Novel and Play week 17

“When I was very young I used to say ‘I’; later on I said ‘I and Mozart’; then ‘Mozart and I’; now I say ‘Mozart.’” (Charles Grounod)

**Acting**

**Actors ≠ parrots**

Michael Chekhov: “The desire and the ability to transform oneself are the very heart of the actor’s nature.” ↔Robert Edmund Jones: “Some actors have even made me feel at times that they were at heart a little bit ashamed of being actors.” ↔ a poor actor, who has lost his ability to observe real life. He must avoid clichés. He must learn not to act himself in his appearances on the stage.

**Understand the dramatic text**: reader ↔ actor

**Stage**

* Why does an actor feel uncomfortable on stage?
* Circumstances: know your props// “Never start a scene by sitting down.” (Adler)
* Shout as an animal

**Physical control**

Vocal control: accents →

[She should have died hereafter](http://www.shakespeare-online.com/plays/macbeth/soliloquies/hereafter.html);
There would have been a time for such a [word](http://www.shakespeare-online.com/plays/macbeth/soliloquies/word.html).
To-morrow, and to-morrow, and to-morrow,
Creeps in this [petty pace](http://www.shakespeare-online.com/plays/macbeth/soliloquies/pettypace.html) from day to day
To the last [syllable of recorded time](http://www.shakespeare-online.com/plays/macbeth/soliloquies/syllable.html),
And all our yesterdays have lighted fools
The way to [dusty death](http://www.shakespeare-online.com/plays/macbeth/soliloquies/dustydeath.html). Out, out, [brief candle](http://www.shakespeare-online.com/plays/macbeth/soliloquies/briefcandlepower.html)!

How would a man walk, who has strained his waist?

**To elicit a feeling**

* Lift and lower our arm, cautiously. Instead of just lift and lower it without any purpose.

**Practice** (on stage ↔ on streets)

To chat

To converse

To discuss

To argue

To fight

To reminisce

To teach

To escape

To grieve

To philosophize

To advise

To confess

To denounce

To defy

To dream

To Pray

**Costume**: intellectual and spiritual inheritance

**The human body:**

Head (?)

Chest, arms, hands (feelings)

Legs and feet (will)

**Sense of style**

Steiner: “The better the actor has trained himself to live with his dreams, remembering their images, putting them before his mind’s eye again and again, the better posture he will have on the stage. He will acquire for himself not outer posture alone, but artistic posture, full of style.”

* Call up your dreams and try to live in them as clearly as possible with your waking consciousness. Do not pay too much attention to what your dreams shows you, but rather how it shows you. While remembering your dream, try to live in its atmospheres, moods, and feelings.

Feeling of Beauty (not something superficial, but something hidden in order to be discovered) ↔ the heavy hammer flies up and down again and again, the worker’s mind is occupied exclusively with the task, without any desire to “show off”

**Exercise (Acting)**

1. Study a character that you think you could act until you are familiar with it. Then try to imagine it as performed by different actors whom you know well. Observing the acting of the same part by different creative individualities, try to see wherein likes the difference in their acting. (Finally, act the same part yourself in your imagination. You experience your own Creative Individuality.)
2. Choose some very simply business, like cleaning a room, finding a lost article, setting the table. Repeat this action at least twenty times. Each time avoid repetition of any kind. Do each action in a new way with a fresh inner approach. (The real beauty of acting is constant improvisation.)
3. Imagine that you are going to play a character which has a strong and unbending will, is possessed by dominating, despotic desires, and is filled with hatred and disgust. (What would be the over-all gesture—to elicit such a character in you?)
4. This time your character is a weak type, unable to protest and fight his way through life; highly sensitive, inclined to suffering and self-pity, with a strong desire to complaints. (What would be the over-all gesture to elicit such a character in you?)