting.				
Teacher	Tortsov				
Subject	Action				
Aim	Reveal the need for some kind of action on stage				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	Sit on stage, alone. Curtain rises and falls: students; teacher.	Maria doesn't know what to do; Kostya finds he acts differently on stage; Tortsov demonstrates	Discovery of something missing: the necessity for purpose	Observation and experience of failure; demonstration of success of teacher.	Kostya's observation that he acts differently on stage = central dilemma of the actor described in subjective terms.
	Repeat with purpose	Tortsov on stage with Maria; absorbed in his notebook; Maria sits and waits for Tortsov.	Discovery that purpose involves action.	Leading student into demonstration of success ⁴ . Influencing.	This is not exactly coaching but more influencing with behaviour/leading .
Principles	"Whatever happens on stage must be for a <i>purpose</i> ." (35) "On the stage, you must always be enacting something..." (36)				
Conclusion	Purpose is necessary and involves action.				
Subsidiary information		The students laugh at Maria (33)	Tortsov states that laughter is inappropriate.	Statement	
		Grisha objects: inaction cannot be action (36)	Tortsov replies that immobility not inaction; can be inner action	Dialectic	
	'part of me... another part' (34) 'for a purpose' 35 'you must always be enacting something; action, motion...' (36) '...physical immobility is the direct result of inner intensity...' (37) action - outward or inward (37)		'one person inside me...another...' (38) 'for a reason' 39 [reason given] 'Acting is action. <i>The basis of theatre is doing, dynamism</i> ' (40) Greek definition: an action being performed. '... often, physical stillness is the result of intense inner action...' (40) action - 'mental and physical' (40)		

⁴ It is noted that for the reader, experience only applies when Kostya himself participates in the exercise; otherwise if he witnesses another student's experience it must be an observation or a demonstration. For the students, each, or all, of them experiences the exercise as an observation or demonstration unless they participate. Therefore the reader's experience might be different in the long run from that of the student. (duh and badly explained)

Exercise 3/Action 2 (37-40)		(40-42)			
Location	Theatre				
Mis en scene	Bare stage, curtain down, no theatrical lighting.				
Teacher	Tortsov				
Subject	Action for its own sake				
Aim	Demonstrate necessity for action with purpose.				
Lead in	The backstory to the exercise.				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	Find a hidden object. Circumstances are given: brooch pinned to curtain will pay for tuition.	Maria overacts, gets excited and carried away. The others have to stifle their laughter. She forgets to find the brooch.	Reveals her purpose as action for its own sake.	Subjective experience and observation of failure.	
	Motivation is given: you will have to leave school if you don't find it.	Maria actually searches for the brooch	Demonstrates that with a purpose, her action is transformed.	Introduction of new factor leads to subjective experience (Maria) and demonstration (others) of success.	Transformation from failure to success demonstrates correct ingredients.
Conclusion	No action for the sake of emotion; ignore emotion when choosing action.				
	<p>‘...always act with a purpose...and truthfully...’ (40)</p> <p>action cannot be directed at ‘...the arousing of a feeling for its own sake.’ (40/41) – feelings from what went before: the result produces itself.</p>		<p>‘...perform them <i>in a way which is well-founded, apt and productive.</i>’ (42) (& genuine)</p> <p>‘leave your feelings alone. They will appear of their own accord’</p> <p>Stereotypes manifested as examples – specifics in B not in H.</p>		

Exercise 4/Action 3 (40-41)		(42-43)			
Location	Theatre				
Mis en scene	Bare stage, curtain down, no theatrical lighting.				
Teacher	Tortsov				
Subject	Action for its own sake				
Aim	Demonstrate necessity for action with purpose.				
Lead in	'Always act with a purpose'				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	So, act with a purpose: start doing things - then elaborated into second part as below	not know where to start	straining	Find that without technique can't do anything	
	Sit on chairs and produce emotion for its own sake: be jealous, suffer, grieve.	Kostya, Maria and Paul; Kostya realises his performance is absurd once he is seated and not moving around.	Sitting down makes it even clearer that it doesn't work	Demonstrate the wrong way.	Emphatic style, strong language - "disgusting artificiality" (41)
Conclusion	Proof that you can't just emote for no reason. Don't choose action based on emotion; no copying.				

Exercise 5/Action 4 (42-46)		(43-48)			
Location	Theatre				
Mis en scene	Realistic domestic interior set up on stage.				
Teacher	Tortsov				
Subject	Inner motives and given circumstances				
Aim	Demonstrate difference made by having inner motivation.				
Lead in	Auditorium closed, students enter a different way, straight onto the stage, set up as a realistic domestic interior. They sit & stand and chat.				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	Produce series of emotions for its own sake	Students stand around.	Cannot do it.	Subjective experience of failure.	Starting from where they left off the day before.
	Act for a reason – find inner motives that produce physical acts: 1. close door 2. light fire	V slams door, it swings open. K build fire; bored, cannot imagine, moves furniture, counts objects.	Discovery that without inner foundation, actions do not hold the attention.	Subjective experience of failure.	Starting from failure again. More narrative in B
Etude:	Circumstances given: close door; escaped lunatic behind the door.	Students focus on situation and how to deal with it.	Discovery of difference of acting with a motive.	Introduction of new factor transforms work.	Adding a factor begins to build success.
Etude:	Circumstances given: light fire: M inheritance; room cold. What <i>would</i> he do <i>if</i> this true. (46)	Not given. More narrative given in B; 'an open sesame',	Responding to 'if' and gcs as stimulus. ' ...productive, apt... ' 'if' led you to that point. (48)	New factor repeated, with additional element. Added shame element emphasised; detail given	Adding elements to initial failure sets up success & is progressive one element to the next.
Principle	"If an action has no inner foundation, it cannot hold your attention." (43)				
Conclusion	Action must be real, justified " <i>...if</i> acts as a lever to lift us out of the world of actuality into the realm of imagination." (46)				The next section elaborates on 'if'.
Subsidiary information	Pretend matches will light a pretend fire – a real sword is not necessary to kill the King – "What needs to burn is your imagination." (43) Artists create another life inside them. (44)				

Action 4a (48-52)					
Location					
Mis en scene					
Teacher	Tortsov				
Subject	'If' initiates every creative act				
Aim	Build on success and demonstrate logical steps, (if, then, since); different types of 'if'				
Lead in	Success with 'if' from previous day – 'everyone is mad about the word 'if'' (48) 'A successful experiment enabled you to understand and experience for yourselves, how inner and outer actions arise out of nature and the human organism, of their own accord, through the use of 'if.' (48)				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	None If it were a letter Prompts: 'since'...	holds out hand to Pasha	Nothing Pasha says what he would have done: a list...	demonstration	
	Says: a cold little frog for you	Gives Marya a metal ashtray	recoil in disgust	Demonstration	
	Says: a soft little mouse for you	Gives Sonya a chamois leather glove	ditto	ditto	
	Drink some water: It's poisoned	To Darya	She freezes 'instinctively' (49)		'magic ifs' – <i>instinctive reactions.</i>
Principles	If can be 'magic', single storey and multi-storey 'ifs'.				
Conclusion	Hidden power in 'if' – an 'instantaneous shift' (50)				
Subsidiary information	Many levels of 'if' in a play – author, director, provide given circumstances, etc. It isn't about facts but about what might be. The possibility is freely accepted because it isn't forced on you.				
Subsequent events	Discussion of what they would do in a particular fictitious situation. (Chekhov's story of a farmer taking a railroad screw).				
	'For actors, "if" is the lever which lifts us out of the world of reality into the only world where we can be creative.' (48) much of this section does not appear in AP. 'The word "if" is a spur, a stimulus to inner and outer creative dynamism' (51) QUESTION: IS THIS 'SHOW ME WHAT YOU WOULD DO IF'?				

Exercise 6/Action 5 (48-53)		no exercise – discussion and explanation			
Location	Theatre				
Mis en scene	Realistic domestic interior set up on stage.				
Teacher	Tortsov				
Subject	If and given circumstances				
Aim	Learn process of engagement – thought pattern, to find and apply <i>if</i>				
Lead in	The qualities of <i>if</i> – what if I had said there really was a madman there- it wouldn't have worked				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	Apply <i>if</i> to a known story – Chekhov's farmer who uses nail from rails.	Talked through process – exemplify it	Recognition that everything comes from <i>if</i>	TT	Establishment of teaching method: ‘You found it through your own experience.’ (53)
Principles	<p>‘‘If is the starting point, the given circumstances, the development.’’ (51)</p> <p>‘‘...<i>if</i> gives the push to dormant imagination, whereas the <i>given circumstances</i> build the basis for <i>if</i> itself.’’ (51)</p> <p>‘‘...forget about your feelings, because they are largely of subconscious origin, and not subject to conscious command.’’ (52)</p>				
Conclusion	<p>Start work on a role by using research and imagination to create lifelike given circumstances.</p> <p>‘‘When the inner conditions are prepared, and right, feelings will come to the surface of their own accord.’’ (53)</p> <p>If and the gcs work together (both translations).</p>				
Subsidiary information	Pushkin's aphorism: ‘‘Sincerity of emotions, feelings that seem true in given circumstances – that is what we ask of a dramatist.’’ (50)				
	Sincerity of emotions (51)		(truth of the passions) (53) wants them to feel the same on stage as they do in class (58)		

Exercise 7/Action 6 (53)		No exercise – discussion and elaboration, then X talked about (58)			
Location	Theatre				
Mis en scene	Realistic domestic interior set up on stage.				
Teacher	Tortsov				
Subject	If and given circumstances				
Aim	Practise and re-iterate use of if and given circumstances				
Lead in	Discussion and talk through of the mental process of applying 'if' to a Chekhov story.				
Exercise	Instructions	Narrative	Result	Method (in abstract)	Comments
	Take a series of actions: writing a letter; tidying a room; looking for something, and create circumstances in which to enact them.	Each student works with the Director in turn. (Not narrated though).	Director is encouraging, invites comparison with first performances.	Practice and re-iteration of successful application of technique. Comparison with earlier work re-iterates its importance leads to summing up.	Establishment of teaching method: ‘ “You found it through your own experience.” (53)
Principles	‘ “...forget about your feelings, because they are largely or subconscious origin, and not subject to conscious command.” (52)				
Conclusion	Start work on a role by using research and imagination to create lifelike given circumstances. ‘ “When the inner conditions are prepared, and right, feelings will come to the surface of their own accord.” (53) If and the gcs work together (both translations).				
Subsidiary information	Pushkin’s aphorism: ‘ “Sincerity of emotions, feelings that seem true in given circumstances – that is what we ask of a dramatist.” ‘ (50)				
	Sincerity of emotions (51)		(truth of the passions) (53) wants them to feel the same on stage as they do in class (58)		

‘We filter all the material the author and the director have given us through our own personalities. ... We become bound to it, we live in it psychologically and physically. We produce “the truth of the passions” in ourselves.’ (54)

Whole new section replaces exercise on p.53: if actions have no purpose = in general; do not work ‘in general’;
This is a long and arguably unnecessary section.

Supplementary (reference) tables

The original tables were useful but had become so abstract that it was hard to remember which exercise was which. In order to remedy this problem it was decided to name each exercise with something that would keep the data in touch with the original material.

Giving each exercise a name would also facilitate recall. Colloquial names that make for ease of reference have been used; the titles answer the question 'what happens in this exercise'.

The resulting list of chapters and the exercises contained within them appears below. This list, taking into account differences between the two translations (identified by abbreviations of their titles: AP and BC; AWH I and AWH II), contains the following information:

- Identifying number for each exercise, with two numbers for ease of reference: the first in a straightforward list from start to finish, the second as an identifier within the chapter. Note that because the first analysis was done before Benedetti's translation, the second identifier uses the Hapgood translation as the source of the title.
- Page numbers for ease of reference and for both translations.
- A title answering the question 'what happens in this exercise?'
- The subject of the exercise
- The aim of the exercise, sometimes divided into overt and covert
- Conclusions, sometimes divided into theory and practice
- A note on anything that might be noteworthy for future investigation

General information and notes referring to both or to Hapgood are in black, notes referring to Benedetti are in red.

Chapters I and II: The First Test and When Acting is an Art/**Amateurism and The stage as art and stock-in-trade.**

Ex 1/FT1	1-32 (Hapgood)	5-36 (Benedetti)
In which	The students perform on the stage; Kostya gives his ‘Othello’	
Subject	Uncovering the basic problems of acting	
Aim	Overt: to assess the students Covert: to initiate discovery of problems of acting	
Conclusion	In theory: various types of bad acting In practice: these are combined	

Chapter III: Action/**Action, ‘if’, ‘Given Circumstances’**

Ex 2/Action 1	33-37	37-40
In which	The students sit alone on stage and discover the need for a purpose	
Subject	Action	
Aim	Reveal the need for some kind of action on stage	
Conclusion	Everything for a purpose/reason; ‘acting is action’ – doing B40	
Ex 3/Action 2	37-40	40-42
In which	Maria searches for a brooch and transforms her action	
Subject	Action for its own sake	
Aim	Demonstrate that action needs to be purposeful	
Conclusion	Ignore emotion when choosing your action	
Ex 4/Action 3	40-41	42-43
In which	The students sit down to discover they are just emoting	
Subject	Acting for its own sake	
Aim	To point out that the students tend to act emotion	
Conclusion	Acting emotion doesn’t work, feelings will come in another way	
Ex 5/Action4(E)	42-46	44-48
In which	Etude: The students discover what happens if a lunatic escapes; Maria celebrates an inheritance and Kostya lights a fire	
Subject	If and given circumstances	
Aim	Experience the differences in their motivation	
Conclusion	Action must be well-founded/ productive and apt’ (48)/If acts as a lever	
Extra i		48-52
In which	Tortsov gives a frog and a mouse, poisons Darya and explains multi-storey ‘ifs’	
Subject	More ‘ifs’	
Aim	Demonstrate and explain more examples of ‘if’	
Conclusion	Hidden power in ‘if’ – an ‘instantaneous shift’ (50); it’s a ‘stimulus to inner and outer creative dynamism’ (51)	
Ex6/Action 5	48-53	-
In which	if is applied to a role – farmer in Chekhov story	
Subject	<i>if</i> and gcs	
Aim	Learn process of engagement – thought pattern – of application	
Conclusion	<i>If</i> helps you ‘create a whole new life’ (p.49)	
Ex 7/Action 6	53	58 (discussion and narrative only)
In which	The students write letters, tidy rooms and look for things, and the elements are introduced	
Subject	If and given circumstances, action	
Aim	Practice and re-iterate use of	
Conclusion	They work together (both translations)/ do not work ‘in general’ (58)	

Chapter IV: Imagination

Ex8/Imgn 1	57-58	60-65
In which	Kostya imagines forests and flying and falls asleep	
Subject	Practising imagination	
Aim	To identify the basic problems	
Conclusion	In particular, be active; use familiar real things as a basis	
Ex 9/Imgn 2	59-60	66-67
In which	The students imagine the class is in the early hours; then spring instead of winter	
Subject	Using the real world as a starting point for imagination	
Aim	Begin to practice by changing times	
Conclusion	It's easier to start by changing one element at a time, and include the present	
Extra ii	67-69	
In which	The class imagines being scientists stranded in the Crimea	
Subject	Using the real world – changing objects	
Aim	Develop practice by changing all the gcs, including objects	
Conclusion	True actions in the gcs concealed the falsehood – it	
Ex 10/Imgn 3	60-63	69-71
In which	Kostya imagines himself in his room and doesn't hang himself	
Subject	Using a familiar place as alternative starting point for imagination	
Aim	To introduce being present in the imagination (I am being/I am)	
Conclusion	Material from life so easy to draw on	
Ex 11/Imgn 4	63	71-72
In which	The students travel round the world and learn about association and dissociation	
Subject	Continuing development of imagination	
Aim	To point out the importance of being present in the imagination	
Conclusion	Three ways of using: spectator associated, spectator dissociated, participant associated.	
Extra iii	72-73	
In which	The students reflect on their mental images and Pasha is found wanting	
Subject	Mental images	
Aim	Memory of previous exercises used to illustrate mental images	
Conclusion	Thoughts lead to feelings lead to action	
Ex 12/Imgn 5	64	75-77
In which	The students make a film of their lives	
Subject	Unbroken line of mental images	
Aim	Develop awareness of line of images of past – unbroken	
Conclusion	Use the imagination to live the life of the role – it will evoke the rest, and you will see them as you play the role.	
Ex 13/Imgn 6	65-69	77-82
In which	Pasha is an oak tree, Leo a cottage in a park	
Subject	Using an inactive theme to stimulate the imagination	
Aim	To learn how to stir visual & auditory imagination with questions	
Conclusion	Even a passive theme can stimulate engagement and initiate action through the GCs	

Ex 14/Imgn 7 (E)	70	82-83
In which	Etude: The madman returns	
Subject	Adding imaginative material to previous work	
Aim	To discover how to rejuvenate a piece of work using imagination	
Conclusion	Imagination can refresh previous work	
Ex 15/Imgn 8	71	84
In which	The students are asked if it is cold today	
Subject	Recent recall in detail: sensory memory	
Aim	To develop sensory memory and thereby imagination	
Conclusion	Everything on stage requires the use of the imagination	

Chapter V: Concentration of Attention/Concentration and attention

Ex 16/Attn 1	72	86-87
In which	The curtain is raised	
Subject	The difficulty of being watched and its effect on attention	
Aim	Demonstrate the need for attention training	
Conclusion	With the curtain up the students feel completely different and this affects their work	
Ex 17/Attn2 (E)	72-74	87-90
In which	Etude: The students are introduced to the burnt money exercise	
Subject	The power of distraction	
Aim	To illustrate how much work they need to do on their concentration	
Conclusion	Everything distracts them, including themselves	
Ex 18/Attn 3	75-77	91-93
In which	Lighting demonstration 1: A little lamp shines in the darkness; Pasha unravels a rope	
Subject	Points of attention: visual and sensory acuity as aid to concentration	
Aim	Illustrate points of attention with lights, recognize need to learn to look	
Conclusion	It is necessary to learn to look again, just like everything else	
Ex 19/Attn 4	77-78	93-95
In which	Lighting demonstration 2: Kostya learns to look and see – the embroidered cloth; demonstration of fragmented attention	
Subject	Attentiveness	
Aim	Recognise concentration and differentiate	
Conclusion	Tension gets in the way of quality of attention	
Ex 20/Attn 5	79-81	96-98
In which	Lighting demonstration 3: The students have 30 seconds to look at objects	
Subject	Visual acuity and close observation	
Aim	Drill and practice observational skills	
Conclusion	Close observation is tiring and needs practice	
Ex 21/Attn 6	81-85	98-102
In which	Lighting demonstration 4: Kostya discovers solitude in public	
Subject	Managing attention	
Aim	Introduce circles of attention	
Conclusion	Construct an outline mentally and use attention to maintain it	
Ex 22/Attn 7	85-87	103-106
In which	Kostya learns the most important thing so far: carrying a circle of attention	
Subject	Moving the circle of attention with you	
Aim	Practice carrying circle of attention	
Conclusion	This is a practical skill that can easily be worked on	

Ex 23/Attn 8	88	106-109
In which	Tortsov recommends recalling the details of the day	
Subject	Internal attention using visual representation/imagination	
Aim	To develop internal attention using recall	
Conclusion	All the external attention exercises can be used for internal attention	
Ex 24/Attn 9	89	110-111
In which	Kostya looks at a chandelier or a light bulb	
Subject	Imagination and objects	
Aim	Combine ideas of circumstances and attention	
Conclusion	Adding circumstances transforms relationship with an object	
Ex 25/Attn10	91-94	114-117
In which	The students are told to pay attention to everything from things to people, art and nature	
Subject	Attentional and observational skills	
Aim	To motivate practice and create repertoire	
Conclusion	Working on these elements is essential	

Chapter VI: Relaxation of Muscles/Muscular release

Ex 26/Rx 1	96-97	120-121
In which	The students lift heavy objects while doing other stuff	
Subject	Tension	
Aim	Demonstration of effect of physical tension on internal process	
Conclusion	Tension paralyses the actions	
Ex 27/Rx2	100-102	123-124
In which	Kostya isolates and relaxes on the floor	
Subject	Identifying muscular tension and self-monitoring	
Aim	Learn to identify and relax tension	
Conclusion	It is hard to learn and will need lots of practice	
Ex 28/Rx 3	102-103	123-126
In which	Kostya lies around locating and naming muscles and releasing them	
Subject	Weight distribution and centres of gravity; isolation and relaxation	
Aim	Development of awareness and control of tension in different positions	
Conclusion	A high degree of attention and control is required	
Ex 29/Rx4	104-106	128-130
In which	Fat Leo reaches for a fly; Kostya monitors himself and the cat	
Subject	Self-observation plus 'if' and given circumstances	
Aim	To combine elements and discover efficacy	
Conclusion	On stage every pose has to have a foundation and a purpose	
Ex 30/Rx5	107-109	131-133
In which	Gestures: the students can't even raise their right arms	
Subject	Using only enough tension	
Aim	Demonstrate how much extra tension gets involved in movement	
Conclusion	Tension will be evident to the audience; physical freedom is vital	

Chapter VII: Units and Objectives/Bits and Tasks

Ex 31/UO1	113-115	137-139
In which	Kostya divides up his journey home and gets in a muddle	
Subject	Dividing	
Aim	Demonstrate limits of strategy when applied to real life	
Conclusion	Units are used as markers to guide through without focusing on detail	
Ex 32/UO2	115-116	141-142
In which	We learn how to break The Inspector General into Bits	
Subject	How to divide a play into Bits/Units	
Aim	To teach a strategy for dividing up	
Conclusion	4 point strategy – essential – repeat – inner outline – divide further	

Ex 33/UO3	117-118	144
In which	Marya has two suitors	
Subject	Dividing up a problem into parts	
Aim	Practice identifying and using units and objectives	
Conclusion	Inner active tasks/objectives keep the actor focused; physical objectives are good	
Ex 34/UO4	119-121	145-146
In which	Hands are shaken with different types of objectives	
Subject	Different types of objectives contrasted	
Aim	Compare mechanical, everyday, basic psychological and complex psychological objectives	
Conclusion	Different effect on experience and communication	
Ex 35/UO5	122-126	148-151
In which	The students analyse a scene from 'Brand'	
Subject	Dividing up a scene into parts	
Aim	Application of units and objectives to a scene (from Brand)	
Conclusion	Verb objective is essential and creates emotional engagement	
Chapter VIII: Faith and a Sense of Truth/Belief and the sense of truth		
Ex 36/T1	127-130	152-155
In which	The students try to look for the lost purse again	
Subject	Stage truth from 'if' and the GCs/imagination	
Aim	Remind students of the need for 'if' and the GCs	
Conclusion	Imaginative truth requires 'if' and the GCs – the reality of the inner life	
Ex 37/T2	132-133	174 (later in chapter)
In which	Tortsov scolds the students for being critical of each other	
Subject	Criticism is destructive to truth	
Aim	Stop the students criticizing each other	
Conclusion	A useful critic is a positive one	
Extra iv		157: 3
In which	Darya plays lies and Nikolai overplays the truth in scene from Brand	
Subject	Truth and lying in acting	
Aim	Draw attention to pitfalls of playing for truth or against lies	
Conclusion	'if' and the GCs with truthful actions	
Ex 38/T3:i (E)	133-136	160-162
In which	Etude: Playing the burnt money scene	
Subject	Truth in the detail – the physical actions	
Aim	Demonstrate the minute level of detail that evokes truth	
Conclusion	Physical actions are the beginning of truth	
Ex 38/T3:ii	136-141	167-
In which	ctd: Tortsov explains sequencing physical actions	
Subject	Physical action and truth	
Aim	Discover what elements the students need to work on	
Conclusion	There is a logic and a sequence to the physical actions	
Ex 38/T3:iii	142-144	
In which	ctd: The physical actions are repeated	
Subject	Practicing action and truth	
Aim	Demonstrate need to repeat physical actions	
Conclusion	Imagination is now rooted in the body, in physical experience	
Ex 38/T3iv	144-147	184-185
In which	Etude: Kostya improvises silly stuff and Vanya responds	
Subject	Given Circumstances	
Aim	Demonstrate how adding GCs to physical action leads to emotion	
Conclusion	physical action creates the subconscious life of the spirit of the role	

Ex 39/T4 i	151-156	-
In which	Dasha plays the scene with the baby	
Subject	The importance of small actions	
Aim	To demonstrate effectiveness of physical actions for truth	
Conclusion	Dasha has used her experience and memory to create detail and can if prompted use it truthfully	
Ex 39/T4ii	156-162	187-194
In which	Grisha gets angry and real; Vanya exaggerates; Maria excels	
Subject	Truth	
Aim	Testing truth and learning to recognize it	
Conclusion	Sense of truth can be developed and used to recognize...	

Chapter IX: Emotion Memory

Ex 40/EM1 (E)	163-167	195-197
In which	Etude: The students repeat the madman exercise – badly	
Subject	Introducing EM – demonstrate need for something	
Aim	To demonstrate that emotion depends on where your attention is	
Conclusion	Attention shifts on repetition – need something to ‘lever’	
Ex 41/EM2	167-170	199-203
In which	Kostya has his Emotion Memory checked	
Subject	Recall	
Aim	To evoke physical response and analyse it	
Conclusion	A physical response is emotion memory	
Ex 42/EM3	170-172	203-207
In which	Kostya witnesses an accident and remembers it afterwards	
Subject	The nature of memory	
Aim	To explore the nature of memory and the changing emotions associated with it	
Conclusion	Emotions change over time in respect of the same event	
Ex 43/EM4	178-182	211-214
In which	The students move the furniture around and play with light and sound	
Subject	Sensation memory and the effect of surroundings	
Aim	Illustrate the connections between sensation and feeling	
Conclusion	The externals of a play stimulate the actors needs	
Ex 44/Em5	183-184	214-216
In which	Mood and setting match and mismatch	
Subject	Mood in setting	
Aim	Demonstrate causal link between mood and setting	
Conclusion	Mood and feeling influence each other. Mis-en-scene is for actors too	
Ex 45/EM6	186-190	219-226
In which	Faces are slapped and other embarrassments occur for perspectives’ sake	
Subject	Emotion Memory	
Aim	Illustrate different perspectives in memory	
Conclusion	The perspective affects the memorability and usefulness of a memory	

Chapter X: Communion/Communication

Ex 46/C1	193-196	229-233
In which	Kostya relates to a chandelier at a concert the night before	
Subject	Communication in the everyday	
Aim	Illustrate and begin to explore/understand by self-referenced example	
Conclusion	We are always in relationship with something	
Ex 47/C2	197-199	233-234
In which	Tortsov’s brain and solar plexus hold a conversation and Prana is mentioned (or not)	
Subject	Communication with the self	
Aim	Provide effective strategy for use in soliloquy	
Conclusion	Can divide the self into subject and object	
Ex 48/C3	199-202	234-236

In which	Kostya meets the new being: Tortsov/Famusov	
Subject	Communication with another actor	
Aim	To illustrate how to look at another actor on stage	
Conclusion	An actor on stage will be something other than themselves	
Ex 49/C4	202-204	236-239
In which	Tortsov explains that you need something to communicate with – ghosts are not it, audiences are	
Subject	Objects of communication	
Aim	Illustrate the limits of the object of communication	
Conclusion	You need something to communicate with	
Ex 50/C5	208-209	242-243
In which	Grisha and Sonya’s communication is surprisingly good and Tortsov rings the bell on the others	
Subject	Communication on stage	
Aim	To test the students’ ability to maintain communication	
Conclusion	It comes and goes, you need to learn to recognize it and its absence as well as finding the real object on stage	
Ex 51/C6	210-211	244-245
In which	Kostya argues with Grisha and is tied to a chair to make him communicate better	
Subject	External and internal communication	
Aim	To stimulate recognition of internal communication when it happens	
Conclusion	Learn to recognize it, look after it, and use it Kostya appreciates all or nothing	
Ex 52/C7	213-217	247-251
In which	Kostya and Grish argue with rays	
Subject	Inner communication – invisible currents	
Aim	To experience it	
Conclusion	You must be experiencing it. No tension.	
Ex 53/C8	219-221	254-257
In which	The students transmit objects/tasks to their partners	
Subject	Communication	
Aim	To practise transmitting and receiving specific communications	
Conclusion	It’s a natural process, easier on stage because of contextual markers	
Chapter XI: Adaptation/The actor’s adaptations & etc.		
Ex 54/Ad1	223-224	258-260
In which	Vanya gets out of class early	
Subject	Adaptation	
Aim	Introduce and demonstrate	
Conclusion	If you have the right reason and the right object...	
Ex 55/Ad2	228-230	
In which	Vanya repeats the exercise and fails	
Subject	Adaptation	
Aim	Demonstrate and practice	
Conclusion	It’s not so easy to repeat because your object has changed	
Ex 56/Ad3	235-238	Does not appear
In which	Being quiet for 5 minutes, Vassili thinks about pineapples and contorts himself	
Subject	Types of adaptations	
Aim	To evoke subconscious activity and bring it to attention	
Conclusion	In life adaptations are partly subconscious, use this on stage	
Ex 57/Ad4	239-241	269-270
In which	Kostya makes a list and Varya is benign then argumentative	
Subject	Stimulating adaptations	
Aim	Teach strategy for evoking subconscious adaptations	
Conclusion	Adding new elements stimulates the action and the subconscious	

Chapter XII: Inner Motive Forces/Inner psychological drives

Ex 58/IMF1 (E)	245-246	274-275
In which	Etude: The lunatic tries to get in by the back door	
Subject	Motivation	
Aim	Draw students' attention to what motivates them	
Conclusion	Mind can be used as motivation by devising a new objective	

Chapter XIII: The Unbroken Line/Inner psychological drives in action

Ex59/UL1	252-253	283-286
In which	Students consider what to do first after getting a role – continuous line	
Subject	Sequencing activities	
Aim	Lead to unbroken lines	
Conclusion	Continuous lines are imperative	
Ex 60/UL2	254-257	286-288
In which	The students find their time lines	
Subject	Lines in life, short and long	
Aim	Prove necessity for character to have lines and the actor create them	
Conclusion	Actor must supplement the author's line, which is not unbroken	
Ex 61/UL3	257-260	289-291
In which	Lighting demonstration 5: showing attention in a play: an auction	
Subject	Illustrate attentional patterns	
Aim	Show continuity of line necessary	
Conclusion	Line of attention should be unbroken, needs things to attend to	

Chapter XIV: The Inner Creative State/The actor's inner creative state

Ex 62/ICS1	265-267	298-302
In which	A performance preparation strategy is given	
Subject	Inducing a creative state for performance	
Aim	Teach a strategy – order of what to do before performance	
Conclusion	Have to prepare properly	
Ex 63/ICS2	269-270	304 – mentioned not done
In which	Vanya searches for a piece of paper he knows is not there	
Subject	Preparation	
Aim	Demonstrate how easy it is to use a strategy such as <i>if</i>	
Conclusion	Stimulus – eg objective – causes creative state	

Chapter XV: The Super-Objective/The Supertask, Throughaction

Ex 64/SO1	272-273	(310)
In which	A super-objective is found for <i>Woe From Too Much Wit</i>	
Subject	Super-objective in a play	
Aim	Show how changes in super-objective change everything	
Conclusion	Super-objective changes everything	
Ex 65/SO2	278-279	318-319
In which	SO is applied to <i>Brand</i> using action and reaction	
Subject	Super-objective and action and reaction	
Aim	Reaction to SO integrates difficult aspects	
Conclusion	Everything in relation to SO, include action and reaction	

Chapter XVI: On the Threshold of the Subconscious/

The subconscious and the actor's creative state

Ex 66/TS1 (E)	286-292	322-325
In which	Etude: Money burns again and Kosyta describes inspiration	
Subject	Approaching the subconscious with the psycho-technique	
Aim	Illustrate the success of the strategy	
Conclusion	Inspiration as a result of preparation	
Ex 67/TS2	296-299	332-335
In which	Kostya and Paul play Othello again (Conclusion for whole)	
Subject	Accessing the subconscious	
Aim	Demonstrate the use of conscious technique	
Conclusion	Larger objectives absorb the smaller ones which become subconscious	

Building a Character

Chapters 2 and 3: Dressing a Character; Characters and Types/ **Chapter 23: Physical characteristics**

Ex BC1/DC1	11-21; 22-25	520-527; 527-529
In which	Kostya finds and lives the critic but others do less well	
Subject	External characterization – living through	
Aim	Demonstrate effective and ineffective approaches	
Conclusion	Kostya has learned to ‘live another person’s life...’ (21)	
Ex BC2/CT1	31-35	529-532
In which	The students learn to be old	
Subject	Breaking down action and given circumstances of old age - specificity	
Aim	Introduction to tempo-rhythm	
Conclusion	Establish the parts of an action in order to find the tempo-rhythm	

Chapter 4: Making the Body Expressive/Chapter 18: Physical Education

Ex BC3/MBE1	42-43	360
In which	Foot position learned	
Subject	Becoming aware, control of body, balance, interior awareness	
Aim	Practice physical line	
Conclusion	Needs practice	

Chapter 5: Plasticity of Motion/Chapter 18 ctd

Ex BC4/PM1	54	not included
In which	Legs are swung from the vertical forwards and backwards	
Subject	Awareness and control of body	
Aim	Free, light, fluidity of movement	
Conclusion	Contributes to fluidity of movement in general, needs practice	
Ex BC5/PM2	55-59	not included
In which	Various gaits are learned in detail	
Subject	Awareness and control	
Aim	Free, light, fluidity of movement	
Conclusion	Contributes to fluidity of movement in general, needs practice	
Ex BC6/PM3	61-63	366-367
In which	The students imagine mercury poured through their bodies	
Subject	Quality of movement	
Aim	Develop internal model of interior of body, effect of imagination	
Conclusion	This type of exercise needs a lot of practice	
Ex BC7/PM4	65-70	368-371
In which	Counting faster and faster leads to smooth movement	
Subject	Unbroken line of movement	
Aim	Develop the inner line of movement	
Conclusion	Physical flow and plasticity comes from awareness of inner energy flow + tempo and rhythm	

Chapter 6: Restraint and Control/Chapter 24: The Finishing Touches

Ex BC8/RC1	72-73	FT 1 & 2: 536-539 & 539 - 540
In which	Madman etude: the students clutter up their work with gestures	
Subject	Internal line in external movement.	
Aim	Establish need for control, precision and clarity which create line	
Conclusion	In performance movements must be selected and deliberate for clarity and continuity of line	

Extra v

	540-543
In which	Pasha clarifies a Bit of burning the money with mental images
Subject	Inner control and finish
Aim	Learn strategy to stop the outside hiding the inside
Conclusion	Strategy is essential, movement should be minimized

Chapter 8: Intonations and Pauses/Chapter 19: Voice and Speech

Ex BC9/IP1	115-118	403-405
In which	The students learn how different going to the station can be	
Subject	Subtext in practice: inner and outer worlds	
Aim	Teach connection between word and inner process	
Conclusion	Words evoke images, so the actor must speak to this	
Ex BC10/IP2	118-122	406-409
In which	Paul tells a story and has to make a film	
Subject	Subtext in practice: internal representations and imagery	
Aim	Demonstrate how essential it is to have images about a story	
Conclusion	Subtext is images that must be communicated	
Ex BC11/IP3	126-128	411-413
In which	Tortsov points out that ‘Pardon impossible send to Siberia’	
Subject	Subtext in practice: pause for focus, analysis and meaning	
Aim	Demonstrate that it relates to subtext (ie images)	
Conclusion	Meaning and Pause are related	
Ex BC12/IP4	129-131	413-416
In which	Kostya charges through the Pontic sea speech from Othello and learns to pause and punctuate	
Subject	Subtext in practice: logical pause and speed – relationship with gcs	
Aim	Demonstrate necessity for both	
Conclusion	Speech and punctuation rules can control the audience response	
Ex BC13/IP5	137-139	419-421
In which	Kostya goes over and over the Othello speech and begins to find the psychological pause	
Subject	Subtext in practice: psychological pause – objectives, obstacles.	
Aim	Demonstrate the connection between logical and psychological pauses	
Conclusion	Logical = brain; psylog = feeling, associated with Supertask, Subtext and Throughaction	
Ex BC14/IP6	143-145	422-425
In which	Kostya kills the Othello speech with volume and learns about given circumstances and range	
Subject	Subtext in practice: power and volume; coherence,gcs and range	
Aim	Demonstrate effective source of vocal power	
Conclusion	Power comes from vocal range and use of pause, not volume	

Chapter 9: Accentuation: The Expressive Word/Chapter 19 ctd.

Ex BC15/EW1	149-153	425-428
In which	We are introduced to a wonderful individual/goodly person	
Subject	Accentuation and meaning – given circumstances	
Aim	Demonstrate need for awareness of accentuation (emphasis)	
Conclusion	Accentuation conveys inner image – talk to eye not ear of the other actor	
Ex BC16/EW2	153-154	428-429
In which	We find out how wonderful – or not – the individual is	
Subject	Application of accents – given circumstances and images	
Aim	Demonstrate ways of finding emphasis	
Conclusion	Juxtaposition over-rules; thoughts, feelings, notions, concepts must be emphasized	
Ex BC17/EW3	155-157	429-430
In which	Paul emphasizes one word only in the wonderful individual story	
Subject	Removing accents – given circumstances	
Aim	Discover that removal is facilitated by circumstance	
Conclusion	Economy is good; given circumstances dictate emphasis	
Ex BC18/EW4	157-158	430-431
In which	The wonderful individual gets 4 episodes	
Subject	Episodes	
Aim	Demonstrate use of episodes in identifying accentuation patterns	
Conclusion	Accent and subtext are connected. Ordering text comes before accents	

Chapter 11: Tempo-Rhythm in Movement/Chapter 21: Tempo rhythm

Ex BC19/TRM1	188-192	467-469
In which	The students clap and clap and change their moods	
Subject	Tempo-rhythm and feelings – group effect – emotion and mood	
Aim	Initiate, demonstrate efficacy and need to work	
Conclusion	Rhythm creates mood; affects emotion. Need right one (right & wrong)	
Ex BC20/TRM2	192-194	470-472
In which	Clapping then conducting: guessing rhythm moods	
Subject	Tempo-rhythm and feelings – individual effect - gcs	KP193
Aim	Individual demonstration of efficacy and link to EM through imgn.	
Conclusion	Tempo-rhythm awakes EM via imagination and gcs, affects self & others	
Ex BC21/TRM3	195-196	472-473
In which	K beats with a baton: going to the station, faster & faster	KP195
Subject	Tempo-rhythm and feelings – role of imagination – gcs	
Aim	Individual demonstration of need to start with inner images	
Conclusion	TR recall only works with inner images, gcs and objectives (like EM)	
Ex BC22/TRM4	199-203	473-476
In which	One action per tick: focus, bees; prizes, butler, drunk?	KP200
Subject	Tempo-rhythm and feelings – action – objects on tray	
Aim	Demonstrate stages and extremes, effect of speed / rhythm on action	
Conclusion	Tempo rhythm evokes mood, emotion; stimulates creativity	
Ex BC23/TRM5	203	476-477
In which	Piano/imagination: Kostya gallops in the mountains	
Subject	Tempo-rhythm and feelings – effect of music	
Aim	Demonstrate effect of music on individual – unique and responsive	
Conclusion	Tempo-rhythm can evoke whole scenes, not just images	
Ex BC24/TRM6	203-205	477-478
In which	3 metronomes, rhythms, Sonya difficult – does hair for last act	
Subject	Tempo-rhythm – variations in a group – individual focus	
Aim	Discover how to combine rhythms in groups and solo	
Conclusion	Tempo-rhythm is individual; objective & purpose + rhythm = concentration	
Ex BC25/TRM7	206-208	479-480
In which	2 then 3 then 4 metronomes: Kostya is a drunken pharmacist; an actor preparing; Sonya is Esmeralda	KP206 KP207
Subject	Tempo-rhythm –individual - multiples	
Aim	Demonstrate the process of creating multiple tempo-rhythms	
Conclusion	TR can vary within the single actor	
Ex BC26/TRM8	208-213	480-483
In which	Repeat with internal only: Kostya discovers it helps to have murdered Maria	KP208/9
Subject	Tempo-rhythm, individual actor, contrasting inner and outer rhythms.	
Aim	Practice of combining inner and outer rhythms	
Conclusion	Combinations of TRs are necessary for complex or conflicted emotion	
Ex BC27/TRM9	215-216	485-486
In which	Conducting: First Test; quiet dull times; actor/part	
Subject	Tempo-rhythm – individual – precision and control	
Aim	Demonstrate need for control and appropriateness in performance	
Conclusion	It is vital to learn to feel TR like a conductor – or as in opera	
Ex BC28/TRM10	218-219	487
In which	Kostya meets Rakhmanov's electrical light conductor for plays	
Subject	Tempo-rhythm -visual cueing	
Aim	Experiment with visual cueing	
Conclusion	Potentially helpful but only with highly trained actors	
ExBC29/TRM11	220-221	487-489
In which	Externalise present and past rhythm; imagine appropriate gcs	
Subject	Tempo-rhythm – individual – past and present; creating gcs	
Aim	Provide means of practice and improvement; develop skill	
Conclusion	TR manifests feelings/emotion, and should be practiced both ways	
ExBC30/TRM12	222-223	

In which	Rhythms are beaten and suitable gcs and emotions found
Subject	TR as stimulus to imagination and internal world
Aim	Application and practice; develop skill
Conclusion	TR stimulates imagination, emotion and creativity

Chapter 12: Speech Tempo-Rhythm

Ex BC31/TRS1	228-230	ICS 1: 292-293
In which	Talking to the metronome: Kostya tells about going to the movies and eventually hits the beat	
Subject	Tempo-rhythm in prose speaking	
Aim	Elicit, identify and practice rhythm in speech	
Conclusion	It varies from phrase to phrase, and includes pauses	

Chapter 28: General creative state in performance

Extra vi

GCSP 1: 585-593

In which	Kostya eavesdrops on response to students' acting, a lot of fault-finding occurs
Subject	The creative state in practice
Aim	Understanding and testing the parameters
Conclusion	Focussing on the elements fosters the creative state

Appendix II: *Perezhivanie*

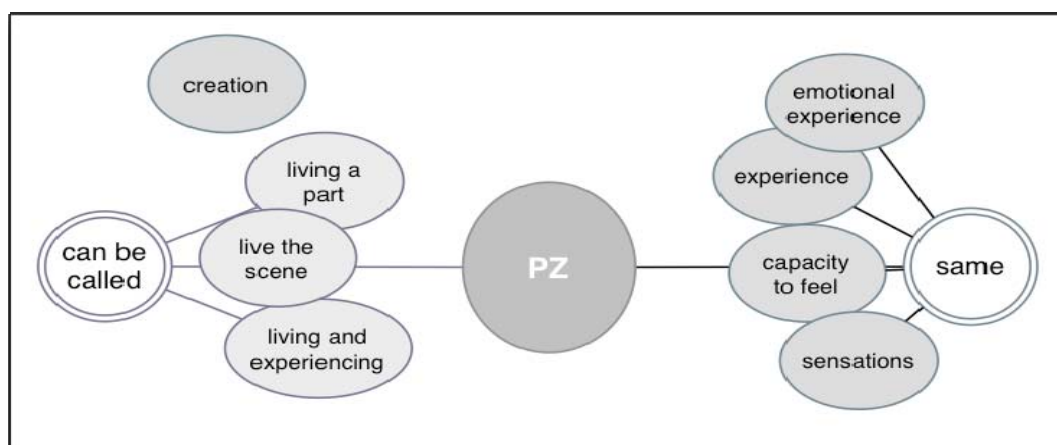
Reference	Comments
'You suffered just now; you felt deeply' (Boleslavsky 2000: 21)	Is this 'suffering' in the sense meant by perezhivanie'?
'...the actor must have a soul capable of living through any situation demanded by the author.'(2000: 28)	Three types of education for the actor: the body; the intellectual; the soul. Notice that what the actor is living through is a <i>situation</i> .
'The work for this consists in the development of the following faculties: complete possession of the five senses in various imaginable situations; development of a memory of feeling, memory of inspiration or penetration, memory of imagination, and, last, a visual memory. ' (2000: 29)	Follows from the above and delineates its constituent parts. Notice that there are only two: the senses and memory. Here can be seen the beginning of the emphasis on the two in the US. Although, imagination is predicated. Thus: memory and the senses are the component parts of living through.
'They will say, "You are very good, but you lack experience " [...] What is that cursed experience? ' (2000: 37)	From the context it means she lacks 'experiencing' in the part, not 'living' it. Knowing that B. is Russian; query use of the English word 'experience'.
"I'm talking about order, about system. I'm talking about harnessing dreams – conscious and unconscious dreams – all useful – all necessary – all obedient – all coming at your call. All parts in that beautiful state of your nature that you call "experience" ' (2000: 38-9)	Experience is therefore a state of nature, parts of which are dreams, conscious and unconscious. It also has the quality of being capable of order. Dreams are also a part of experience. This is surely a description of <i>subjective</i> experience, associated?
'You will have to organize and synchronize the self that is within you, with your part.' (2000: 39)	The qualities of the actor's inner self can be organized, and have a particular relationship to the part.
'We have a special memory for feelings... It is that which makes experience an essential part of our life and craft ' (2000: 40)	This is a direct causal link – emotion memory <i>makes</i> experience essential.
'You can learn the whole secret of experience . '... when you have something to say, the experience comes so much more quickly....' (2000: 42, 43)	Section on EM and experience in the sense of subjective experience.
'Your experience of double feeling was a fortunate accident. Through your will-power and the knowledge of your craft you have organized it and re-created it. Use it if your artistic sense tells you that it is relative to your problem and creates a would-be life. To imitate is wrong. To create is right.' (2000: 45)	Notice that this links emotion memory as past subjective experience with a 'would-be life'. It links back to 'bring yourself back as you were then' (2000: 43)
'...this is an actor's fundamental work – to be able "to be" what he desires consciously and exactly. ' (2000: 46)	Linking living a part with 'to be'.
'...just like recalling a tune... You will define the whole thing inside of your being with certain aim, and with practice, a mere hint will make you "be" what you want.' (2000: 47)	The process of remembering music gives a knowable structure. Music is clear and definable in a way that a memory seems not to be, but practising makes it so; makes memory more like music.
'Don't look for "to be" when you should seek "to do".' (2000: 50)	Different stages in the process.
'The actor creates the whole length of a human soul's life on the stage every time he creates a part. This human soul must be visible in all its aspects, physical, mental and emotional. ...It must be the soul . [...] And when an actor creates a human soul in the form of a character , he must follow the same wise rule of Nature and make that soul unique and individual. ' (2000: 85)	The soul is something that consists of physical, mental and emotional aspects. These characteristics are unique to each individual. Notice the 'whole length' – implication of time manifest in space.

living a part	the actor does this on stage if he is working effectively – it is a way of describing his perception, his perspective, and his relationship to the part and the given circumstances
to live the scene	this describes the actor’s relationship to the given circumstances; his role in the given circumstances of the events and context of the section of the play
sensations	the subjective experience of receiving sensory input in representational form
living and experiencing	subjective existence as a human being, all parts of the perception, reception and processing of sensory input
experience	subjective perception of all aspects of being human
emotional experience	subjective perception of the emotional aspect of being human
creation	making something that was not there before
the capacity to feel	this is a human ability, a faculty

Hapgood’s eight translations: table

Hapgood's eight translations: analysis

In Elizabeth Reynolds Hapgood's translation of Stanislavsky's text *An Actor Prepares* (1936), *Perezhivanie* is translated in a variety of ways. While this is seen as problematic by Carnicke, for this research the variety was in fact useful and informative, contributing a contextual framework that substantially progresses understanding of *Perezhivanie*. Hapgood selects different translation options '...depending upon context...' (Carnicke 2009: 132). Carnicke lists and sources eight different translations of the word:⁵ living a part (1936: 15); to live the scene (1936: 121); sensations (1936: 172); living and experiencing (1936: 15);



Hapgood's eight translations

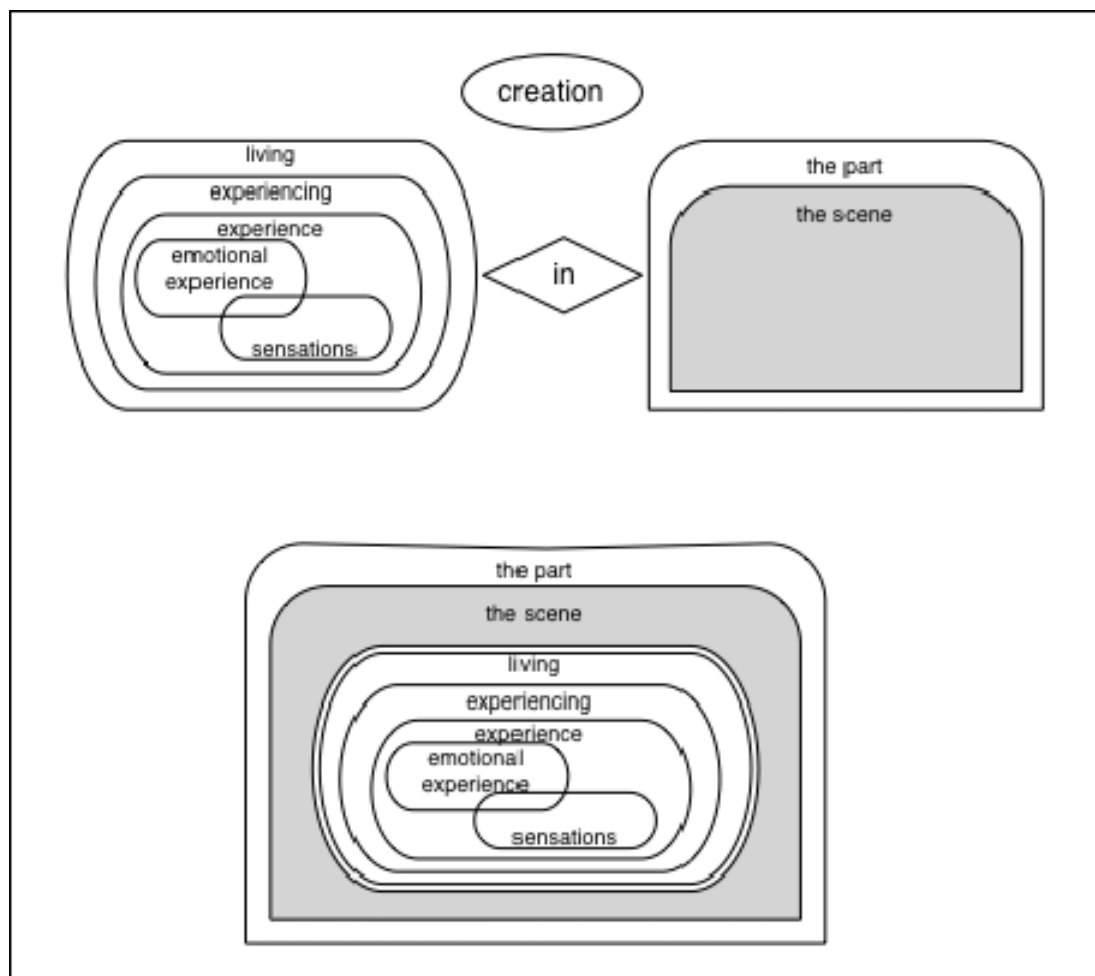
experience (1961: 44); emotional experience (1961: 44); creation (1961: 44); the capacity to feel (1936: 170).⁶

Even without contextualization, it can be inferred that the different translations are referring to aspects of the same thing. This information can be organised using simple relational constructs: there is a central concept in this System that can be called creation, living a part, living the scene, or living and experiencing; sensations, experience, emotional experience and the capacity to feel are synonymous or simultaneous (see diagram). The reader constructs a personal

⁵ The page numbers are as cited in Carnicke 2009 from the 1936 edition of *An Actor Prepares* and from Hapgood's *An Actor's Handbook*.

⁶ See table in Appendix II.

meaning: gathering and conceptually sorting the information and then reflecting on what it means, through his or her own experience, because the subject of the text is their experience.



Relationships between Hapgood's eight translations

Even in isolation but especially in context, an understanding is already achieved because of what can be inferred. Relationships between variations also contribute to meaning (see second diagram): emotional experience is a type of experience; the capacity to feel underlies the perception of sensation and is presupposed by both experience and - by definition - emotional experience. Living a part and living the scene are both living and experiencing in particular contexts, which is called creation. Whether this is achieved by conscious thinking through or unconscious processing of meaning, it is not difficult to conclude that this might indeed be something coherent.

Exploring Hapgood's eight translations of *Perezhivanie* illustrates how restricting it can be to problematise difficulties of translation without acknowledging that the difficulties themselves are indicative of complexities that should be taken into account. Hapgood's selection of words and phrases actually combines to provide the reader with a clearer experiential meaning than any single term could provide, and reflects the complexity of the concept more accurately.

Reference (<i>Perezhivanie</i> in bold)	Comments
'He felt dead on stage... His muscles automatically created the external image of the character, his body mechanically repeated the actions he had created but there was no inner impulse, no feeling, no sense of recreation, no life. ' (1989: 23-24)	First mention of anything resembling PZ; most of before is historical and contextual narrative. Now, crisis of 1906. Notice list of qualifiers preceding <i>life</i> : grammatically they must either be equivalents or constituents: inner impulse, feeling, sense of recreation...
What is the actor's state? An unnatural and impossible one. Faced with Blazing footlights and an audience of a thousand all an actor can do is ape, imitate, pretend, never really living or experiencing emotion. This he had known for a long time but his perception had been purely intellectual. Now he felt it with his whole being and that total, lived experience of an idea was, as he was often to repeat, the only knowledge of any value to an actor. (1989: 28)	The final sentence of the paragraph is clumsy but the meaning is clear: Benedetti's summing up of Stanislavsky's position at this point is twofold: the impossibility of the actor's state and the necessity to know lived experience of an idea. Benedetti describes lived experience as being 'of an idea' and 'knowledge'. This is a left-brain, conscious description of a right-brain, process-orientated abstract idea, and demonstrates the problems of discussing one in terms of the other.
'...the actor who focuses entirely on the stage action is more likely to produce active participation in the audience. ...they are drawn to watch more closely and understand.' (1989: 32)	These are Benedetti's summary of Stanislavsky's observations of great actors. Concentration is a constituent element of PZ – if the actor does as described PZ will result.
'The second major quality which he observed in great actors was the capacity for <i>belief</i> , to inhabit the universe created by the stage...' (1989: 32-33)	Another description of PZ – 'inhabiting'.
'...we are there to present the truth of human actions and decision [sic] and feelings... We must, quite simply, make believe. ' (1989: 33)	These truths are only available to be presented by virtue of their actual existence. They must exist in order to be presented. Experiencing must be actual.
' <i>In the third process, 'experience', the actor creates invisibly, for himself. He creates in his dreams the inner and outer image of the character he is to portray... he must adapt himself to this alien life and feel it as though it were his own.</i> ' (KSA no.257 1989: 38)	One of six processes of acting outlined in 1909 notes for a conference paper. First explicit mention in this book. Interesting points about relationship of actor and character: adapt, not become; this life not this person; as though it were his own – not it becomes his own.
'...an outline for an article on the new system. It lists the various elements which go to make up the creative state , such as relaxation, experience and emotion memory, although the terminology is not always final.' (KSA No. 625 cited 1989: 38)	Explicit relationship drawn between the creative state and experiencing. As Benedetti points out, 'The two manuscripts of 1909 contain in essence, the concepts which were to be worked out during the rest of his career.' (1989: 39)
SS Vol. 7, p.451, Letter no. 337, written while reflecting on rehearsal for <i>A Month in the Country</i> in 1908: 'A bench or a sofa to which people go to sit and talk – no sounds, no details, no minutiae. Everything depends on lived experience and the voices...' (1989: 39)	<i>Lived</i> experience is another description – it emphasizes the ongoing nature of the experience being described as well as its subjective quality.
'The creative actor fills out the script with his own experience . The artistic restructuring of his life is controlled by the writing.' (1989: 44)	This apparently says subjective experience of the actor is the experience he has on stage. Misleading. The qualities – the <i>qualia</i> – of that experience – are carried over. See post.
'"If [the creative state] cannot be mastered all at once, can it not be achieved bit by bit, that is to say, by constructing the whole from its parts?" (SS Vol. I, P. 300, quoted 1989: 30)	The state of mind in which experiencing takes place is the creative state. This state of mind facilitates and enables experiencing.
'Acting was no longer thought of as <i>imitation</i> but as <i>process</i> . It was no longer a question of purely external control, of technique, of skilfully reproducing a facsimile of experience but of creating and conveying inner life, a sense of being , fresh each time.' (1989: 30)	A process is ongoing, rather than finite. Inner life and a sense of being are ways of describing what the actor has when they are experiencing. It is not a copy but a real subjective experience which the actor <i>is</i> being.
The inner work of an actor consists in perfecting a psychological technique which will enable him to put himself, when the need arises, in the creative state, which invites the coming of inspiration. (Benedetti 1989: 52)	Inspiration comes from experiencing, the state of mind facilitates it.

'term' (129)	'concept' (129)	relationship with System	related to	is
<p>'crucial' (129);</p> <p>'the most obscure' (131);</p> <p>'common' in Russian but 'idiosyncratic' in Stanislavsky's use (131);</p> <p>'forceful' (131);</p> <p>'pervasive' (131);</p> <p>'vexed' (133).</p>	<p>'the <i>sine qua non</i> of the System' (129);</p> <p>a way to evaluate the work of the actor (129);</p> <p>the 'means by which he turns his System into a theory of artistic creation' (129);</p> <p>'Stanislavsky's most elusive concept' (129).</p>	<p>'an aspect of the System' (129);</p> <p>'central' (131);</p> <p>'discrete' (132);</p> <p>nuanced' (145).</p>	<p>'...inspiration ...creating ...creative moods ...the activation of the subconscious...' (129).</p>	<p>'a creative state' (129);</p> <p>'a totality' (129);</p> <p>'the composite whole' (130);</p> <p>'in the tacit dimension' (130);</p> <p>'elusive' (131);</p> <p>'subjective' (131);</p> <p>'provokes a sense of totality' (130).</p>

⁷ Carnicke 2009: 129-147

Appendix III: Patterns of narrative organisation

Analysis of chapters according to narrative function

	Order	Chapter I: The First Test & Chapter II: When Acting is an Art	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Surprise task	1/FT1							
Narration	2	Preparation/KP		X						K
Division	3	Performance		X						K/M
Confirmation	4	T's analysis			X		X			
Refutation	5	Types of acting			X		X			K/P/G/V/S
Conclusion	6	What not to do					X		X	
Other		Punctuality Exordium for whole book								

	Order	Chapter III: Action	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Onstage/purpose	2/Action 1		X		X	X	X	M-K-Td
Narration	2	T leads			X		X	X		M-Tl M+
Division	3	M/brooch/forgot	3/Action 2		X		X	X	X	M+ A-
Confirmation	4	Sit/mood	4/Action 3		X		X	X		K-M-P-
Refutation	5	E: Reversal – act! + if, + gcs	5/Action 4 6/Action5	X X X			X		X	Tt K-A- A+ All*K✓
Conclusion	6	Application	7/Action 6							A+
Other		Learning when not to laugh								

	Order	Chapter IV: Imagination	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Paintings			X					
Narration	2	K experiments	8/Im1		X				X	K-
Division	3	T explains association			X			X		Te
Confirmation	4	Change TOD/TOY	9/Im2	X			X	X		--
Refutation	5	K at home/ass World trip Unbroken images Tree exercise – Leo	10/Im3 11/Im4 12/Im5 13/Im6	X X X X			X	X	X	K-Tt K- -- -- P+L-Tt
Conclusion	6	E: madman +	14/Im7						X	A+
Extra		Work on recall Adapt to new circs: 70	15/Im8	X			X			--

	Order	Chapter V: Concentration of Attention	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Curtain up – different	16/CA1		X			X	X	A-
Narration	2	E: burnt money Curtain down Alone	17/CA2a 17/CA2b 17/CA2c		X X X		X X X		X X X	A- A+ A+
Division	3	Lost heel/not notice Points of light	18/CA3	X	X X		X X		X	A- Td K- P+
Confirmation	4	little lights on and off	demo	X						
Refutation	5	Learning to look 30 sec observation Circles of attention Moving circle	19/CA4 20/CA5 21/CA6 22/CA7	X X X X			X X X		X X	A-K-Tt K+ K-L-G- K+ K+ --
Exordium	6	Now inner attention: link with imagination	explanation	X				X		
Narration	7	Hindu story		X						
Division	8	Go over whole day	23/CA8	X						--
Confirmation	9	Imagined circ/objects	24/CA9	X						--
Refutation	10	Complexity – Vassili 4 th wall – Grisha		X X					X X	
Conclusion	11	Need to be observant How to train yourself	25/CA10	X						
Other	Solitude in public – major discovery for Kosyta during 22/CA6 (p.82) Note recycling through sequence from external to internal attention									

	Order	Chapter VI: Relaxation of Muscles	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	K has an accident			X				X	K-
Narration	2	Lifting heavy objects Story: spasming actor Story:eyebrow actress	26/Rxn1		X X X		X X		X	A-
Division	3	Nicholas vs Paul visits	explanation	X						Te
Confirmation	4	R visits: isolate/relax Experiment with cat	27/Rxn2	X X	X		X X			K+
Refutation	5	Leo: Pose and isolate Cat again Grisha visits: story of American lady in Rome Leo: add ges to relaxn Cat observation Paul: gestures	28/Rxn3 29/Rxn4 30/Rxn5	X X X X X	X X X X X		X X X X		X	K+ L+K- All- P+L+K-
Conclusion	6	Rationale: no detail escapes the public Paul; Leo; the cat again		X X						
Extras	This is different from previous three chapter patterns – more deductive, less progression, more explanatory and less practical despite the number of exercises									

	Order	Chapter VII: Units and Objectives	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Shustov's turkey Add sauce etc				X X				Event
Narration	2	K's walk home	31/UO1	X					X	K-
Division	3	Channel: units guide				X				Te/t/SP
Confirmation	4	Application to play Need creative objective Don't notice curtain List of right objectives	32/UO2 33/UO4	X X X X				X		AT Strat MKP+ (G-L-) Tr
Refutation	5	3 types of objective V doesn't understand T gives examples N's objective in Brand Must be interesting How to – name (Brand) Play pictures/general Must be action (G) verb Not to be powerful (V) Not too general (S) Not unrealistic (?) Not too much at once (G)	34/UO4 35/UO5	X X X X X X X			X X X X X X		X X X X X X	Tr V- Te N Te Ta V/S- Tr Tr Tr Tr Tr
Conclusion	6	Apply to Brand scene verbs provocative		X			X			A+
Other	notice link back to action when curtain is raised Time can be divided like a thing									

	Order	Chapter VIII: Faith and a Sense of Truth	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Placard Looking for M's purse			X					
Narration	2	Repeat it 2 kinds of truth G: theatre is fiction	36/T1		X X			X	X	A- Te SP G
Division	3	Inner life what matters								Te/r SP
Confirmation	4	Apply: check falseness Only to help find truth	37/T2	X				X	X	M/S- Te
Refutation	5	Self-monitoring E: burnt money Tt physical actions Miming not physical Details are truth E: sequence of pas Story of path in woods E: repeat phys actions Offstage breaks it E: If + gc + phys action PA like a path/journey tragedy/simplicity D and baby Testing sense of truth G too technical then angry, S tragic, V exaggerates, M good. Truth must be selective; moderate	38/T3i 38/T3ii 38/T3iii 38/T3iv 39/T4i 39/T4ii	X X X X X X	X X X X X X		X X X X X X	X X X X X X		Te VK- Tt – K+ G- P+ Te K- Tt SP K+ but K- K+ Te D+ GS- Te G+ S- V- M+ Te
Conclusion	6	M and baby Cut 90%						X		M+ Tr
Other	Note: what matters is inner life – different kind of truth (logical type difference) Extra lesson: not to be destructively critical: strategy given									

	Order	Chapter IX: Emotion Memory	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	E: Madman copy	40/EM1					X	X	A-
Narration	2	Expln: copy, no feeling No unexpected, no EM Ribot story travelers			X					Ta SP
Division	3	Testing EM (Moskvin) EM vs Sense M parallel	41/EM2		X X	X	X			K+ Te
Confirmation	4	K sees accident - memory over time primary/secondary Envirmt affects feelings Explore mood/place	42/EM3 43/EM4 44/EM5		X X	X	X			K+ Te/a Te SP A+ A+
Refutation	5	Story of Lower Depths What makes the feeling Developing EM, 3 levels, ass, diss, relational	45/EM6	X		X	X		X	T Te
Conclusion	6	Relates EM to previous work: Imgn; U&O; Attn; PA aXnd belief; external; inner eg text		X			X			Te
Other		Explanation p.166 very poor of EM comparing the travellers Never lose yourself on the stage (177); always play yourself (177)								

	Order	Chapter X: Communion	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Direct surprising question			X					V-
Narration	2	Always in relationship	46/C1	X					X	V-K-
Division	3	K tries, chandelier uninterrupted exchange		X	X				X	K- Te
Confirmation	4	Self-communion: 2 centres Other: emotional antennae Imaginary object/public	47/C2 48/C3 49/C4	X X	X		X X X			Te = Td Te =
Refutation	5	Demo: how not to share experience Tests communication Argument in restraints Sending & absorbing rays Senses outgoing current Must be experiencing Transmitting objects	50/C5 51/C6 51/C7 52/C8	X X X X X			X X X X	X X X	X	Td A- K+ K- Tt KT+ Te Te
Conclusion	6	Develop – using real things and people/mutual								

Chapter XI: Adaptation			Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
	Order									
Exordium	1	Challenge to escape class His adaptation successful Qualities; feelings; senses S escapes burnt money	54/Ad1	X	X X X		X		X	V+ Te S+ Te
Narration	2	V to repeat. Audience diverting/objective vital Eg. Love object across st	55/Ad2	X X	X			X	X	V- Te
Division	3	Conscious & unconscious intuitive adjustment		X						Te Te
Confirmation	4	Notice present feeling etc Vassili and the pineapple Mind and feelings Adapt consc and unconsc	56/Ad3	X X	X X		X X X			V Tt Te
Refutation	5	How to stimulate them	57/Ad4	X			X		X	A- Tt S+ G+
Conclusion	6	Use a list/prepare		X						STR
Other		Leads to end of internal elements + list of later subjects								

Chapter XII: Inner Motive Forces			Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
	Order									
Exordium	1	Question: who plays this? Who are we?			X					
Narration	2	Feelings Mind E: Madman enthusiastic?			X X				X	V+ G+
Division	3	E: Fresh supposition – mind Will – all three together Interaction	58/IM1	X X						Te
Confirmation	4	Use them to stir other stuff								
Refutation	5	What if doesn't work? Strategy: from text Already proved much			X					Te
Conclusion	6	Stimulate mind with thoughts from text; feelings with tempo-rhythm; will indirectly								Te
Other		Now they have elements to create life of a human soul in a part								

	Order	Chapter XIII: The Unbroken Line	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Statement! Good part – what do first?	59/UL1							T
Narration	2	Various answers: all 'feel out the soul of the part'		X					X	Te
Division	3	Process outlined								Te
Confirmation	4	Recall today (backwards) Future real, future Othello Unbroken chain: light demo Flow in a role	60/UL2	X	X X	X			X	V- Tt V+ K+TtK+ TRd/Te TRd
Refutation	5	Discontinuous? Flow of attn Demo intermittent light/atn	61/UL3	X		X			X	G- TRd
Conclusion	6	Build unbroken line		X					X	Tr
Other		'...line of your life...' (256) '...that solid line as it stretches our into the future...' (256)								

	Order	Chapter XIV: The Inner Creative State	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Question: lines go where?			X					Te
Narration	2	MWF + elements + objectives = ICMood Complicated? Normal		X						Te
Division	3	Performance preparation, solitude in Public.	62/CS1		X				X	V- Te
Confirmation	4	If absent: not working/fresh/lazy	63/CS2	X						V-V+ Te
Refutation	5	Theatre destabilizes states Avoid artificiality Inner preparation Two performances? Strategy and practice		X	X X				X X	Te G- Te G- Te
Conclusion	6	Hamlet actor large scale Vseeks paper small Different types/occurrence		X X X						Tt V+ Te
Other		Salvini quote: 'All the while he is watching his own tears and smiles. It is this double function, this balance between life and acting that makes his art.' (267)								

	Order	Chapter XV: The Super-Objective	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Authors motive – powerful Draws actor's creativity			X					Te
Narration	2	Play convergence strong, continuous, human Not genius? Weak Bad? Actor finds a SO		X					X X	Te
Division	3	Name, find SO for <i>Woe</i>	64/SO1	X						Te
Confirmation	4	Current = grasp = TLA Actress: System no TLA SO Drawings: correct, actors small lines, extra theme		X		X			X	Te Ts
Refutation	5	Uncreative restraint Momentary not eternal Unless absorbed/related Action+reaction +++ applied to Brand	65/SO2	X X X X	X				X	G- Te
Conclusion		Inner grasp, through line, super-objective +++		X						Te
		K lacks inspiration T reassures		X	X					

	Order	Chapter XVI: On The Threshold of the Subconscious	Exercises	Deductive	Inductive	Abductive	Accumulative	Comparative	Subtractive	Character function
Exordium	1	Encouraging remark ICS; SO and TLA leads to subconscious			X					Te
Narration	2	Technique = creative state so subconscious works Like grammar to poetry		X						Te
Division	3	Multiple explanations External occurrence livens		X		X X		X X		Te
Confirmation	4	E: bm 95% off relax, attention, new thoughts, inspired, detailed T explains – to the limit	66/TS1					X		Te KV Tt +++
Refutation	5	Abnormal: in public Creative state+ stimulus But how? Unexpected Other obstacles		X X	X X				X X	Tq Te V- Te etc Te
Confirmation	6	Othello scene Add TLA and SO TLA relates to power of SO	67/TS2	X	X			X X	X	K-P- Tt K+P+
Refutation	7	Bad: offhand; intellectual; not author's Conscious, T,W, creative Intention and arousing Not D in study! Not idealistic artist Actor self etc etc Subconscious/conscious		X	X			X		Te
Conclusion	8	Check up comparison						X		Te
Other		Note repetition of confirmation and confutation								

Analysis of exercises by narrative function

Etudes

Etude	Scene	Type	Purpose	Progress	Difference	Teaching
Ex 1 FT1	Kostya's Othello	O1	Motivate thro failure + recognition of need - for whole course	All*	None	Analysis
Ex5/Action 4	Improv	M BM	Introduce etude gcs; strategy; difficulties and solutions	K*All*; All ✓	if + gcs	Suppositions
Ex14/Imgn 7	Madman returns	M1: Rep	Motivation thro success; demo of success	All✓	Imgn + if	Supposition; new orientation
Ex16/CA1	gcs given	BM1: intro	Motivate thro failure	All*	none	Analysis
Ex17/CA2	gcs given	BM2: intro	Motivate thro failure + recognition of need ...to focus attention	All *; All *	Curtain down; alone	Criticism/ analysis
Ex38/T3 i Ex38/T3 ii Ex38/T3 iii Ex38/T3iv	Money; babybath; burning; Money; adding more gcs	BM3: build	Strategy in practice: difficulties; physical actions: detail; sequence; flow Strategy in practice: physical actions + if and gcs	KV*; K✓; K✓; K✓; K✓;	Focus on PA and detail, reps add gcs → detail.	Strategy; coaching; real example; metaphor. KP; T analysis.
Ex40/EM1	Madman repeated (copy)	M2: rep	Motivate thro failure + recognition of need ...for emotion/feeling	All*	None	Analysis; story; story.
EX58/IMF1	Madman repeated (reluctant)	M3: rep	Strategy for motivation	All *; All ✓	New gcs →will	Supposition
Ex66/TS1	Burnt Money	BM4:	Demonstrate strategy for success; strategies for PZ	KV*; K+; K✓✓	Rhythm; gcs; new gc; = PZ	Dialectic + K initiative
Ex67/TS2	Othello	O2	Demonstrate successs share PZ	KP✓	PZ	Analysis

Exordia

Exercise	Action	Rhetoric	Purpose	Progress
Ex1/FT1	acting test	✓	Motivate through recognition of need; magnitude of task	All*; (K✓ M✓)
Ex2/Action 1	Maria sits	✓	Discover principle	M*K*Td; M*TL M✓
Ex16/CA1	Burnt Money gcs	✓	Motivate thro failure; recognition of need; identify problem	All*
Ex40/EM1	repeat Madman	✓	Motivate thro failure + recognition of need ...for emotion/feeling	All*
Ex54/Ad1	get out of class	RC	Motivate thro success; explain	V✓Te; S✓Te;
Ex59/UL1	starting point?	✓	motivate through recognition of need	--

Narration

Exercise	Action	Rhetoric	Purpose	Progress
Ex8/Imgn1	K at home imagines	✓	Demonstrate & identify problem	K*
Ex17/CA2	Burnt Money gcs	✓	Introduce BM; demonstrate & identify problem	All*; All*
Ex26/Rxn1	lift object & do things	✓	Demonstrate & identify problem ; infer solution	All*
Ex31/UO1	K walks home	✓	Demonstrate & identify problem ; common mistake; strategy given	K*
Ex36/T1	repeat looking for purse	✓	Demonstrate problem ; identify solution	All*
Ex46/C1	V in commn K memory of concert	✓	Demonstrate & identify problem	V* K*
Ex55/Ad2	V repeat get out of class	✓	Demonstrate & identify problem ; common mistake	V*

Division

Exercise	Action	Rhetoric	Purpose	Progress
Ex3/Action2	Maria searches for a brooch	RC	Demonstration of problem & solution	M*; M✓
Ex18/CA3	Broken heel; points of light	RC	Demonstration of problem & solution	All*; All✓
Ex23/CA8	Remember day	✓	Strategy ; practice of a principle	HW
Ex41/EM2	K to remember Moskvín	✓	Demonstrate new principle & strategy to practice	K✓Te
Ex58/IMF1	Madman repeated (reluctant)	✓	Strategy for initiating new impetus	All*; All✓
Ex62/ICS1	Performance preparation	✓	Strategy	--
Ex64/SO1 + added	Apply SO to <i>Woe</i>	RC	Strategy	--

Confirmation

Exercise	Action	Rhetoric	Purpose	Progress
Ex4/Action3	act with a purpose	✓	Motivate thro failure; proof of * and need	K*M*P*
Ex9/Imgn2	class if + time;	-R	Skill development	N/A
Ex24/CA9	engage with chandeller	-R	Skill development	N/A
Ex27/Rxn2	K at home relaxing with the cat	✓	Skill development	K✓ K*
Ex32/UO2	Divide up Inspector Gen.	-R	Skill development; strategy	V*; P+; others +
Ex33/UO3	PK in love with M	✓	Skill development; strategy application	MKP✓ (G*; L*)
Ex37/T2	Maria's lost purse: criticism	RC	meta skill - criticism	All*
Ex42/EM3	K and the accident	✓	Phenomenon in practice in real life	K
Ex43/EM4	furniture moved - mood fx demo	✓	Phenomenon in practice in studio	All✓
Ex44/EM5	explore setting and mood (& vv)	✓	Phenomenon in practice in setting	All✓
Ex47/C2	two centres for self-communication	✓	Phenomenon in practice : skill development	T✓
Ex48/C3	communicate with Tortsov/ Famosov	✓	Phenomenon in practice; skill development	T✓K✓
Ex49/C4	communicate with objects	✓	Phenomenon described	Te
Ex56/Ad3	do nothing for 5 minutes	✓	Phenomenon evoked and demonstrated	All; V
Ex60/UL2	recall today backwards	-R	Phenomenon evoked and demonstrated; skill development	V*; V✓
Ex63/ICS2 + added	Vanya searches for non-existent paper	-R	Phenomenon in practice	V* V✓
Ex66/TS1	Burnt Money	-R	Phenomenon and strategy for success evoked and demonstrated; deal with problems in practice	KV*; K; K✓✓
Ex67/TS2	Othello	✓	Perezhivanie	K✓✓✓

Refutation

Exercise	Action	Rhetoric	Purpose	Progress
Ex5/Action4i Ex5/Act4ii Ex5/Act4iii	'Act'; V & door; K fire; madman; inheritance	R C	Practice; encounter difficulties & solutions (strategy)	All*; V* K* All✓
Ex6/Action5	apply <i>if</i> to a story	R C	Practice; encounter difficulties & solutions (strategy)	All*K?K✓
Ex10/Imgn3	K imagines apartment	✓	Practice; experience difficulties	K✓Tt K*
Ex11/Imgn	World trip	✓	Practice; experience deal with difficulty	--
Ex12/Imgn5	Images: whole life	-	Practice; experience overcome difficulty	--
Ex13/Imgn6	Paul is a tree	✓	Practice; exp demo strategy; overcome difficulty	P*✓L*P✓
Ex19/CA4	Observe object cloth; light demo	R C	Practice; deal with difficulty;	All* K* Tt K✓
Ex20/CA5	30 second observation	✓	Practice; experience difficulty	K*L*G*K* L*
Ex21/CA6	Circles of attention	✓	Practice strategy; exp difficulties & solutions (strategy)	K✓K*
Ex22/CA7	Moving with circles of attn	-R	Practice; develop strategy, extend	K✓
Ex28/Rxn3	Pose and isolate muscles	✓	Observe cat's ability to relax	Cat ✓✓
Ex29/Rxn4	Pose & gcs	✓	Practice strategy; exp difficulties; identify problem	L✓cat ✓ K*
Ex30/Rxn5	Isolated acts: raise arm, etc	R C	Practice strategy; exp difficulties; identify problem	All*; P✓; L✓; cat✓; K*
Ex34/UO4 + added	Handshakes with objectives	R C	demonstrate phenomenon	--
Ex35/UO5	Us & Os in scene from Brand	R C	Practice strategy by overcoming difficulty	K*G*Te scene VS*; VSG*;All✓
Ex38/T3i Ex38/T3ii Ex38/T3iii Ex38/T3iv	BM: phys acts; K counting money Repeat & test BM body now soul	✓ R C ✓	Strategy; practice; discover problem and solution Test strategy; practice; encounter problems learn solutions Practice; test strategy	K* Tc K✓ K*Te K✓ K* Tc K✓; K* Tc K✓; K✓
Ex39/T4i Not etude	Dasha and the baby scene	✓	test strategies to repeat success	D✓; D*; D*; D✓
Ex39/T4ii + added	Testing for truth	R C	compare and demo success	G* G✓; V*; M✓
Ex45/EM6	3 memory perspectives	-R	Inform about phenomenon	--
Ex50/C5	P&K; T rings bell	✓	Practice; test ability to communicate	P*K*; G++
Ex51/C6	GK arguing; K tied down	✓	Practice; test; realize need for body	K
Ex52/C7	arguing; TK guess feelings	✓	Practice; test and improve	GK*; TK Tc K✓
Ex53/C8	KT transmits objective/vv	R C	Practice; test and improve	K✓; K* Tc K✓
Ex57/Ad4	finding fresh adaptations	R C	need for strategy ; strategy in practice	All* TcS✓ L✓; S✓ G✓
Ex61/UL3	Students talk is lit; art auction lit	✓	demonstration of successful approach	--

Conclusion

Exercise	Action	Rhetoric	Purpose	Progress
Ex7/Action6	Problems and suppositions	RC	Motivation thro success ; applcn of principle; evidence progress	All✓
Ex14/Imgn7	Madman returns	-R	Motivate thro success ; applcn of principle	All✓
Ex15/Imgn8	Is it cold out there?	-R	Motivation thro possibility ; application and practice	HW
Ex25//CA10	Learning to observe	✓	Motivate to apply principle: observe everything	HW

Detailed analysis of all exercises

	Rhetoric	Motivation	Discovery	Development	Application	Strategy	Detail	Difference	Demonstration	Statement	Analysis	Dialectic	Examples	Explanation	instructions	Coaching	Leading	Talkthrough	Lesson
Ex1/FT1	✓	F	X						*		X			X					types of bad acting
Ex2/Action1	✓		X			KP	M*K*Td; M*TL M✓	T leading	*✓					→				○	DO something
Ex3/Action2	R C		X				M*; M✓;	threat (if not)	*✓	→	→	○							gc = purpose
Ex4/Action3	✓	F					K*M*P*	--	*		→			→					not enough
Ex5/Action4	R C			X	X	KP	All*V*K*; All ✓	gcs + if	✓	→		○		○					impetus of add new gcs
Ex6/Action5	R C			X	X		All*K?K✓	if + argument	✓		→	○		○					argument → engagement
Ex7/Action6	R C			X			All✓	T coaches	cf					→		○			it works!
Ex8/Imgn1	✓	P	X			KP	K*	--	*		→		2	→					coax; engaging; active agency
Ex9/Imgn2	-R			X		○	--	--		→				○					changing times and places
Ex10/Imgn3	✓			X		○	K✓ Tt K*	limitation	✓*			○		→				○	change familiar with imagn
Ex11/Imgn4	-			X		→	--	--						→	○				imagine the unfamiliar
Ex12/Imgn5	-			X		○	--	--							○				remember images whole life
Ex13/Imgn6	✓			X		○	P*✓L*P✓	strategy	✓			○		○		○		○	creating life: a tree
Ex14/Imgn7	-				X	(○)	--	--		○									fresh supposition changes
Ex15/Imgn8	-			X		○	--	--						○					practice memory/imagn
Ex16/CA1	✓	*					All*	--			X								audience power
Ex17/CA2	✓	D	X				All ✓All*	curtain up	✓	X	→								need to learn concentration
Ex18/CA3	R C	P	X				All*; All✓	active engagement	*✓					○					look at things on stage first
Ex19/CA4	R C	*		X			All* K* Tt K✓	relaxation	*✓					○				○	being attentive is difficult
Ex20/CA5	✓	*		X			K*L*G*K*L*	none	*										quick observation difficult
Ex21/CA6	✓			X		○ ○	K✓K*	limitation	✓*		○			→	○				circles of attention
Ex22/CA7	-R			X		○	K✓	--	✓				M						moving circles of attention
Ex23/CA8	✓	P		X		○	HW	--						←	○				practice memory
Ex24/CA9	-	P		X		○	--	--						←	○			○	gcs for objects too

Ex25/CA10	✓	P		X		○	HW (extrapolated)	--						○ ○			observe everything	
Ex26/Rxn1	✓	P	X				All*	--	*					→			exertion + thinking = impos.	
Ex27/Rxn2	✓			X		○ KP	K✓; K*	confusion/overload						← ←			relaxation needs practice	
Ex28/Rxn3	✓			X		○	Cat ✓✓	--				S		← ←			isolate/relax is complicated	
Ex29/Rxn4	✓			X		○ KP	L✓cat ✓ K*	attention on self	✓	○				←			keep focus on gcs not self	
Ex30/Rxn5	R C			X		←	All*; P✓; L✓; cat ✓;K*	muscular tension	cf	←				←			need for muscular release	
Ex31/U0 1	✓	✓	X	X		○ KP	K*	--	*	→				→			divide up time & reassemble	
Ex32/U0 2	-R	✓		X	X	○	V*; P+, others +	questions/coaching	✓		○			○	○		application to Insp.Gen.	
Ex33/U0 3	✓	✓		X		○	MKP✓ (G*, L*)	PK planning	✓*	→	←			→	←		planning + suppositions work	
Ex34/U04	R C	P	X				--	--	✓			○					types of objective/physical	
Ex35/U05	R C	✓			X	○	All *; All✓	questioning	*✓	○	○			○	○	○	G	ways to find objectives
Ex36/T1	✓	*	X				All*	--	*	→	→			→	→		lever to lift to different plane	
Ex37/T2	R C	*				meta	All*	exaggeration	*	→							meta – criticism positive	
Ex38/T3i	R C	✓	X		X		K* Tc K✓	coaching: detail	*✓	○	○					○	G	focus: detail of physical action
Ex38/T3ii	✓	✓		X	X		K* Tc K✓	coaching: sequence	*✓		○	○				○	G	sequence of physical actions
Ex38/T3iii	✓	✓		X	X	○ →	All; K* Ts K✓	strategy	✓*					←			body repetition makes a path	
Ex38/T3iv	✓	✓		X	X	○ KP	K✓	strategy	✓					→	←		now you have a soul	
Ex39/T4i	✓	P			X		D✓; D*; D*; D✓	focus on detail	✓*	○	○			○	○	○	success repeated thro detail	
Ex39/T4ii	R C	P			X		G* G✓; S*; V*; M✓	moderation				○					truth – must be selective	
Ex40/EM1	✓	*				→→	All*	--	*	→		2		→			need emotion on call	
Ex41/EM2	✓	P	X	X			K✓Te		✓		○	3		→			emotion linked to memory	
Ex42/EM3	✓	P	X			KP	K✓	--	✓					→			emotion memory in life (PZ)	
Ex43/EM4	✓	✓	X				All✓	fx	fx	→	1			→			mood from environment	
Ex44/EM5	✓	✓		X			All✓	--	✓					→	○		mis en scene for actors too	
Ex45/EM6	-R	-		X			--	--	-		X	1	○				3 memory perspectives	
Ex46/C1	✓	P	X			KP	V*K*	--	*	→	○			→			inter communication on stage	
Ex47/C2	✓	P	X			TP	T✓	--	RT					←			communication with self	
Ex48/C3	✓	✓	X	X			T✓K✓Geg	--	✓		○			○		G	communion with character	
Ex49/C4	✓	P	X	X			Te	--	*		o			→	○	P	communion with imag.object	
Ex50/C5	✓	-	X	X			P*K*; ...; G++	some just better	*✓	→				←			communication ability varies	
Ex51/C6	✓	P	X	X			K	tied down as demo	*						○		need everything to cmuncate	
Ex52/C7	✓	✓	X	X			GK*; TKc K*; K✓	it's just norml	*✓	○					○		it's not special it's normal	
Ex53/C8	R	✓	X	X			K✓; K* TK✓	real feeling, now	✓*	○					○		it's real, what you're feeling	

	Rhetoric	Motivation	Discovery	Development	Application	Strategy	Detail	Difference	Demonstration	Statement	Analysis	Dialectic	Examples	Explanation instructions	Coaching	Leading/difficult	Talkthrough	Lesson
Ex54/Ad1	R C	✓	X			X	V✓;Te; S✓ Te	--	✓	X	→	→		→				respond to circumstances
Ex55/Ad2	✓	✘	X	X			V✘; Te	--	✘		→			→				repetition changes objective
Ex56/Ad3	✓	P		X			All; V	talkthrough	-		→	○		→			○	subconscious always at work
Ex57/Ad4	R C	✓		X		○	All✘; Tc S✓L✓; S✓ G✓	strategy	✓			○		→		○		strategy for new adaptations
Ex58/IMF1	✓	+			X	X	All✘; All✓	new gcs from mind	✓		→	○		→				mind - new circs = motivation
EX59/UL1	✓	-			X		V✓M✓K✓P✓	--	-					○	○			lines to be continuous
Ex60/UL2	-R			X		X	V✘ Tt V✓; K✘ Tt K✓	talkthrough	✓			○			○	○	○	creating time lines
Ex61/UL3	✓			X			--	--	✓	○				○				attn continuous; on stage
Ex62/ICS1	✓				X	X	--	--		○				○	○			performance preparation
Ex63/ICS2	-R				X		V✘ V✓	engagement with if	✓									easy with the right approach
Ex64/SO1	R C				X		--	--	✓									application of super-objective
Ex65/SO2	R C				X		--	--	✓									action/reaction; integration
Ex66/TS1	-R				X	X KP	Te KV Tt +++ K✓✓✓	three steps	✓			○		○		○		technique working together
Ex67/TS2					X	KP	K✓✓✓	from Ex 1/FT1	✓									integration

Detailed analysis of exercises without demonstration or delivery

Exercise	Rhetoric	Motivation	Discovery	Development	Application	Detail	Chapter
Ex1/FT1	✓	F	X			All* (K✓M✓)	I/II
Ex2/Action1	✓		X			M*K*Td; M*TL M✓	III
Ex3/Action2	RC		X			M*; M✓	
Ex4/Action3	✓	F				K*M*P*	
Ex5/Action4	RC			X	X	All*V*K*; All ✓	
Ex6/Action5	RC	P		X	X	All*K?K✓	
Ex7/Action6	RC			X		All✓	
Ex8/Imgn1	✓	P	X			K*	
Ex9/Imgn2	-R			X		--	
Ex10/Imgn3	✓			X		K✓ Tt K*	
Ex11/Imgn4	✓			X		--	
Ex12/Imgn5	-			X		--	
Ex13/Imgn6	✓			X		P*✓L*P✓	
Ex14/Imgn7	-R				X	--	
Ex15/Imgn8	-R			X		--	
Ex16/CA1	✓	*				All*	V
Ex17/CA2	✓	D	X			All ✓ All*	
Ex18/CA3	RC	P	X			All*; All✓	
Ex19/CA4	RC	*		X		All* K* Tt K✓	
Ex20/CA5	✓	*		X		K*L*G*K*L*	
Ex21/CA6	✓			X		K✓K*	
Ex22/CA7	-R			X		K✓	
Ex23/CA8	✓	P		X		HW	
Ex24/CA9	-R	P		X		--	
Ex25/CA10	✓	P		X		HW (extrapolated)	
Ex26/Rxn1	✓	P	X			All*	VI
Ex27/Rxn2	✓			X		K✓; K*	
Ex28/Rxn3	✓			X		Cat ✓✓	
Ex29/Rxn4	✓			X		L✓cat ✓ K*	
Ex30/Rxn5	RC			X		All*;P✓;L✓;C✓;K*;C✓	
Ex31/U0 1	✓	✓	X	X		K*	VII
Ex32/U0 2	-R	✓		X	X	V*; P+, others +	
Ex33/U0 3	✓	✓		X		MKP✓ (G*, L*)	
Ex34/U04	RC	P	X			--	
Ex35/U05	RC	✓			X	All *; All✓	
Ex36/T1	✓	*	X			All*	VIII
Ex37/T2	RC	*				All*	
Ex38/T3i	RC	✓	X		X	K* Tc K✓	
Ex38/T3ii	✓	✓		X	X	K* Tc K✓	
Ex38/T3iii	✓	✓		X	X	All; K* Ts K✓	
Ex38/T3iv	✓	✓		X	X	K✓	
Ex39/T4i	✓	P			X	D✓; D*; D*✓	
Ex39/T4ii	RC	P			X	G* G✓; V*; M✓	
Ex40/EM1	✓	*				All*	IX
Ex41/EM2	✓	P	X	X		K✓Te	
Ex42/EM3	✓	P	X			K✓	
Ex43/EM4	✓	✓	X			All✓	
Ex44/EM5	✓	✓		X		All✓	
Ex45/EM6	-R	-		X		--	
Ex46/C1	✓	P	X			V*K*	
Ex47/C2	✓	P	X			T✓	
Ex48/C3	✓	✓	X	X		T✓K✓Geg	
Ex49/C4	✓	P	X	X		Te	
Ex50/C5	✓	-	X	X		P*K*; ...; G++	
Ex51/C6	✓	P	X	X		K✓	
Ex52/C7	✓	✓	X	X		GK*; TKc K*; K✓	
Ex53/C8	RC	✓	X	X		K✓; K* TK✓	
Ex54/Ad1	RC	✓	X			V✓; Te; S✓ Te	XI
Ex55Ad2	✓	*	X	X		V*; Te	
Ex56/Ad3	✓	P		X		All; V✓	
Ex57/Ad4	RC	✓		X		All*; Tc S✓L✓; S✓ G✓	
Ex58/IMF1	✓	+			X	All*; All✓	XII
Ex59/UL1	✓	-			X	V✓M✓K✓P✓	XIII
Ex60/UL2	-R			X		V* Tt V✓; K* Tt K✓	
Ex61/UL3	✓			X		--	
Ex62/ICS1	✓				X	--	XIV
Ex63/ICS2	-R	✓			X	V* V✓	
Ex64/SO1	RC				X	--	XV
Ex65/SO2	RC				X	--	
Ex66/TS1	-R				X	Te KV Tt +++ K✓✓✓	XVI
Ex67/TS2	✓	✓			X	K✓✓✓	

	Discovery	Development	Application	Detail
Ex1/FT1	X			
Ex2/Action1	X			M*K*Td; M*TL M✓
Ex3/Action2	X			M*; M✓;
Ex4/Action3		X		K*M*P*
Ex5/Action4		X	X	All*V*K*; All ✓
Ex6/Action5			X	All✓
Ex7/Imgn1	X			K*
Ex8/Imgn2		X		--
Ex9/Imgn3		X		K✓ Tt K*
Ex10/Imgn4		X		--
Ex11/Imgn5		X		--
Ex12/Imgn6		X		P*✓L*P✓
Ex13/Imgn7			X	--
Ex14/Imgn8		X		--
Ex15/CA1				All*
Ex16/CA2	X			All ✓ All*
Ex17/CA3	X			All*; All✓
Ex18/CA4		X		All* K* Tt K✓
Ex19/CA5		X		K*L*G*K*L*
Ex20/CA6		X		K✓K*
Ex21/CA7		X		K✓
Ex22/CA8		X		HW
Ex23/CA9		X		
Ex24/CA10		X	X	HW (extrapolated)
Ex25/Rxn1	X			All*
Ex26/Rxn2		X		K✓; K*
Ex27/Rxn3		X		Cat ✓✓
Ex28/Rxn4		X		L✓cat ✓ K*
Ex29/Rxn5		X		All*; P✓; L✓; cat ✓;K*
Ex30/U0 1	X	X		K*
Ex31/UO 2		X	X	V*; P+, others +
Ex32/UO 3		X		MKP✓ (G*, L*)
Ex33/UO 4			X	All *; All✓
Ex34/T1	X			All*
Ex35/T2				All*
Ex36/T3i	X		X	K* Tc K✓
Ex36/T3ii		X	X	K* Tc K✓
Ex36/T3iii		X	X	All; K* Ts K✓
Ex37/T4i		X	X	K✓
Ex37/T4ii			X	D✓; D*; D*; D✓
Ex38/EM1				All*
Ex39/EM2	X	X		K✓Te
Ex40/EM3	X			K✓
Ex41/EM4	X			All✓
Ex42/EM5		X		All✓
Ex43/EM6		X	X	--
Ex44/C1	X			V*K*
Ex45/C2	X			T✓
Ex46/C3		X		T✓K✓Geg
Ex47/C4		X		Te
Ex48/C5		X		P*K*; ...; G++
Ex49/C6		X		K
Ex50/C7		X		GK*; TKc K*; K✓
Ex51/C8			X	K✓; K* TK✓
Ex52/Ad1	X			V✓;Te; S✓ Te
Ex53Ad2	X	X		V*; Te
Ex54/Ad3		X		All; V
Ex55/Ad4		X	X	All*; Tc S✓L✓; S✓ G✓
Ex56/IMF1			X	All*; All✓
Ex57/UL1		X		V* Tt V✓; K* Tt K✓
Ex58/TS1			X	Te KV Tt +++ K✓✓✓
Ex59/TS2			X	K✓✓✓

Progression of exercise function

This illustrates how exercise functions evolve during each chapter, offering another analytical perspective that contributes to the pedagogical strategy. During exercises, students discover, develop or apply a principle. Chapters typically begin with discovery, progress to development and conclude with application. This is clearly indicated in the three central columns. While this progression might appear obvious, it is distinctive.

Patterns of failure and success

Exercise	x	x✓	✓	✓x	Other	Detail
Ex1/FT1	x					All* (K✓M✓)
Ex2/Action1		x				M*K*Td; M*TL M✓
Ex3/Action2		x				M*; M✓
Ex4/Action3	x					K*M*P*
Ex5/Action4		x				All*V*K*; All ✓
Ex6/Action5		x				All*K?K✓
Ex7/Action6			✓			All✓
Ex8/Imgn1	x					K*
Ex9/Imgn2					--	--
Ex10/Imgn3				✓x		K✓ Tt K*
Ex11/Imgn4					--	--
Ex12/Imgn5					--	--
Ex13/Imgn6					*	P*✓L*P✓
Ex14/Imgn7					--	--
Ex15/Imgn8					--	--
Ex16/CA1	x					All*
Ex17/CA2				✓x		All ✓ All*
Ex18/CA3		x				All*; All✓
Ex19/CA4		x				All* K* Tt K✓
Ex20/CA5	x					K*I,*G*K*L*
Ex21/CA6				✓x		K✓ K*
Ex22/CA7			✓			K✓
Ex23/CA8					--	HW
Ex24/CA9					--	--
Ex25/CA10					--	HW (extrapolated)
Ex26/Rxn1	x					All*
Ex27/Rxn2				✓x		K✓; K*
Ex28/Rxn3			✓			Cat ✓✓
Ex29/Rxn4				✓x		L✓ cat ✓ K*
Ex30/Rxn5					*	All*;P✓;L✓;C✓;K*;C✓
Ex31/UO 1	x					K*
Ex32/UO 2		x				V*; P+, others +
Ex33/UO 3				✓x		MKP✓ (G*, L*)
Ex34/UO4					--	--
Ex35/UO5		x				All *; All✓
Ex36/T1	x					All*
Ex37/T2	x					All*
Ex38/T3i						K* Tc K✓
Ex38/T3ii				x✓		K* Tc K✓
Ex38/T3iii						All; K* Ts K✓
Ex38/T3iv						K✓
Ex39/T4i					*	D✓; D*; D*; D✓
Ex39/T4ii						G* G✓; V*; M✓
Ex40/EM1	x					All*
Ex41/EM2			✓			K✓Te
Ex42/EM3			✓			K✓
Ex43/EM4			✓			All✓
Ex44/EM5			✓			All✓
Ex45/EM6					--	--
Ex46/C1	x					V*K*
Ex47/C2			✓			T✓
Ex48/C3			✓			T✓K✓Geg
Ex49/C4					--	Te
Ex50/C5		x				P*K*; ...; G++
Ex51/C6			✓			K✓
Ex52/C7		x				GK*; TKe K*; K✓
Ex53/C8					*	K✓; K* TK✓
Ex54/Ad1			✓			V✓;Te; S✓ Te
Ex55Ad2	x					V*; Te
Ex56/Ad3			✓			All; V✓
Ex57/Ad4		x				All*; Te S✓L✓; S✓ G✓
Ex58/IMF1		x				All*; All✓
Ex59/UL1						V✓M✓K✓P✓
Ex60/UL2		x				V* Tt V✓; K* Tt K✓
Ex61/UL3					--	--
Ex62/ICS1					--	--
Ex63/ICS2		x				V* V✓
Ex64/SO1					--	--
Ex65/SO2					--	--
Ex66/TS1		x				Te KV Tt +++ K✓✓✓
Ex67/TS2			✓			K✓✓✓

Key:



Sample of commentary on patterns of failure and success

Chapter V: Concentration of Attention

There are ten exercises in this chapter, proceeding in a logical sequence and developing the subject of Attention starting with demonstrating the need for skill development, progressing through basic identification of the relevant skill, application to specifics, then to a wider field and ultimately providing strategies and motivation for practice.

The first exercise draws the students' attention to the problem of self-consciousness on stage (Ex15/CA1), the second to the resulting need for work on managing their attention (Ex16/CA2). They now begin to learn to do this by focussing on small objects and continue to practice this under various difficult circumstances: the pressure of being on stage (Ex17/CA3), of being tense instead of relaxed (Ex18/CA4), of being under strict time constraints (Ex19/CA5). At this point circles of attention are introduced and Kostya's results are transformed, both with static circles (Ex20/CA6) and with portable, moving ones (Ex21/CA7) – although the limitations of this initial success are clear and more practice and development is indicated. Inner attention is then introduced and exercises progress to the deliberate practice of recall (Ex22/CA8), investing objects with imaginary contexts to enrich relationships with them (Ex23/CA9) and the need to pay attention to everything experienced knowingly, deliberately and in detail.

⁸ This commentary only goes up to Chapter VIII because it was recognized that it was superceded by the analysis in Part 4 of this thesis. The remainder of the commentary is available on request.

Table of success and failure: Chapter V: Concentration of Attention				
Number	Exercise	Failure	Difference	Success
15/CA1	Surprise curtain rises	Self-consciousness.	--	
16/CA2	Etude Burnt Money	pretending to act, squeezing feelings	--	awareness of problem
17/CA3	A little lamp/intense observation/engagement	not looking at and seeing properly	active engagement	learn again how to.. re- educate...
18/CA4	Kostya tries to look and see	Staring, mechanical, showing	relaxation less effort	--
19/CA5	30 seconds to look at objects	Students flustered by choices K: attention scattered.	guess, be decisive, use initiative	--
20/CA6	Kostya 's circles of attention	repeating it in full light	I'ike magic' (82) mental construct needed, limit attention, practice Strategies for retrieval and practice	solitude in public
21/CA7	Kostya's portable circles of attention	--	essential and practical	Kostya finds it very useful and thereby emphasizes its importance.
22/CA8	Inner attention: recall whole day	--	--	--
23/CA9	Chandelier as object of emotional engagement	--	ges for objects too, to transform relationship	--
24/CA10	Pay attention to everything	--	with penetration	

The sequence begins with the curtain rising as the students work, with detrimental results (**difficulty: subtractive**) as they become self-conscious (Ex15/CA1). Having drawn their attention to the problem of self-consciousness on stage, Tortsov/Stanislavsky then re-iterates the problem (**difficulty: subtractive**) by having them perform the first detailed execution of the Burnt Money etude, at which they are unable to succeed (Ex16/CA2). The rest of the chapter provides the solutions to the problems that arise in these two exercises (**solutions: direct and indirect, various**).

Now that they know they need to learn to control and focus their attention they begin the learning process by deliberately focussing their attention on specific objects (Ex17/CA3), and this they achieve to begin with. Their success is short lived however, because they find that they are unable to choose objects on stage, being distracted by so many things (difficulty: subtractive). This difficulty is addressed by a demonstration of active engagement and the recognition (solution: direct, principle) that in this respect and in order to do things on stage they must learn again how to do even the most mundane activities such as looking or walking.

In the next exercise (Ex18/CA4) the students continue to develop the skill of managing their attention but find that there is a difference between looking and appearing to look (difficulty: subtractive). This difficulty is addressed by understanding that they need to learn to look at and really see things on stage (solution: direct, instruction), and that this might require effort both in the choice and the execution. This problem is re-iterated in the next exercise (Ex19/CA5) in which the Assistant Director applies the techniques of drill to the exercise of looking, and the students fail dismally to start off with, being unable to make decisive choices or notice anything (difficulty: subtractive; solution: direct, instruction). Eventually they realise that they must look at detail and describe the objects precisely and clearly.

Once the Director returns for the next lesson (Ex20/CA6) Kostya enjoys immediate success with the technique of circles of attention, finding it 'like magic' (p.82) and achieving the state of solitude in public. This success is moderated by the realisation that the skill needs to be developed as the circle increases in size (difficulty: limitation), and so some strategies are given that facilitate development and problem-solving in practice (solution: direct, strategy). Stanislavsky emphasises the importance

of this technique through Kostya's response to it in this and the next exercise (Ex21/CA7) both explicitly and implicitly – he finds it easy and comfortable, describing his subjective experience fluently and lyrically as well as illustrating it with a picturesque Hindu story.

At this point in the chapter Stanislavsky/Tortsov changes the subject from external to internal attention, pointing out that all the exercises on imagination as well as those on external attention can also be utilised to develop and practice internal attention, and puts this into practice with a suggestion that every night students practice recall in detail (Ex22/CA8). There is no difficulty because the students do not execute the exercise, but the inherent difficulties in the exercise are addressed by the emphasis on order and material detail, thoughts and emotions, and the requirement for effort, dedication and practice.

There are no difficulties in either of the last two exercises in this chapter: Ex23/CA9 finds Tortsov pointing out that emotional engagement with material objects can be enhanced by using the imagination to create relationship with them, and Ex24/CA10 see him prescribe constant application and practice of paying attention to everything.

In this chapter there are six difficulties, all of which are subtractive (examples of what not to do) but one, which concerns limitation of an exercise and the resulting understanding that a skill needs to be extended and built upon. All solutions are direct, and they come in various forms: instructions (2), strategies (1) and principle (1). The entire chapter is the direct and indirect solution to the difficulties of the first two exercises.

	description	generalisations	participation
Grisha Govorkov	stocky, young, some experience (1)	always feels deeply (23) Mechanical acting (23)	questions (23/4); objects inaction cannot be action (36); misunderstands (44); what is left? Broke in (52); How to visualize object with 4 th wall (90); Grisha visits – interesting, not disagreeable (103); Showing off technique (118); ‘Why all these christenings?’ (121); Argues nouns can be action (123); I wish to obtain power to enjoy life to be gay, to be distinguished, to indulge my desires, to satisfy my ambitions (124); questions truth in theatre as it’s all fictitious (128); Suspicious of Maria’s losing her key (132); miming is not ‘organic’ (wished to argue); argues nothing in the mouth (135); thinks Shakespeare above hand washing (148); Artists not on earth, in clouds (151); technical performance with Sonya, argues Pushkin ‘caustically’. (156-7); gets angry testing sense of truth, doesn’t like physical actions (158); how can truth be transformed into a poetic equivalent? (160) asked bitterly. Can’t believe must play self (177); Argues that communion might not be mutual (200-1) clings to his point. Words are enough, don’t need adaptation (225); Wants to pay attention to audience (232) – spectator has to see. ‘No-one can compete with him when it comes to argumentative persistence.’ (240); Too much on feeling not enough on mind and will (247); Doesn’t think the lights demonstrate continuity but discontinuity (259); ‘usual argumentative tone’ preparation means two performances (266); ‘protested violently’ against not being able to add extraneous theme (276); perplexed by where actor ends and part begins (306) long section in final

			chapter with him and T.
Sonya Veliaminova	Tall, beautiful, blonde (1)	exploitation of art; pretty hands and feet, show off (30)	I wish to obtain power (124); Grisha's usual scene partner. Plays scene with Grisha technically well (156); Does simple well, then goes over the top with a paper-cutter. (159)
Vanya Vyuntsov	lively, noisy (1)	over acting (26) but hard working (27)	makes suggestion (41); slams door (doesn't think) (42); asks lots of questions (51); dismayed by terminology of types of objective (119); I wish to be powerful (124); Vanya burnt money, did well, but D criticizes for exaggeration. enthusiastic about lighting effects (180); Thinks feelings are the most important aspect (244), then imagination. Given a good part he blurts out 'act!' (253); Alarmed by inner creative mood (262) 'that's beyond me!' Puzzled at how to get to super-objective (302)
Paul Shustov		inner Iago only, knows by heart representation (4)	Summarises (15) life of human spirit; defends himself articulately(19); half gets there with conceptualizing (42); Children find it easy (44); Asks about imagination shyly (57); Right to untangle string (76); Paul visits: T says must relax always (98); Suggestion: both in love with Maria (117); Understands objectives (118); joins in criticizing Maria (132); logically backs up Grisha's argument with mime not being real (132) analyses it clearly; Analyses why the lighting changes were effective in showing connection with feelings (180), sees the external might not match the internal feelings of the play. Given a good part would first 'divide the play up into small units' (252)
Leo Pushchin	visits and helps K: articulate and intelligent (9)	Knows Othello: explains (10)	Uninspired, unimaginative, passive (tree in park) (67); Leo visits injured K on 3 rd day (102); Visits again on 5 th day, swots a fly to demonstrate adding if to relaxation and control (105); Joins in criticizing Maria (132); Given a good part he would 'try to think himself into his part' (252)
Maria Maloletkova		Flies down stairs in FT;	gets flustered (33); enthusiastic, happy, then can focus

		chills the heart (11)	(38); highly engaged with emotions in Brand about the child (125); Often loses her purse (127); Lost her key (132); Truth – finding the child, artistically true. Sense of proportion. Natural talent with keen sense of truth. (161) Given a good part would ‘go off somewhere into a corner and try to feel hers’ (252)
Nicolas Umnovykh	hidden in corner (40) ‘shy smile’ (120)		Asked for objective from Brand – ‘to save humanity’ (120); prefers a psychological objective rather than a physical one (120); Visits: D says impossible to free from tension (98)
Dasha Dymkova	hidden in corner (40)		Plays scene from Brand with the abandoned child – very real and crying. (151); Unable to repeat, so Tcoaches her ‘play with a baby, not a stick’ (153)
Vassili			overwhelmed by complexity of all the different stuff together (89); joins in criticizing Maria (132)

Appendix IV: The Structure of Subjective Experience

Exercise	Strategy	Detail	Difference	Lesson
Ex1/FT1				types of bad acting
Ex2/Action1	KP	M*K*K*Td; M*TL M✓	T leading	DO something
Ex3/Action2		M*; M✓;	threat (if not)	gc = purpose
Ex4/Action3		K*M*P*	--	not enough
Ex5/Action4	KP	All*V*K*; All ✓	gcs + if	impetus of add new gcs
Ex6/Action5		All* K?K✓	if + argument	argument → engagement
Ex7/Action6		All✓	T coaches	it works!
Ex8/Imgn1	KP	K*	--	coax; engaging; active agency
Ex9/Imgn2	○	--	--	changing times and places
Ex10/Imgn3	○	K✓ Tt K*	limitation	change familiar with imagn
Ex11/Imgn4	→	--	--	imagine the unfamiliar
Ex12/Imgn5	○	--	--	remember images whole life
Ex13/Imgn6	○	P*✓L*P✓	strategy	creating life: a tree
Ex14/Imgn7	(○)	--	--	fresh supposition changes
Ex15/Imgn8	○	--	--	practice memory/imagn
Ex16/CA1		All*	--	audience power
Ex17/CA2		All ✓ All*	curtain up	need to learn concentration
Ex18/CA3		All*; All✓	active engagement	look at things on stage first
Ex19/CA4		All* K* Tt K✓	relaxation	being attentive is difficult
Ex20/CA5		K*L*G*K*L*	none	quick observation difficult
Ex21/CA6	○ ○	K✓K*	limitation	circles of attention
Ex22/CA7	○	K✓	--	moving circles of attention
Ex23/CA8	○	HW	--	practice memory
Ex24/CA9	○	--	--	gcs for objects too
Ex25/CA10	○	HW (extrapolated)	--	observe everything
Ex26/Rxn1		All*	--	exertion + thinking = imposs.
Ex27/Rxn2	○ KP	K✓; K*	confusion/overload	relaxation needs practice
Ex28/Rxn3	○	Cat ✓✓	--	isolate/relax is complicated
Ex29/Rxn4	○ KP	L✓cat ✓ K*	attention on self	keep focus on gcs not self
Ex30/Rxn5	←	All*; P✓; L✓; cat ✓; K*	muscular tension	need for muscular release
Ex31/U0 1	○ KP	K*	--	divide up time & reassemble
Ex32/UO 2	○	V*; P+, others +	questions/coaching	application to Insp.Gen.
Ex33/UO 3	○	MKP✓ (G*, L*)	PK planning	planning + suppositions work
Ex34/UO4		--	--	types of objectives/physical
Ex35/UO 5	○	All *; All✓	questioning	ways to find objectives
Ex36/T1		All*	--	lever to lift to different plane
Ex37/T2	meta	All*	exaggeration	meta – criticism positive
Ex38/T3i		K* Tc K✓	coaching: detail	focus: detail of physical action
Ex38/T3ii		K* Tc K✓	coaching: sequence	sequence of physical actions
Ex38/T3iii	○ →	All; K* Ts K✓	strategy	body repetition makes a path
Ex38/T3iv	○ KP	K✓	strategy	now you have a soul
Ex39/T4i		D✓; D*; D*; D✓	focus on detail	success repeated thro detail
Ex39/T4ii		G*G✓; S*; V*; Y	moderation	truth must be selective
Ex40/EM1	→→	All*	--	need emotion on call
Ex41/EM2		K✓Te	--	emotion linked to memory
Ex42/EM3	KP	K✓	--	emotion memory in life (PZ)
Ex43/EM4		All✓	fx	mood from environment
Ex44/EM5		All✓	--	mis en scene for actors too
Ex45/EM6		--	--	3 memory perspectives
Ex46/C1	KP	V*K*	--	inter communication on stage
Ex47/C2	TP	T✓	--	communication with self
Ex48/C3		T✓K✓Geg	--	communion with character
Ex49/C4		Te	--	communion with imag.object
Ex50/C5		P*K*; ...; G++	some just better	communication ability varies
Ex51/C6		K	tied down as demo	need everything to cmuncate
Ex52/C7		GK*; TKc K*; K✓	it's just norml	it's not special it's normal
Ex53/C8		K✓; K* TK✓	real feeling, now	it's real, what you're feeling
Ex54/Ad1	X	V✓;Te; S✓ Te	--	respond to circumstances
Ex55Ad2		V*; Te	--	repetition changes objective
Ex56/Ad3		All; V	talkthrough	subconscious always at work
Ex57/Ad4	○	All*; Tc S✓L✓; S✓ G✓	strategy	strategy for new adaptations
Ex58/IMF1	X	All*; All✓	new gcs from mind	mind - new circs = motivation
Ex59/UL1		--	--	lines to be continuous
Ex60/UL2	X	V* Tt V✓; K* Tt K✓	talkthrough	creating time lines
Ex61/UL3		--	--	attn continuous on stage
Ex62/ICS1	X	--	--	performance preparation
Ex63/ICS2		V*V✓	engagement with if	easy with the right approach
Ex64/SO1		--	--	application of super-objective
Ex65/SO2		--	--	action/reaction; integration
Ex66/TS1	X KP	Te KV Tt +++ K✓✓✓	three steps	technique working together
Ex67/TS2	X KP	K✓✓✓	from Ex1/FT1	integration

Application of rhetorical categories to the teaching plan for the Method of Physical Actions

Stanislavsky's lesson structure can be applied to this teaching plan as follows:

		Aim	Attitude
1. The model of experience	Exordium	Surprise	Intrigue
2. Given circumstances	Narration	Expose	Incline
3. Units and objectives	Exposition	Reveal	Hope
4. Physical actions	Confirmation	Elaborate	Witness
5. Testing (etude)	Refutation	Solve	Progress
6. Integration and performance	Conclusion	Prove	Agree

This plan does not incorporate Stanislavsky's usual practice of having the students fail at the start of the lesson. It is possible to do so by adding an introduction in which students first identify the given circumstances for the part, then divide the scene into units and give each an objective, then perform the scene. Results will identify initial problems and specific difficulties and provide a comparison with the final result. The rhetorical categories would then be adjusted as follows:

		Aim	Attitude
1. Without the MPA	Exordium	Surprise	Intrigue
2. The model of experience	Narration	Expose	Incline
3. Given circumstances	Exposition	Reveal	Hope
4. Units, objectives and physical actions	Confirmation	Elaborate	Witness
5. Testing (etude)	Refutation	Solve	Progress
6. Integration and performance	Conclusion	Prove	Agree

Appendix V: Results

Stanislavsky's model of subjective experience: governing principles

- The inner/outer worlds: one System – **the ruling principle**
- The sensory modalities – **the mediating principle**
 - sensory modalities and representations
 - submodalities
- The organisation of the internal world – **the organising principle**
 - Three dimensional inner world
 - Organisation within the spatial world – planes and levels
 - Perspective and subjectivity
 - Time, memory and imagination
- Attention – **the operating principle**
- Distortion – **the transformational principle**
 - Strategic use of distortion: synesthesia, tempo-rhythm and rays
 - 'if'

Table showing distribution of exercises by chapter

	One system: inner and outer worlds	Sensory modalities and representations	Three-dimensional inner world	Organisation of information	Perspective and subjectivity	Time lines	Memory and imagination	Submodalities	Attention	Distortion	Transformation
I and II: The First Test	X		X				X		X	X	X
III: Action	X						X	X	X	X	X
IV: Imagination	X	X	X		X		X	X	X	X	X
V: Attention	X	X	X	X			X	X	X	X	X
VI: Relaxation	X		X				X	X	X	X	X
VII: Units and Objectives	X		X	X	X	X	X	X	X	X	X
VIII: Faith and Truth	X		X	X			X	X	X	X	X
IX: Emotion Memory	X	X	X		X	X	X	X	X	X	X
X: Communion	X		X		X			X	X	X	
XI: Adaptation	X		X						X		
XII: Inner Motive Forces	X		X	X					X		
XIII: Unbroken Line	X	X	X	X	X	X	X	X	X	X	X
XIV: Inner Creative State	X	X	X	X	X	X	X	X	X	X	X
XV: Super-objective	X	X	X	X	X	X	X	X	X	X	X

Diagram of the given circumstances and 'if' – alternative version

