

Lessons to Teachers

LESSON VII

MEANS FOR CONVEYING IDEAS
SIGNIFICANCE - THE PAUSE

MEANS FOR CONVEYING IDEAS:

Review all the exercises you have been given.

Demonstrate. Remember that the movements and gestures which we use to help us convey our ideas are only the scaffolding by which we learn how to convey. Afterwards we will drop them. You must have a feeling of pleasure when the words and and gestures come together. Don't try too many things without control. Ask yourself after each movement whether it was right or not. Later, you will begin to know when it is right and when it is wrong - you will receive telegraphic messages from all parts of your body which will tell you.

In playing [acting] you must always be interested in knowing whether your audience has received your playing [acting] or not. You must know how to wait until they get it.

You will feel how fine you must work through all your body before you can convey your thoughts with it. This power comes from the harmony of the soul and body. If you are all soul, it is not good; and if you are all body, it is not enough. You must always have the feeling of truth. First you must know and then you must forget and do it absolutely instinctively. If you work without control, you will

never progress. You must know and control your movements. First you must know what you want to convey. You must feel yourself whether your work is good or bad, and what is bad about it. Try an exercise with the word "flower." Speak with the hand, with the arm, with the whole body but without intonation. Now, without words, tell us to "pick up a stone." Without intonation, try to convey your idea.

It will be a great help to you when you begin to speak about the word as a word, but as yet we must work from the wish to convey. You will have the tendency to move your body towards your audience. That is not a fault. You must never attempt to divide your idea, your word, and your instinctive movement. You must educate yourself to know that all you are doing and saying on the stage is being received by your audience. Do this exercise, together and alone, with a great deal of concentration and helpful analysis. Everybody has certain habits which are very comfortable for them.

SIGNIFICANCE - THE PAUSE:

Try to touch things in a creative way. You must have a real feeling for form, and each movement must be very significant.

Exercise:

Get up from a chair, touch the table, and return to the chair. Punctuate each movement with a short point, or

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pause. Later, we will learn much more about the pause, but we can begin to use it in this exercise. Be conscious all the time that you are doing things in a creative way.