

Lessons to Teachers

LESSON XV

PURPOSE OF EXERCISES

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1. You must first find "the spine" of every idea, every thought, every movement we have in our work. Make a more general statement about this. Re-create it and expand upon it.

2. The word "thought" is not right - it should be the "artistic idea" or the "creative idea" or something like that. It must always be in the artistic sense, rather than in the intellectual sense.

When we try to catalogue our exercises, we try "as if" to find the divisions between the exercises. It is not possible to really divide the exercises, but we must try to define each one. All our exercises are built as an organic whole - they are organically related - and cannot be separated. If we try to divide them, it is only relatively possible. It is necessary to find "the spine" of each exercise, but it is not possible to divide them any more than it is possible to divide the hand from the body.

You can see what the idea of each exercise is - to create a new person, a new type of actor who will be a whole person. All these exercises are for the purpose of developing the future abilities of a new type of actor; and, therefore,

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all our divisions are only relative. It is very important to keep this in mind when you are giving the exercises to your pupils. Let them feel that these exercises are separate, but when the time comes, you must explain to them that each exercise is only a part of the whole organism. It is a very important feeling for these exercises.

Prepare: 1. A catalogue or list of all our exercises. 2. A lecture on concentration, remembering "who," "how," and "what." It must be a complete work.

As a creative person, rise from your chair, walk to the door, open it, and look out, and then return to your chair. This exercise should contain all the things we have worked on. It should be like a sponge which takes in all these things which we have done and all those that we will do. It is an opportunity to prove to yourself how many things you can already do. This very simple exercise must grow in the new type of actor. It is a very good and useful thing to do. It brings all your exercises into one form. From time to time, repeat this little task which you can give yourself as a creative person. The more consciously you can do it, the better. After you will lose this conscious approach, and you will be entirely free and unselfconscious - the new type of actor.

In the exercise for conveying, try to convey more simply. Try a gesture with the hand alone, then a large

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gesture and so on until you find the right one.

Try conveying a line of poetry with a gesture - one person giving the first part of the line together with a gesture, and the second person supplying the last part and another gesture which completes the movement and makes it a whole thing instead of two parts. There must be no "gap."