

Acting consciousness

(ChatGPT - knowledge mining)
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I. The acting consciousness

Please describe what are the characteristics of the actor's consciousness after many years of acting in theatre and film acting, and what are its main differences from other people's consciousness, list the authors who analyzed this issue, and describe their works in detail.

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The question of what are the characteristics of an actor's consciousness after many years of acting in theatre and film, and how it differs from the consciousness of other people, is a very broad topic that affects the fields of theatre and performing arts theory, psychology and aesthetics. Many authors have dealt with the issue in recent centuries and approached it from different perspectives: from the practical methodology of role formation to the inner mental processes of the actor and the actor-viewer relationship. Below I summarize the most important characteristics and differences, and present the leading authors and their works who wrote fundamental works on this topic.

1. Features of the actor's consciousness

1. **Double consciousness (or "double attention")**
 - The actor is both "in" the role and observing himself "from the outside". During the theatrical and film task, you have to exercise constant control: you not only experience the emotions and reactions of the character portrayed, but also observe your own body, voice, partner and environment.
 - Many people call this "double attention" or "double consciousness": the actor balances between the experience of the role and professional self-attention.
2. **Increased empathy and observation skills**
 - An actor with many years of experience learns how to observe human behavior, emotional patterns, posture, intonation.
 - Empathy is the cornerstone of role processing, as the actor has to put himself into other people's (possibly extreme) life situations and portray them authentically.
3. **Conscious and directed emotion management**
 - The actor's consciousness is also special in that, depending on the method, he is able to evoke or eliminate emotions, possibly several times in a row, in different performances (or even in recording snits).
 - This "emotional memory" (Stanislavski's term: "emotional memory") is part of many actors' professional routines, but it can also affect their personality and mental state in their private lives.
4. **Focus and mindfulness**
 - The actor must be able to be present at the rehearsal, performance or recording with maximum concentration while playing emotionally authentic.
 - This increased awareness (which includes body, breathing, sound and spatial position) is particularly important in stage and film play.
5. **Possibility of ritual, transcendent experience**
 - According to some theories, acting has ritual (anthropological) roots. A kind of trance state can occur on stage, in which the actor works in a higher state of consciousness through a combination of professional routine and artistic experience.
 - This ritual character is particularly emphasized by Jerzy Grotowski and Eugenio Barba (see below).
6. **Continuous identity reframing**
 - The actor regularly has to portray characters alien to himself: this role brings a constant alternation of "I" and "other". Many people talk about the fact that acting involves "self-transformation", "identity transformation".
 - Experienced actors usually do this in a conscious, controlled way, although there may be experiences in private life where it becomes difficult to separate the boundaries between the role and the real person.

2. Main deviations from the consciousness of other people

- **Conscious role-playing in everyday life:** Although everyone behaves differently in different social situations (family, workplace, friends), with a professional actor this changing "formed" self can be much more conscious and sophisticated.
- **More pronounced self-awareness and body awareness:** The actor – especially in the theatre – deals with his body, voice and presence on a daily basis, therefore his body consciousness is much stronger than that of the average person.
- **Emotional accessibility and control:** The actor's job is to experience intense emotions authentically, while also maintaining control. This ability (and the resulting

"artificial" or "controlled" emotional state) often distinguishes it from other non-acting people.

- **Empathy and role-taking:** While most people's empathy is intuitive and unconscious, the actor constantly and methodically practices how to place himself in other people's situations through various roles.

3. Authors and their main works who analyzed the question of "actors' consciousness" or the consciousness of the actor

Below I list some outstanding theorists and practicing theatre creators who write in detail about how the actor's consciousness works and what methodological and philosophical questions role creation raises.

3.1. Denis Diderot (1713–1784)

- **Main work: "Paradoxe sur le comédien" ("The Actor's Paradox")**
 - In this 18th-century study, Diderot raises the question of whether the actor experiences real feelings while playing, or whether he invokes emotions with a cold head in a "calculating way."
 - According to Diderot, the greatest actors do not necessarily "feel" emotions, but create them consciously with perfect technical control.
 - It is also considered one of the precursors of the idea of "double consciousness": the actor is both an outsider observer and an inner experiencer of the role.

3.2. Konstantin Sergeevich Stanislavsky (1863–1938)

- **Main works (including):**
 - *The Actor's Work on Himself (An Actor Prepares)*
 - *Building a Character*
 - *Creating a Role*
- **Is:**
 - Stanislavsky's regime revolutionized the way of thinking about acting at the very beginning of the 20th century.
 - It focuses on how the actor can be authentically "in" the emotional world of the role at the same time, while always remaining aware that he is operating in a theatrical, artificial situation.
 - With the help of the "magic if" ("if"), the actor asks himself: "What if I were in this situation?" and thus creates emotional authenticity in himself.
 - The methodology of "emotional memory": the actor invokes his own past experiences to integrate them into the character's emotional responses.

3.3. Vsevolod Meyerhold (1874–1940)

- **Biomechanics and acting body consciousness**
 - Meyerhold built his acting system on conscious control of body movement, in which physical form and dynamics were central.

- He did not write such classical, "consciousness-centered" works as Stanislavsky, but his theoretical and practical approach to biomechanics contributed to the analysis of his acting consciousness, especially in the relationship between body and emotion.

3.4. Jerzy Grotowski (1933–1999)

- **Main work: *Towards a Poor Theatre***
 - Grotowski emphasized the "ritual" encounter between actor and viewer.
 - The actor has to explore the deepest layers of his own personality and achieve a kind of "naked" performing state through body and breathing exercises.
 - Here, the actor's consciousness of the role works with an extreme sincerity that is not only role-playing, but also a deepest exploration of himself – an approach to spiritual experience in Grotowski.

3.5. Eugenio Barba (1936–)

- **Fő művek (például): *The Paper Canoe: A Guide to Theatre Anthropology*; „Teatr antropologija”**
 - Barba is the creator of "Theatre Anthropology," which focuses on universal acting techniques that can be identified in the theatre arts of different cultures.
 - It examines the actor's consciousness from an intercultural perspective: how is it possible, for example, that a Japanese no-actor or an Indian kathakali actor and a European modern actor use similar mental/physical mechanisms?

3.6. Peter Brook (1925–2022)

- **Main work: *The Empty Space***
 - According to Peter Brook, in theatre "everything can happen in an empty space" if the actor's consciousness and presence are strong and able to engage the viewer.
 - At the heart of Brook's consciousness is the ability to "meet directly" and spontaneity: consciousness is not a "closed" state, but a free-flowing state that creates the reality inherent in the performance together with the viewer.

3.7. Augusto Boal (1931–2009)

- **Main work: *Theatre of the Oppressed***
 - Boal's work focuses on social change, but in his methodology (Forum Theatre, Image Theatre) the actor's (or "spectator-actor", as Boal calls it) controls his own consciousness and improvisational ability.
 - Here, the actor's (or participant's) mind must reflect both on the real social problem and on the situations arising during the game/action. It is also a "double consciousness" that emphasizes the dynamic between social action and play.

3.8. Richard Schechner (1934–)

- **Main work: *Performance Theory***

- Schechner extends the concept of "performance" to all kinds of human activity, but for the theatrical performer the stepping into and out of the role, and the intermediate "warming" phase are particularly important.
- According to him, it is advisable to examine the actor's consciousness as a process: during the rehearsal process, he prepares for the role (deconstructs and recreates his own "I"), "embodies" the role during the performance, and then returns to his ordinary self after the performance.

3.9. Antonin Artaud (1896–1948)

- **Main work: *Le Théâtre et son Double (The theatre and its counterpart)***
 - Artaud used the concept of "cruel theatre" (théâtre de la cruauté) to draw attention to the "awakening" function of theatre and the actor's body and mind.
 - Although he primarily wrote a renewing vision of theatre as a whole, he strongly emphasized the trance-like and ancient ritual-like experience in the actor's consciousness: the actor has to "think with his body" and "burn out" conventions in such a way.

3.10. Michael Chekhov (1891–1955)

- **Fő mű: *To the Actor: On the Technique of Acting***
 - Chekhov is the creator of the theory of "psychic gesture" (psychological gesture). He believed that the actor created the spiritual aspects of the role through key movements related to certain bodies or gestures.
 - The connection of conscious and unconscious processes is especially important for him: the actor activates inner images, emotions and physical appearance at the same time.

4. Conclusion

During the many years of experience in theatre and film, the actor's consciousness becomes a specific, multi-layered "workspace" in which the following characteristics are amplified:

- **Double (or multiple) attention:** the simultaneity of emotional experience and rational, technical control.
- **Ritual/transcendent possibility:** According to some theatrical traditions, the actor's consciousness may even experience "spiritual" transubstantiation.
- **Conscious role and identity shift:** continuous stretching and creation of the boundary between "I" and "role".
- **Enhanced body and voice control:** conscious control of the body, breath and voice aimed at authentic and effective representation.
- **Empathy and observation:** a deep knowledge of people needed to shape characters.

All these things distinguish the actor's consciousness from that of the average person, but at the same time it has many similarities in everyday life (since everyone "plays" certain roles in everyday life, but much less consciously).

The authors listed above (Diderot, Stanislavsky, Meyerhold, Grotowski, Barba, Brook, Boal, Schechner, Artaud, Michael Chekhov) all examined acting consciousness from different

perspectives, thus enriching theatre and performing arts theory with diverse theoretical backgrounds and practical methodologies. Their writings and practices are still indispensable today for those who want to study a deeper understanding of the actor's consciousness and the aesthetic and psychological aspects of acting.

Please describe Denis Diderot's "Paradoxe sur le comédien" in detail from the point of view of the characteristics of acting consciousness and its deviations from the general human consciousness.

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Denis Diderot's treatise "Paradoxe sur le comédien" (often referred to in English as "The Actor's Paradox" or "The Actor's Paradox") was written roughly between 1773 and 1777, but was not published in full until later, in 1830. In this work, Diderot examines the central question of what makes a good actor and what mental, spiritual and technical conditions are necessary to produce an authentic and gripping performance on stage. The work is notable because it raises the seeming contradiction or "paradox" according to which the best acting is not provided by intense personal experience, but rather by cold-headed observation and analysis. Diderot argues that **the quality of artistic expression and play** does not necessarily require real experience of the emotion being formed, and even emotional identification with the role can be dangerous. Diderot, on the other hand, believes that a good actor, when observing himself "from the outside" and "from above", is much more capable of controlling the authenticity and constancy of the emotions to be displayed. Below I present the main points of the work and the ideas expressed in it, as well as the differences between the actor's consciousness and ordinary consciousness.

1. Differences between acting and "average" human consciousness

1. Reflection vs. spontaneity

- At the level of ordinary (average) human consciousness, our emotional manifestations usually arise spontaneously and are expressed involuntarily, often uncontrollably.
- Diderot, however, argues that the ideal mode of functioning of the actor's consciousness is characterized by continuous reflection, self-observation, and then the regulation of emotional and bodily expression. A good actor actually sees himself as an "outsider", and because of this, he can handle and shape mimicry, gestures and tone more rationally and accurately.

2. Separation of role and personality

- Ordinary people can often confuse their own personal emotions with the situation they are experiencing. Thus, there is no perfect separation between me and role, me and situation.
- The actor, on the other hand, according to Diderot, must play most effectively by separating his true self from the character he is portraying. It is necessary to create the distance between the role and the real personality, and even to some extent "objectively" treat the person whom it displays.

3. Emotional Experience vs. Artistic Control

- The general idea is often that a good actor is authentic when he or she "really" feels what the role requires (for example, he cries when the character cries, he is sad when the character is sad). This is a kind of Stanislavskij-like, later romantic or naturalistic ideal of theater.
- Diderot, on the other hand, applying the rational view of the 18th century Enlightenment, believes that this kind of spontaneous compassion and emotional insertion is unpredictable and volatile, and therefore not ideal for the performer. A perfect, consistently consistent performance of the same high standard in every performance requires a kind of "cool" craftsmanship and self-control.

2. Features of acting consciousness based on "Paradoxe sur le comédien"

1. **Technique and pre-designed expression**
 - According to Diderot, the actor's task is not to "feel", but to perform the appearance of emotions and the appropriate physical and vocal gestures accurately and masterfully.
 - For this, continuous practice and a "choreographed" expression of feeling are essential. Mimicry, voice, rhythm, composition of gestures and repetitive practice give the performance continuous quality.
2. **Dual state of consciousness (stage consciousness and reflective consciousness)**
 - According to Diderot's concept, the actor is simultaneously present in the role (seemingly experiencing emotions) and observing himself, i.e. his own "director".
 - The **essence of the paradox**, then, is that the emotional state emanating from within is often brought at the expense of the actor's performance, because emotional "immersion" destroys technically precise playing. The role, however passionate, can be performed most convincingly when the actor occasionally checks his mimicry and gestures as an outsider with a cold head.
3. **Universal typification and Enlightenment ideas**
 - In the 18th century, roles were often typified (tragic hero, naïve, comic figure, etc.). According to Diderot, the actor should draw these types as accurately as possible, and not build a "special", unique emotional world.
 - Classicist and Enlightenment rationality was still strongly present in art at that time, which directed role formation towards rules, measure, harmony and control within theatre as well.

3. Diderot's influence on acting and later theories

1. **Contrast to the romantic/realist school**
 - Diderot's theory differs significantly from later approaches, including Stanislavskij's and method acting, which approach acting from the point of view of experiencing and deeply reconstructing feelings.
 - Nevertheless, it is an important stage in the history of stage playing techniques, because it highlights that stage representation does not necessarily depend on the actor's current emotional state.
2. **Conscious actor and modern directorial theater**

- Diderot's ideas are also reflected in certain aspects of 20th-century directorial theatre. For example, Bertolt Brecht's "alienating effect" (Verfremdungseffekt) similarly requires the actor not to merge completely with the role, but to present it to the audience with a certain distance.
 - This kind of two-way consciousness (emotional representation and analytical control) can be a valid approach in today's theatre practice, when a piece moves towards intellectual understanding rather than deeply experienced, realistic emotions.
3. **Rethinking the concept of "good actor"**
- Diderot's argument encourages us to look at acting not only with an emotional charge, but also with technical preparation and precise professional execution.
 - The text is interesting even from today's point of view, because it describes one of the basic dilemmas of acting: how far can an actor go in "inhabiting" the character's emotional world, and how much must he be able to control and refine his playing from the outside?

4. Summary: the essence of the "paradox"

At the heart of "Paradoxe sur le comédien" is the question of **whether perfect acting presupposes a true inner experience of emotions, or rather "well-choreographed" play based on a conscious, rational, controlled gesture system.** According to Diderot, contrary to popular belief, a cold-headed, well-planned actor who builds on an in-depth technical routine is capable of delivering lasting artistic performances every time. In contrast, an actor who prioritizes intense emotional experience – in Diderot's opinion – becomes vulnerable to his mood and current state of mind, so he does not provide a consistent performance that is always equally convincing.

Thus, the actor's consciousness in this sense is a **double consciousness**: on the one hand, it shows the emotions required by the character, and on the other hand, it simultaneously listens to itself, to every detail of the expression, and coldly analyzes its authenticity. This acting, in Diderot's view, differs from the general human consciousness, where (at least in everyday life) one does not purposefully and constantly control one's own body language and emotional response.

All this explains why Diderot's idea can be called "paradoxical": the finest actor plays perfectly precisely because he does not portray emotions in search of "sincerity"—real and deep inner experience—but rather creates a conscious, analytical, disciplined imitation of it. Yet this creates for the viewer the illusion of the truest emotions.

Bibliography and source citation (briefly)

- Denis Diderot: *Paradoxe sur le comédien* (first published in full 1830, previously known in fragments).
- Translation in Hungarian: Available in selected anthologies of acting theory, sometimes in professional studies, under the title "The Actor's Paradox".

Overall, **Diderot's "Paradoxe sur le comédien"** occupies a prominent place in European acting history, theatre theory and aesthetics. His central realization that a good actor is not a passionate but a coolly disciplined observer of his own performance created a new ideal and stage perception in the theatrical thinking of the late 18th and 19th centuries. The paradoxical

nature of the work lies in the fact that, contrary to popular belief, the "authenticity" on stage does not arise from the real feeling, but from its presentation composed with acting precision.

Please describe in detail Konstantin Sergeevich Stanislavsky's "An Actor Prepares", as well as "Building a Character" and "Creating a Role" from the point of view of the characteristics of acting consciousness and its deviations from the general human consciousness.

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Konstantin Sergeevich Stanislavsky (1863–1938) was one of the most influential theatre professionals and acting educators, whose name is unavoidable in the development of the theory and practice of today's acting profession. Among the fundamental works of the system named after him, the "Stanislavsky method" or "Stanislavsky system":

1. **An Actor Prepares** (Acting Craft I – "The Actor's Work on Himself"), original Russian edition: 1938 (mostly "The Actor's Work on Himself (Part One)", "Acting Craft I."),
2. **Building a Character** (Acting Craft II – "The Actor's Work on Himself in the Shaping Process"), original Russian edition: 1949 (mostly under the title "Acting Craft II", "Structure of the Role" or "The Actor's Work with the Role"),
3. **Creating a Role** (Acting III), original Russian edition: 1957/1961 (mostly under the title "Role creation").

In these works, Stanislavsky examines the internal and external aspects of acting, the process of preparing and shaping roles, and the special functioning of the actor's consciousness. The following summary focuses specifically on the **characteristics of acting consciousness** and its **deviations from general human consciousness** .

1. General background: Stanislavsky system

Before the development of Stanislavsky's concept, acting was often defined by **external means** (rhetorical speech, set movement, formulaic gestures). Stanislavsky, however, believed that the emotional truth (realism) **that appeared on stage** must come from within, from the deeper layers of the actor's psychic processes. In order for the viewer to experience real, sincere, lifelike emotions on stage, the actor must also experience (or at least approach) these emotions. This idea differed, for example, radically from Diderot's **cold-headed, conscious control approach mentioned above** .

1.1. Unity of internal and external work

- In Stanislavsky's view, **internal work** (emotions, imagination, motivation) and **external work** (movement, speech, posture) form an inseparable unit.
- Accordingly, **acting consciousness** is not only a training of technical skills or control, but also a deepening of intrinsic motivation and role interpretation.

2. "An Actor Prepares" – Preparing the Actor Self

2.1. Content and main objectives of the work

"An Actor Prepares" (originally in Russian with a similar meaning to "The actor's work on himself") is Stanislavsky's first major work, focusing on **the actor's preparation for himself** and the development of **his inner imagination**. The book presents the joint work, questions and tasks of the students and their teacher (Tortsov) in a narrative method.

2.2. Features of acting consciousness

1. Living faith and the magic of "if"

- According to Stanislavsky, the actor (or role) must find the inner truth in a situation that is "fictional" (fictitious) in itself. The question "what if...?" helps the actor to evoke realistic reactions in his own psychological mechanisms with the help of imagination.
- This imaginary "if" initiates the inner process towards real experience, which in turn operates much less consciously in ordinary consciousness (real life).

2. Given Circumstances

- The talents fixed in the role (when, where, with whom the action happens) and the motivations of the character (what I want to achieve) create the **internal logic** through which the actor can act realistically.
- Compared to ordinary consciousness, there **is an amplified and consciously applied** focus on analysing circumstances and goals. Rarely in real life do we analyze our motivations and situation so consciously.

3. Emotional memory

- Emotional memory (affective memory) refers to the recall of emotions arising from personal memories and internal sources.
- According to Stanislavsky, the actor can adapt the emotions experienced during his own life events into the emotional situations of the role. This conscious, learned process differs from the random memory of everyday life, since the actor evokes these emotions with a specific theatrical purpose.

2.3. Deviation from general human consciousness

- In ordinary human consciousness, emotions and actions arise mostly **spontaneously** and (seemingly) instinctively.
- The actor, on the other hand, consciously uses imagination, memory, intrinsic motivations. It builds, selects, structures and **directs** emotional responses.

3. "Building a Character" – External tools and role shaping

3.1. The central theme of the work

"Building a Character" continues to analyze the actor's preparation, but places more emphasis on **external formation**: body, movement, gestures, voice formation, speech technique and

other physical devices. While the previous volume focused mainly on the inner world, here the focus is on bodily work and its subconscious (and then conscious) connection.

3.2. Features of acting consciousness

1. **Harmony of external form and internal content**
 - Stanislavsky never sharply contrasts inner and outer formation. Rather, he says that precisely crafted movements and gestures help deepen inner **experience**, and vice versa, and inner experience results in more natural movements.
2. **Conscious training and conditioning**
 - The actor must develop a "stage body awareness" **that differs from everyday body use** through targeted exercises (breathing, voice training, articulation, posture, movement elements).
 - Thus, the actor's consciousness requires constant **self-observation** (e.g. where the emphasis is in speech, what is the energy in movement), which is rarely present at this level in everyday life.
3. **Character structure (deep layer – surface manifestation)**
 - The conscious planning and integration of the external features of the role (physique, voice, style, characteristic movement) into the performance helps the actor to **create a unified character**.
 - In everyday consciousness, we do not plan a "character" in such detail, step by step, because our own personality and behavior are not formed for theatrical purposes, but through natural life processes.

3.3. Deviation from general human consciousness

- While the average person rarely consciously or minimally observes their gestures, posture and speaking style, the actor has a **professional duty** of constant "physical self-observation" and control.
- According to **Stanislavsky**, the actor's consciousness builds the physical and vocal characteristics of the role step by step, and by the end of the process the internal and external influences "merge".

4. "Creating a Role" – Creating a role in the rehearsal process

4.1. The essence of the work

"Creating a Role" focuses on the specific stages of the rehearsal process, the **collaboration between the director and the actor**, and the **detailed structure of the role**. This is where larger analyses with examples of specific dramas and interactions between actor and company appear.

4.2. Features of acting consciousness

1. **Analytical and creative stages**
 - According to Stanislavsky, during the rehearsal process, the actor **must interpret** the play (circumstances, dramaturgical analysis) and then **creatively**

look for concrete solutions to the role (emotional situations, relationships with other actors).

- This type of **detailed, stage-focused analytical work** is different from ordinary reading or life situational reaction.
2. **Unified role arc and the "supertask"**
 - A "supertask" (sverh-zadacha) means that the actor (and the play) has a **main, overarching objective**. This central intent guides the character throughout the play.
 - A conscious knowledge of the "supertask" helps the actor to form a unified picture of the role in each scene, instead of random emotional outbursts following each other. In ordinary consciousness, there is usually no such crystal clear "supertask" or universal goal that organizes our entire behavior so clearly.
 3. **Individual and collective consciousness during rehearsals**
 - The actor's mind must be aligned with that of partners, the director's concept and joint teamwork. Role creation thus becomes a collective creative process, where all participants work towards the realization of the same artistic goal.
 - There are group processes in real life as well, but in theatre they **are more consciously structured and directed**, so the actor's consciousness has to reflect on himself or herself in multiple ways: on himself, on his partner, on the director's instructions, on the requirements of the play, and on the whole as an artistic unit.

4.3. Deviation from general human consciousness

- In everyday life, it is hardly uncommon for someone **to build a role** in such a conscious context, **gradually** and in a planned manner.
- The peculiarity of being an actor is that the mind has to **experience the process psychologically** and **observe it from the outside** at the same time (for example, to adjust to the director's instructions, the partner's reactions, the rhythm of the scene, etc.). This duality is much less pronounced in everyday life.

5. Summary: the essence of the Stanislavsky system in the light of acting consciousness

1. **Inner truth and authenticity**
 - The key word of the Stanislavsky regime is **authenticity**, which is realized through a combination of inner experience and conscious methods.
 - The actor's consciousness does not operate spontaneously, instinctively, but **through consciously regulated and directed processes** to make fiction feel real on stage.
2. **Double consciousness and concentration**
 - The actor must be **"in"** the role, the emotional situation at the same time, and at the same time control and analyze his playing (for example, maintaining the right volume, articulation, reacting to partners).
 - This dual consciousness (internal experience + external control) differs from the ordinary state of consciousness, where one usually **does not** observe one's own gestures and emotional reactions so consciously.
3. **Continuous learning and work**

- Stanislavsky emphasizes that building an actor's consciousness and skills **is a lifelong** process. The actor must constantly develop both his technical and psychic abilities.
 - An ordinary person can also change and learn, but the **intensity of professional practice of an actor** is much more purposeful and planned.
4. **Emotional memory and the emotional truth of the role**
- While Diderot and other earlier theories emphasized the importance of "pretending" (or coolly controlling) emotions, Stanislavsky demanded that the experience be (at least to some degree) genuine.
 - The **actor's consciousness** thus opens up a new dimension: the actor's emotional world can also be enriched by feelings derived from his own memories and experiences, consciously orchestrating them.

6. Conclusion

The central lesson of Stanislavsky's three great works (An Actor Prepares, Building a Character, Creating a Role) is that:

1. Acting is **not limited** to external technique and rhetorical formulas: intrinsic motivation and creating inner truth are key.
2. The **dual functioning of consciousness** (inner experience and external awareness) allows the actor to be present on stage as a person and an artist at the same time.
3. Acting differs **from general human consciousness** in that it is more **conscious, controlled, intentional** and goal-oriented; it can be compared to a kind of laboratory work, where emotions, motivations and movements are constantly analyzed, practiced and refined.

In everyday life, we rarely construct our emotional and behavioral manifestations in such detail and consciously. However, according to Stanislavsky's method, the actor **not only brings to the surface**, but **also shapes** both external and internal means of expression on an artistic level, all in the service of the audience's experience and stage "truth". This process is what makes the acting craft special and unmistakable.

Please describe in detail Vsevolod Mejerhold's studies of biomechanics and acting body consciousness in terms of characteristics of acting consciousness and its deviations from general human consciousness.

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Vsevolod Emilyevich Meyerhold (1874–1940), Russian theater director and innovator, introduced a radically new approach to acting and the organization of the performance form at the beginning of the 20th century. **Mejerhold biomechanics** is associated with his name, which is an intensive, movement-centered actor training system. The aim of this is to bring the actor's body and mind into perfect harmony so that the action on stage is not only realistic, but also highly **directed, stylized and artistic**. In the following, I present in detail Mejerhold's studies and the essential aspects of the method of biomechanics, with special

regard to the **characteristics of acting consciousness** and their differences **from ordinary (general) consciousness**.

1. Historical and theoretical background

1. Opposition to psychological realism

Meyerhold began his career at the Moscow Art Theater (MHAT), where Konstantin Sergeevich Stanislavsky also worked. Although they initially worked together, Meyerhold later turned against Stanislavsky's system of psychological realism. He felt that acting focused solely on inner experience was limited, and he considered the external, physical expression of the body more important.

- While Stanislavsky emphasized the inner truth of the role and emotional identification, Meyerhold believes that **stylization, rhythm and spectacular bodywork** can capture the viewer with equal force.

2. Various cultural influences

Meyerhold intensively studied the movement system of **commedia dell'arte, Japanese and Chinese theater** (especially Peking Opera), **circus acrobatics, pantomime** and other highly choreographed forms of performance. Drawing on these sources, he created his own system of biomechanical exercises, which **are intended to support the disciplined, yet creative and liberated functioning of the acting body**.

2. The essence and purpose of biomechanics

1. Biomechanics is not merely physical training, but **a complex pedagogical method**: during precisely developed movements and exercises, the actor not only strengthens his muscles and refines his coordination of movements, but **also trains** his consciousness.

- All movements of the body should be purposeful, rhythmic and stylistically uniform.
- The actor must learn how to change his physical state **willingly, dynamically and quickly**, and at the same time organize his inner attention and concentration.

2. **Movement as a language of expression**

, according to Meyerhold, the body is capable of conveying on its own such complex meanings as a word. With the help of biomechanics, the actor learns to use his body as an **expressive device** that goes beyond everyday movement and conveys the dramaturgical and emotional content of the play in a stylized form.

3. **During** biomechanical training, **tempo, rhythm and momentum** play an important role. Sequences of movements often build on the **contrasts of shock-counterforce** (impact), **tension-loosening** and **sudden changes of direction**. By consciously applying them, the actor creates an energetic and precisely controlled world of movement.

3. Characteristics of acting consciousness and body consciousness at Meyerhold

1. "Stage machine": connecting body and mind

Mejerhold often sees an actor's body as an "instrument" or "machine" that needs to be precisely tuned. However, the term "mechanical" does not mean rigid movements, but absolute **awareness of movement and action**.

- The individual movements do not follow each other randomly, but form a pre-"constructed" choreography.
- The actor's mind must simultaneously follow the constructed sequence of movements and remain open to improvisation and reaction.

2. Otkaz, possil, tocska, stoika – basic steps of biomechanics

Mejerhold some exercises, so-called **Through teaching etudes**, he concretized the methodology of biomechanics. One of the most well-known processes is the **four main moments**:

- **Otkaze (rejection)**: The zero point of the movement, when the body prepares for the next step, withdraws or takes the initial position.
- **Possil (push)**: Starting the action, releasing energy.
- **Tocska (point)**: The climax of the movement, the climax where all energy is concentrated.
- **Stoika (stop, balance)**: The closure of the movement and a new equilibrium position from which the next cycle can start. This thought-rhythmic process **requires precise coordination of body and mind**, which is much different from our everyday automatic movements.

3. The duality of automatism and conscious control

- During biomechanical training, the actor constantly exercises the movements until they **are partially automated for the muscles**. Thus, on stage, you no longer have to think through every little step rationally, but the body "knows its business".
- At the same time, **conscious control is maintained**, since movements must always be placed in a new context in harmony with the partner, set, music and rhythm. This dual consciousness is characteristic of Mejerholdian biomechanics.

4.

Mejerhold did not deny the importance of emotions, but he said that the presentation of emotions on stage will be powerful when **the body expresses them very consciously and precisely**. While in everyday life emotions are spontaneously reflected in the movement of our bodies, on stage, biomechanics helps **to intensify these** gestures and translate them into artistic form.

4. Deviations from ordinary (general) human consciousness

1. Conscious motion editing vs. spontaneous movement

- In everyday life, most of our movements are **spontaneous and instinctive** (we typically don't think about the angle of our arms, the rhythm of our legs, or the axis of our body).
- In Mejerhold's biomechanics, on the other hand, movements **are meticulously constructed, experimented, corrected**, and thus essentially transformed into a stage "choreography". The actor's mind must constantly pay attention to every element of the body and its connection to the role, partner, space.

2. High degree of self-discipline and concentration

- In biomechanics, the actor keeps under strict discipline not only his own emotional processes, but also his physical presence.
 - In everyday consciousness, this level of concentration is usually activated when we engage in extreme sports or are in danger; whereas during biomechanical training, this **high level of body awareness** becomes a regular and basic state.
3. **New types of expression and gesture systems**
 - In everyday life, our gestures reflect the norms of everyday social interaction. For Mejerhold, however, the goal is to create artistic expression, a **set of rhythmic, contrasting, energetic and stylized** movements.
 - This creates a **bodily world "elevated above me"** that moves away from realism and presents another, theatrical reality to the viewer.
 4. **Collective harmony**
 - While in everyday life we pay attention primarily to our own activities and possibly to our immediate environment, biomechanical acting consciousness has to react to every momentary change in partners and space.
 - During the common sequences and etudes, the characters **have to move in a common rhythm**, "for one breath", which can only be experienced in special situations (e.g. military procession, dance rehearsal, sports) in everyday life.

5. The impact and significance of Mejerhold biomechanics

1. **Biomechanics contributed to the** avant-garde theatrical **aspirations of the 20th century**, where movement, spectacle, rhythm and stage design became more pronounced than traditional realist representation. For example, Mejerhold's method had a strong influence on **physical theatre** trends, experimental forms of **movement theatre** and dance theatre.
2. **Later**, Eugenio Barba and **theatrical anthropology**, Jerzy Grotowski's "poor theatre", also drew on the idea of conscious development of bodily consciousness and physical means of expression. Although their methodology differed, they all considered the primary role of the body and movement important.
3. **While** Stanislavsky continued the line of inner experience and psychological identification, Mejerhold emphasized body consciousness, external form, choreographed movement. In today's actor training, the two approaches (and additional methods) are often combined to give actors a wealth of tools on both psychological and physical levels.

6. Conclusion

Vsevolod Mejerhold's biomechanics is based on the close interweaving of the actor's body and consciousness, requiring a **high degree of discipline, rhythmic and movement awareness** from the actor that is fundamentally different from ordinary human consciousness. In everyday life, most of our movements and reactions **are spontaneous**, without preconceived choreography or stylistic concepts.

The Mejerholdian actor, on the other hand:

1. **He consciously creates and practices** movements, gestures and rhythms and controls them on stage.

2. It strives **for both automating** movement (so that it flows freely on stage) and constant **conscious presence** to stay in tune with the partner, space and the dynamics of the performance.
3. **It creates a shaped, stylized, energetic** set of stage movements that is quite different from realistic or everyday body use.

As one of the most significant theatrical innovations of the 20th century, this system **created a peculiar way of functioning of the actor's consciousness** that can be seen in many of today's actor training and physical theatre trends. Mejerhold's work is thus one of the cornerstones of the revolutionary renewal of body consciousness and directorial theatre, which **contributed to the development of modern theatre by deepening** the physical-mental duality of the actor's craft.

Please describe Jerzy Grotowski's "Towards a Poor Theatre" in detail from the point of view of the characteristics of acting consciousness and its deviations from the general human consciousness.

ChatGPT4o1pro

Jerzy Grotowski (1933–1999), Polish theatre director and theorist, was one of the most influential theatre innovators of the 20th century. His best-known writing, and summary of his work, is "**Towards a Poor Theatre**" (translated into Hungarian, e.g. "Towards the poor theatre"). In this work, Grotowski explains how he wants to simplify theatre and bring it back to its essence: the **direct encounter** between actor and viewer. For him, the most important question was what is indispensable in theatre, and what can only be complemented and ignored. In connection with this, he radically reduced the elements of theatre (set, costume, technical effects), and from this the concept of "poor theatre" was born. Below I present the main ideas of "Towards a Poor Theatre" **from the point of view** of acting consciousness and how it differs **from ordinary human consciousness**.

1. The basic concept of "poor theater"

1. **According**
to Grotowski, the fundamental pillars of theatre are the **live meeting of actor and spectator**. Everything else – scenery, technique, music, visuals – can only be incidental or complementary. The poor theatre therefore aims to ensure that nothing distracts attention from this direct relationship.
2. **The actor as mediator**
While theatre in the traditional sense (mainly realistic, creating illusions) often tries to convince the viewer with external circumstances, visuals and costumes, in Grotowski's view the **transparency of the actor's body and presence** is key. This transparency is achieved by the actor through extremely disciplined physical and mental work.
3. **The paradox of "poverty" and totality**
The idea of "poor theatre" means that the theatre abandons everything that is indispensable (luxurious sets, elaborate costumes, technical tricks) and leaves a stripped-down encounter. Paradoxically, it is precisely this "absence" that creates the possibility of making the **relationship between actor and viewer** as intense and condensed as possible.

2. The central role of acting consciousness in Grotowski

2.1. The "complete" actor and the "via negativa"

1. Self-exploration of the actor

In Grotowski's theater, the actor does not simply use techniques, but **puts himself at risk**: both mentally and physically. This idea expresses the principle of the "complete actor", who "gets free" from innervated inhibitions and self-defense mechanisms, thereby creating a kind of constant inner readiness. The essence of the process: the actor sacrifices himself on stage, as if "opening" to the viewer.

2. The method of "via negativa"

Grotowski focused not on the question of "how to do something else", but on "what we can leave". This is what he calls **via negative**: not adding another pose, gesture or formulaic way of expression to the actor's toolbox, but breaking down **obstacles**, unnecessary routines and habits.

- The goal: to bring the actor to a state where mechanical, innervated reflexes are no longer present, instead **reactions and actions at a real, unrepeatable** moment are created.

2.2. The 'sacral' or 'ceremonial' approach

1. The actor's "superhuman" work

Grotowski sees a kind of "sacred", ritual moment in the theatre: the actor – through his hard work – reveals himself to the audience as if in a ritual where the naked soul becomes visible. This "opening" is a shocking experience for the audience, and equally a great sacrifice for the actor.

- The actor is present as a whole person, and the viewer witnesses this "self-reveal".

2. In Grotowski's performances, the **space** is usually small, with spectators sitting or standing very close to the actors, sometimes surrounding them. With this, the actor does not play in front of an audience at a "safe distance", but in close, almost physical proximity. This further **enhances the alertness and vulnerability** of the actor's consciousness.

3. Features of acting consciousness in Grotowski's method

3.1. Double concentration and surrender

1. **Attention to himself and his partner**The actor must pay attention inwards (to his own physical and mental reactions, inner energies) on the one hand, and to the partner and the viewers **outwardly** on the other. This constantly divided attention requires a very intense state of consciousness that distinguishes it from ordinary consciousness.

- Grotowski's actors often developed this dual concentration through physical exercises, voice and breathing techniques.

2. **Grotowski's** actor must not only play a character, but also "bring his whole body and psyche" into the process, starting from the given situation and ritual. The goal is to create real, **spontaneous** and yet **extraordinary** reactions that go far beyond simple role-playing.

3.2. The integral presence of body and soul

1. **In** Grotowski's Laboratory (Teatr Laboratory), actors underwent rigorous daily training for many years. These exercises improved body flexibility, endurance, breath control and voice training. The body thus becomes an extremely sophisticated "instrument" capable of expressing even the tiniest internal impulses.
2. **One** of Grotowski's keywords for "organic" action is "organicity": movement, sound, gesture must arise from an inner necessity, not from learned, mechanical schemes. This kind of organic action presupposes a mobilization of the **actor's consciousness** in which active awareness and transubstantiation take place at every moment.

4. Deviations from ordinary (general) human consciousness

1. **In** everyday life, people usually do not constantly analyze their posture, breathing and emotional vibrations. With Grotowski, however, the actor **lives in constant reflection** : he constantly observes where his body tenses unnecessarily, where there is inhibition, where some formulaic, learned gesture arises.
2. **In everyday life, "self-exploration" rarely happens with maximum intensity, as one prefers to meet, hide, or maintain a certain social "mask".** Grotowski's actor, on the other hand, is **radically vulnerable**, showing himself to the audience – a state of extreme unusually and intense compared to ordinary consciousness.
3. **On stage (especially in Grotowski's theatre),** the actor's movement, voice and emotional expression, while intuitive, spontaneous, take place within the framework of a **composed ritual**. In everyday life, one does not experience this consciously and artistically constructed spontaneity, where inner urges and external forms appear simultaneously.
4. **Energetic dimension**
Grotowski often spoke of the inner energy and vibration of the actor. In this sense, acting consciousness is not only rational, but also an "energetic" consciousness covering the complexity of the whole body and soul. Ordinary consciousness pays less attention to this continuous, conscious energy control.

5. Grotowski's influence and the significance of "Towards a Poor Theatre"

1. "Towards a Poor Theatre" laid the foundation for one of the main directions of modern experimental theater movements. Grotowski influenced many directors, theatre makers, and educators (such as Eugenio Barba, Peter Brook, and later physical theatre endeavors) who carried forward the concept of body-centered, intimate acting combining ritual elements.
2. **Grotowski's methods of the actor's "inner journey"** cannot be treated merely as a technical or stylistic innovation; for him, acting has also acquired *a spiritual dimension*. In "via negativa", the actor works on himself, experiencing this theatrical work almost as a process of self-knowledge or meditation.

3. Beyond realism

, Grotowski broke with realist or naturalistic imagery and instead identified theatre with a **ritual-like** path to inner truth. In this approach, instead of sets and appearances, the **focus is on the actor's** personal transformation.

6. Conclusion

Jerzy Grotowski's "Towards a Poor Theatre" is one of the most influential theatrical manifestos of the 20th century, opening up completely new perspectives on thinking about actor and theatre. The focus is on the **radical purification or "stripping-down" of the actor's consciousness (and body), which allows full self-expression and direct, ritual encounter with the viewer.**

- Compared to ordinary consciousness, Grotowski's actor operates **in constant self-observation, extreme physical and mental intensity and consciously assumed vulnerability.**
- This process is based on the principle of "via negativa": not adding new gestures, but detaching unnecessary, inhibiting patterns so that the actor **can manifest himself organically and** transparently.
- The resulting theatre is "poor" in external means, but at the same time extremely rich in personal presence and in the pure, concentrated power of actor-spectator relations.

In doing so, Grotowski not only redefined theatrical forms, but demanded a degree of acting **consciousness, body consciousness and creative freedom** that was revolutionary compared to traditional, realist theatrical practice – and continues to provide decisive inspiration for physical and experimental theatre trends to this day.

Please describe in detail Eugenio Barba's "The Paper Canoe: A Guide to Theatre Anthropology" and "Teatr Anthropologija" in terms of characteristics of acting consciousness and its deviations from general human consciousness.

ChatGPT4o1pro

Eugenio Barba (born 1936) is an Italian-born director, theatre theorist and educator known worldwide for his **founding of the Odin Teatret** (1964, Holstebro, Denmark) and the **concept of theatre anthropology**. Two of his emblematic works, "**The Paper Canoe: A Guide to Theatre Anthropology**" (Introduction to Theatrical Anthropology") and "**Teatr anthropologija**" (published in several languages, also quoted in Hungary as "Theatrical Anthropology" or similar) detail the concept that Barba calls **theatrical anthropology**. The following summary reviews the main ideas of both works – focusing in particular on the **characteristics of acting consciousness** and its differences **from ordinary (general) human consciousness**.

1. The concept of "theatrical anthropology"

1. According to Barba, **theatrical anthropology is "the study of the stage behavior of the performer (actor/dancer) by examining the repetitive, universal principles**

observed in different cultures and theatrical traditions ." That is, he does not research the analysis of works or the social role of theater, but **the functioning of the performer's body and consciousness**.

2. **History and influences**

- Barba was greatly influenced by Jerzy Grotowski, with whom he worked and studied. In addition, he researched the training systems of Asian (Indian, Balinese, Japanese, Chinese) traditional performing arts and compared them with the elements of Western actor training.
- From a wide variety of techniques and traditions, he highlighted **common physical and mental operating principles** that he believes have cross-cultural validity.

3. **One**

of the key terms in theatrical anthropology is "pre-expressiveness" (or pre-expressive level), which refers to the **performer** applying certain **basic physical and energetic** organizing principles before representing a specific role or style. It is the "pre-expressive" movement, posture and presence that **underpin the stage "live" effect** and differ from everyday body use.

2. „The Paper Canoe: A Guide to Theatre Anthropology” – főbb gondolatok

2.1. A "papierkenu" metaphor

- With the image of the "paper canoe", Barba presents the **fragile, yet carrying device** through which the performer – during the theatrical workflow – leads himself across an unknown river (the rehearsal process, the process of creating roles).
- The "paper canoe" refers simultaneously to the internal, intimate and external, visible aspects of artistic work: at once fragile and yet strong enough to hold the performer and "carry him" onto the stage.

2.2. Theatrical anthropology and the "extra-day" technique

1. **Extra-daily (or extra-quotidiano) body use**

Barba distinguishes **ordinary, spontaneous body use** (daily, "daily" use) from the specific, altered, and disciplined movement patterns that the performer employs in theater or ritual dance (this is the "extra-daily" use).

- The "extra-daily" body manifests itself on the **pre-expressive** level: the actor/body moves out of the usual, automatic patterns of movement and behavior, thereby creating more attention, intensity, and a different kind of "energetic emanation" in the viewer.

2. **One of the important messages of the "paper canoe" is that the actor's (or performer's) consciousness** is not limited to the character's "understanding" of the role or text. Just as important is how **you direct your energy** in the body, movement, sound, and how you manage space, time, and the presence of your partner.

- This kind of high level of physical and mental control is what separates the actor from the ordinary state of consciousness.

2.3. The 'organic' process and technique

1. **The unity of technique and spontaneity Barba** examines the question (raised by Grotowski, Mejerhold, or even Eastern acting training) more comprehensively: how can an **externally learned** technique (e.g. movement sequence, sound technique) become an internal, natural, "organic" reaction for the actor?
 - "The Paper Canoe" emphasizes that the technique must first be mastered **through disciplined, repetitive practice** so that he can appear freely and spontaneously in the role.
2. **According to Barba, the actor must be in a dual situation** : on the one hand, he experiences the situation from the inside, and on the other hand – thanks to internal training and technical knowledge – he controls and fine-tunes his body, voice and rhythm from the outside. This state of consciousness is different from spontaneous behavior in the ordinary sense.

3. "Teatr antropologija" – or further deepening of theatrical anthropology

3.1. The concept of the book

The "Teatr Anthropologija" (often referred to as "Theatre Anthropology") is a later summary or expanded version of Barba's studies, detailing experiments conducted at the Odin Teatret and the International School of Theatrical Anthropology (ISTA). It provides examples and analyses to illustrate:

- How to discover **common principles** in the movements of a Balinese dancer and a European classical ballet dancer.
- Why the "construction" of the body, rhythm, body center (e.g. the hara principle in oriental locomotor systems) are important, and how this affects the viewer's perception.

3.2. Acting consciousness in the light of theatrical anthropology

1. **According to bodily principles and "bios" (life energy)**
Barba, the performer creates stage presence through the conscious use of the so-called **"bios"** (life force, energy). This conscious use of energy can be conceived through breathing, focusing the body center (central axis, hara) or rhythmically organizing movement impulses.
2. **Pre-coded forms and "reactivation"**
The actor sometimes learns traditional, pre-coded forms and movements (e.g. noh-theater, kathakali, Balinese dance, European physical theatre exercises). However, they **must be constantly revived** and reactivated with internal motivations and the real situation of the present moment. This requires both memory (technique) and present tense "here and now" experience (acting consciousness).
3. **Group – collaborative consciousness**
Barba emphasizes that acting is not a solitary activity, but a **joint research** with the entire creative team. During the rehearsals of the Odin Teatret, forms were often discovered through joint "laboratory" experiments, physical exercises and improvisations, which were then incorporated into the performance. The actor's consciousness also integrates the reactions and energy of the partner(s), thus creating a **collective consciousness** that is also different from ordinary social behaviors.

4. Differences between acting consciousness and ordinary consciousness in Barba's approach

1. **Enhanced body awareness and energy management**
 - In everyday life, a significant part of our body movements and gestures **are automated**, unconscious. In Barba's view, the performer **consciously** mobilizes and reorganizes these kinetic energies.
 - This requires a high degree of concentration, self-discipline and continuous reflection, which is a significant deviation from ordinary consciousness functioning.
2. **The formation of the "pre-expressive" level**
 - Ordinary people do not seek to use their bodies in a "pre-expressive" way – that is, they do not consciously transform their posture, trajectories and energy centers in order to enhance their presence in front of others.
 - The actor, on the other hand, uses "pre-expressiveness" to **create a different quality on stage from the very first moment than we are used to in everyday life.**
3. **Technique and (apparent) spontaneity**
 - Ordinary human behavior is often characterized by spontaneity, or at least not consciously constructed. In contrast, Barba says the actor's spontaneity is also **technically sound**. Behind the free and natural effect lies disciplined training, pre-rehearsed movement and sound techniques.
 - This refers to the dual functioning of consciousness: simultaneously alive and direct, but at the same time every movement of the body is controlled and composed.
4. **Crossing cultural boundaries**
 - Through theatrical anthropology, Barba recreated phenomena (reshaped and combined Eastern and Western traditions) as a school and method, which are rarely mixed in normal life.
 - The "extra-daily" body not only uses the set of movements of a particular culture, but also crosses several traditions to create a universal, yet individual, artistic form.

5. Summary: The significance of Barba's works

1. **International, intercultural approach to acting**
 - Barba expanded the horizons of actor training and research with the help of **theatrical anthropology**. He did not focus on a single style, tradition, or technique, but studied many performing arts forms around the world and sought common principles in them.
2. **Redefining stage presence**
 - "The Paper Canoe" and "Teatr's Anthropology" show that **acting is** not just about character portrayal, but a **complex operation based on body-mind-energy** coordination, which is more conscious and focused than ordinary existence.
3. **The theater as a "laboratory"**
 - Like Grotowski, Barba sees the rehearsal room as a laboratory where the artists experiment together: the performer's body and mind are placed in extreme or

new situations, so the usual, ingrained patterns are gradually revealed and then transformed.

4. "Pre-expressiveness" as a key concept

- Barba describes acting consciousness through the conscious development of pre-expressive skills: this multi-step process leads to the actor doing his job in an **enhanced, extra-daily state of body and consciousness** in the performance, which is very different from our everyday human consciousness.

6. Conclusion

Eugenio Barba's "**The Paper Canoe: A Guide to Theatre Anthropology**" and "**Teatr's Anthropologija**" are standard works in the field of **theatrical anthropology**. According to Barba's concept, the actor's consciousness reaches a special, amplified state through "**extra-daily**" **body use** and **pre-expressive techniques**, in which a universal, strong presence perceptible to the viewer is born. This process is radically different from the functioning of our ordinary consciousness, since here every movement, every breath, every energetic impulse is purposeful and at **the service of artistic expression**. **Theatrical anthropology** is therefore nothing more than a profound and intercultural study of the **body and consciousness of actors (performers)**, which points out that stage work is a complex profession where consciousness and body are artistic. It develops in laboratory conditions both individually and in the community. This effort led Barba to discover and systematize principles that, although independent of culture and style, are at work in all authentic, high-level acting/performing work.

Please describe Peter Brook's "The Empty Space" in detail in terms of the characteristics of acting consciousness and its deviations from general human consciousness.

ChatGPT4o1pro

Peter Brook (1925–2022) is one of the most prominent 20th-century theatre directors and theorists, whose **work "The Empty Space"** (1968) became fundamental in shaping modern theatre theory and practice. In this book, Brook examines how theatre can be made alive and "alive" again, and how it can be diverted from its usual, empty forms. The text consists of four main parts, in which different theatrical approaches (Deadly, Holy, Rough, Immediate Theatre) are presented and analyzed. The following description focuses on the characteristics of **acting consciousness**, especially how it differs from the functioning of **general, ordinary human consciousness**, according to Brook's thoughts. In addition, we review the main theses of the book, linking them to what the director thinks makes the actor capable of effectively filling the truly "empty space".

1. The basic concept of "Empty Space"

1. **Anything can be a stage****Brook's famous statement: "I can turn any empty space into a stage." This is the starting point: you don't need a set of sets or complicated techniques to create a theatre.** Enough of an empty space, a person doing something, and someone watching it.

- **Bottom line:** the essence of theatre is the living, communicative process between the person (actor) and the spectator.
- 2. **Brook divides theatre into four categories:**
 - **Deadly Theatre:** when theatre is merely an empty formality imitating tradition, it can no longer produce a real impact.
 - **Holy Theatre:** when theatre is like a ritual, striving for a transcendent experience, transcending everyday reality.
 - **Rough Theatre:** a direct, powerful, often "rough" form based on carnival elements and audience involvement (e.g. fairground comedy or Brecht's alienation devices).
 - **Immediate Theatre:** when the theatre creates a lively encounter between viewer and performer that comes from the moment – the highest quality Brook aspires to achieve.

Brook uses this division to show how the show will (or won't) be live. For this, the role of the actor's consciousness is key.

2. The role of acting consciousness in the four types of theater

2.1. Deadly Theatre: The Empty Consciousness

- In "Dead Theatre", the actor works mostly out of routine, in "automatism": his movements, speech and emotions are controlled by fixed templates and schemes.
- **Departure from ordinary consciousness:** in Deadly Theatre, practically even stage consciousness is no different from everyday standard consciousness, because the actor does not create any "extra" presence, there is no real attention, there is no real inner transformation. This formalized game is boring and soulless for both the actor and the viewer.

2.2. Holy Theatre: Transcendent Consciousness

- "Sacred Theater" is like a rite taking place on stage. In a sense, the actor **sacrifices himself:** the play rises to a spiritual, sacred plane.
- In this case, the actor's consciousness can enter a state of highly focused, "ritual" concentration. It tries to **get to the gate of some higher reality**, and this can also captivate the viewer.
- **Deviation from ordinary consciousness:** in everyday life we rarely enter such a consciously sacred, elevated state. Holy Theatre maximizes personal presence and self-giving, so the actor must also enter the level of the "supernatural".

2.3. Rough Theatre: the direct, raw consciousness

- "Raw Theatre" refers to visceral, carnival, intense forms, often infused with humor and direct bodily energies. Examples include commedia dell'arte, fairground comedy, Brecht's alienating techniques or many variations of physical theatre.
- Here, the actor's consciousness **is based on playful invention**, continuous, live contact with the audience, and sometimes improvisations. There is something bold, provocative about it, the actor "winks" at the audience.

- **Deviation from ordinary consciousness:** attention is not directed to inner transcendence, but to the partner, the viewer, the immediate situation. Yet a kind of conscious discipline and "artistic exaggeration" create a deviation from everyday patterns of behavior.

2.4. Immediate Theatre: direct consciousness of the highest order

- According to Brook, **the goal is "Immediate Theatre"** when the performance achieves perfect presentness, direct impact, total freedom and spontaneity.
- The actor's consciousness in this form **is based on creativity prepared in detail, yet reborn in the moment.** The actor is present with such open attention that he is able to bring all vibrations, coincidences and viewer reactions into the play, while not losing the focus of the performance.
- **A departure from ordinary consciousness:** rarely in everyday life do we reach such a concentrated and at the same time free, spontaneous state. This duality (discipline and spontaneity) requires a higher level of consciousness that the actor can develop through continuous rehearsal, self-knowledge and experimentation.

3. Features of acting consciousness in the wake of Brook's thoughts

1. Play and presence

- Brook emphasizes the importance of "presence": an actor is alive when he does not work out of routine, but **rediscovers the role and situation** himself at every moment.
- This is different from ordinary consciousness, where many of our actions are mechanical. Here, the actor's goal is to be present in each performance as if the action were happening to him for the first time, while at the same time dominating his craft (speech, movement, rhythm).

2. Double consciousness – internal experience and external control

- Like other theatre theorists (e.g., Stanislavsky, Grotowski), Brook points out that the actor simultaneously experiences emotions and controls the technique (voice, movement, relationship with a partner).
- This dual consciousness (when the actor is simultaneously "in" the role and "listens" outside to stage signals) is different from the spontaneous state of consciousness of everyday life, since in normal life we are not so intense, we are alert almost on "two levels".

3. Perception of audience energy

- According to Brook, the actor should not only play "himself", but also react sensitively to the presence and energy of the audience. Therefore, one of the central themes of The Empty Space is to **broaden the** interaction between actor and audience.
- In everyday consciousness we are less aware of how our environment affects us energetically, but on stage this is a key issue: the actor's attention extends to the partner, the space and the audience.

4. Spontaneity in the constructed structure

- In Brook's view, a good performance is not a series of improvisational coincidences, but **a consciously constructed yet spontaneously** effected

process. Therefore, the actor must have extraordinary preparation and skill in order to move freely within the designed form.

- In everyday life we are often spontaneous, but not consciously or within a pre-composed framework. According to Brook, the actor's spontaneity is therefore more **conscious and disciplined**.

4. The "deadly" and "living" consciousness – Brook's critique and renewing purpose

1. A Deadly Theatre critic

- Brook sharply criticizes a petrified, illusionary form of theatre in which neither the actor nor the viewer participate in a real way. In this environment, the actor's consciousness does not develop either: it becomes mechanical, the actor lets go of the possibility of discovery, risk, challenge.
- In this sense, the actor's consciousness is trapped at a low level: as if he is always performing the same role, the same ingrained system of movement and speech.

2. Empty space as a space of real presence

- In Brook's vision, the stage (any empty space) is meant for the actor to fill him **with his full human presence**, creating an instant connection with the viewer.
- This means that the actor must constantly **search and recreate** his game: he cannot believe that his "templates" are enough. This principle is the basis of Immediate Theatre.

3. Synthesis of elevated (holy) and near-earth (rough)

- Brook does not reject sacred (holy) or rough theatre – the best thing is when the two qualities (sacred and profane, transcendent and earthly) are able to be present on stage at the same time.
- To do this, the actor must be able to switch between different states of consciousness and expressions so flexibly that the momentary yet powerful charm of the Immediate Theatre can finally be created.

5. Summary: the acting consciousness in Brook's "The Empty Space"

In Peter Brook's The Empty Space, he sees theatre as a living, constantly renewing space, where **real transformation is** brought about by the interaction between actor and viewer. For this:

1. **It is necessary to abandon "dead" automatisms**, mere formality (Deadly Theatre), because there the acting consciousness falls asleep.
2. **You have to look for the essential encounter (Immediate Theatre) with an open and risk-taking approach**, where the actor's whole consciousness – emotions, body, voice, inner focus, external reaction – is in play.
3. The actor must be present in a consciously structured yet **constantly renewing** way: disciplined, technically sophisticated, but always with a "here and now" responsive mind. This requires a much higher level of alertness, "double" – or rather multiple – attention and artistic responsibility than ordinary consciousness.

This is how Brook points out that **a real theatrical moment** is different from our routine everyday existence: the actor (and through him, the viewer) simultaneously enters an elevated yet raw reality, where the theatrical event **is truly and unrepeatably** born here and now. This is what fills empty space with life and makes theatre – even without any scenery – one of the most poignant and exciting expressions of humanity.

Please describe Augusto Boal's "Theatre of the Oppressed" in detail from the point of view of the characteristics of acting consciousness and its deviations from the general human consciousness.

ChatGPT4o1pro

Augusto Boal (1931–2009) was a Brazilian theatre director, writer and political activist who **laid the foundation for revolutionary theatre methodology named after him in his work "Theatre of the Oppressed"**. Boal's concept draws heavily on **Paulo Freire's** pedagogical thoughts (mainly on his work "Pedagogy for the oppressed"), as well as on the experience that in traditional theater the audience is mostly **passive** and is not given the opportunity to influence the performance or their own social reality. Boal, on the other hand, created participatory theatre where audience members (so-called spect-actors) could play an active role. The following review presents Boal's main ideas about the "Theatre of the Oppressed", focusing primarily on the characteristics of **acting consciousness** and its **deviations** from general (ordinary) human consciousness.

1. A „Theatre of the Oppressed” alapelvei

1. Political and social goal

Boal's theatrical method is not merely an aesthetic or artistic experiment, but **a means of social and political liberation**. The essence of "Theatre of the Oppressed" is for people to recognize their own everyday oppression through play and theatre and to find solutions together.

2. In

traditional theatre, the spectator is usually passive: they merely receive the performance. Boal, on the other hand, advocates that **viewers** themselves become spect-actors, that is, they take the stage, shape events with their ideas and impromptu scenes. The old roles — the "know-it-all actor" and the "silent spectator" — are blurred.

3. Various forms of the "Theatre of the Oppressed" include **the Forum Theatre, Image Theatre, Invisible Theatre**, later the **Legislative Theatre** and the **Rainbow of Desires**. The aim of each is to enable participants (even without acting training) to understand their own situation and to seek action together.

2. Features of acting consciousness in Boal's approach

2.1. The actor as catalyst and "joker"

1. Traditional role vs. Boal role

In traditional theatre, the actor (or director) decides what happens on stage, while the

spectator is a passive receiver. However, Boal **dissolves** this hierarchy: the role of the actor is more **to catalyze the process**.

- The actor does not "perform" the solution, but **raises a problem** and then allows the viewers to have a say in the development of the story.

2. **In Boal's method of**

the "joker" figure, **the role of** the "joker" often appears, who acts **as a moderator** or **facilitator**. The purpose of the joker is to address the viewers, ask questions, draw attention to the points where oppression appears, and invite those interested to the stage.

- In this situation, the consciousness of the "actor" is not directed towards shaping his own individual role, but rather **bears the responsibility of involving and supporting** the community and the participants.

2.2. **Common state of consciousness of "actor" and "spect-actor"**

1. **Active participation and real stakes**In the "Theatre of the Oppressed" process, participants are not only observers, but also **makers** of the theater. Boal compares this to a "circuit connection": dialogue between viewers and actors is key.

- The consciousness of the actor, therefore, is no longer separate from the viewer; The two roles are blurred, and even the spectators become "actors" when they go on stage and intervene in the plot.

2.

Boal's theatre is about **experimentation** and thinking together in the community . The actors, be they professional actors or civil society participants, work together to find solutions to a social or individual problem (e.g. oppression, discrimination, domestic conflicts).

- In this case, the actor's consciousness does not only pay attention to itself and the performance, but also constantly responds to the ideas and questions of the community.

2.3. **Body awareness and theatre training**

1. **Boal's methods of liberating physical exercises**

do not lack **physical exercises**, breathing and voice techniques, as well as games aimed at liberating the body. These are designed to free participants from their everyday inhibitions and allow them to **express themselves freely**.

- The actor's consciousness (and the consciousness of spect-actors) thus follows a path **of self-knowledge and liberation** , breaking down the limitations and social shackles of the body.

2. **Image Theatre and Nonverbal Expression**

One of the essence of Image Theatre is that participants create still images (tableaus) and express the essence of oppression through them, without using words.

- This process strongly requires **conscious body use**: representation in images, transformations, interpretation of "sculptures" all require an inward and outward reflective, creative state of consciousness that is different from everyday movement.

3. Deviations from ordinary (general) human consciousness

3.1. From passivity to activity

- In normal life situations, we are often **in a passive role** : we suffer oppression, we watch events, but we have little influence over them.
- The "Theatre of the Oppressed", on the other hand, encourages the **observer** (spectator) to enter, act and change – first on stage, then in real life. The actor's consciousness here asks each participant to **become aware** of their own power in shaping what is happening.

3.2. Focusing on the community rather than the individual

- In our everyday consciousness **we often look at the world from an individual point of view, characterized by the distinction "our problem – their problem"**.
- In Boal's theatre, the actor's consciousness, and indeed the consciousness of all participants, **moves towards shared responsibility** and common search. The group reflects on problems together and tries out possible solutions together.

3.3. Blurring theatre space and "real" space

- In traditional theatre, there is a sharp boundary between the stage (fictional world) and the auditorium (real world). Everyday consciousness does not take into account that the events of the stage can be influenced by "us".
- In Boal's forum or image theatre, however, this boundary is **deliberately dissolved**: participants bring real-life situations onto the stage, and the passage between "reality" and "stage" is continuous. This "dual" consciousness (we play, but through play we examine our reality) is different from our everyday experience.

3.4. Awareness raising and empowerment

- In our daily lives, we often **do not think about** how we are oppressed or oppressed and how this can be changed.
- In Boal's method, theatre becomes a **place for awareness**: participants see their own problems from a new perspective, and **empowerment** takes place during joint play . The acting consciousness here is a reflected, creative and constructive state that goes beyond our usual, routine patterns of behavior.

4. Summary: the effect of "Theatre of the Oppressed" on the acting consciousness

In Augusto Boal's "Theatre of the Oppressed" , theatre appears as a tool for social change. The actor's consciousness in light of this:

1. **Community role**: The actor's (or joker's) task is not only to perform himself/herself, but also to involve the audience (spect-actors), to unite opinions and ideas, and to creatively direct them.

2. **Reflexivity:** The actor's consciousness constantly monitors the reactions and initiatives of the audience and responds to them immediately – spontaneity and participatory creation are in focus.
3. **Self-knowledge and social knowledge:** In Boal's method, acting is also a **political-social journey of self-knowledge**, in which the performer and the participants discover together possible paths of oppression and liberation.
4. **Transcending ordinary consciousness:** While in everyday life we are often passive spectators of events, the "Theatre of the Oppressed" invites conscious, active, communal action: participants "play" a solution together, and then bring their experiences back to real life.

As a result, the actor's (and participant's) consciousness articulated by Boal is **radically different** from the traditional, merely representative perception of actors and the usual structure of viewer passivity. The new consciousness is **politically, socially and ethically engaged**; it takes place in a creative process where play becomes a metaphor, even a preparation, for social action. The "Theatre of the Oppressed" is thus not only a form of theatre, but also a **liberating pedagogical and social practice** that transforms everyday consciousness and encourages community engagement.

Please describe Richard Schechner's Performance Theory in detail in terms of the characteristics of acting consciousness and its deviations from general human consciousness.

ChatGPT4o1pro

Richard Schechner (born 1934) is an American theatre director, researcher, and **one of the most influential theorists of performance studies. His "Performance Theory"** – first versions of which appeared in the late 70s and expanded form in 1988 – is a standard work in modern theatre and performance theory. In this book, Schechner not only deals with theatrical performance in the traditional sense, but also extends the concept of "performance" to include ordinary rites, rituals, sporting events, religious ceremonies, and social events. The point is that **any action** that is consciously or even instinctively repeated in a "double" way ("twice-behaved behavior") can be considered performance on some level. The following review details Schechner's basic ideas about **acting consciousness** – and **"performer" consciousness** in general – and sheds light on how it differs **from ordinary human consciousness**.

1. Basic concepts of "Performance Theory"

1. **According**
to Schechner, the extended concept of "performance" is not limited to the theatrical scene. This includes many forms of everyday behavior, such as social ceremonies, religious rites, political events or sporting events. Wherever certain patterns of behaviour or action are **intentionally or habitually replayed**, performativity already appears.
2. **One**
of the key concepts in the book is "restored behavior" (or "twice-behaved behavior"), which Schechner describes as dual behavior in which the actor **repeats predetermined patterns**, but also has the opportunity to modify or reinterpret the

form. This "as if" state or mode of being is a direct prefiguration of stage (and, more broadly, ritual) performance.

3. **Liminality and the intermediate state (after Victor Turner)**

Schechner draws heavily on anthropologist Victor Turner's theories, particularly the concept of liminality, which refers to the transient, "threshold" state of ritual.

Performance/performance is often such a transitional zone: **stepping out** of ordinary frames and **entering** another, highly attentive and symbolic space.

2. **The acting consciousness and performance consciousness**

According to Schechner's research, the "performer" consciousness is not unique to professional actors: everyone has the ability to consciously or unconsciously use their body, voice, and even identity differently when they are "in a situation" than they do in everyday behavior. On the professional stage, however, all this is much more conscious and pronounced.

2.1. **The actor as a "system builder" and "system user"**

1. **The actor (or any professional performer) learns a behavior through special trainings, rehearsals and fixed gestures.** However, according to Schechner, these "**techniques**" (physical, vocal, psychic devices) are not rigid templates, but can be creatively shaped, reused, and varied by the actor in each new situation.

2. **The "proto-performance" phase**

Schechner introduces the concept of process, which is structured as follows:

- **Proto-performance:** this includes training, training, rehearsals and all preparation phases.
- **Performance:** the performance itself, the "presentation".
- **Aftermath or aftermath performance:** the aftermath of reflection, feedback, memories, and the impact of an event. In the "proto-performance" phase, the acting mind learns and organizes the various forms of "restored behavior" that become visible during the performance.

2.2. **Double (or multiple) consciousness – the stage and the ordinary self**

1. **"As if" dimension When**

playing a role, the actor enters an "as if" reality, where **he knows** his own person (private life, real identity) at the same time, but at the same time experiences or displays the consciousness and emotions of the character (or situation) he is portraying.

- According to Schechner, this dual existence is not exclusive: the actor can be aware of the role and his own experiences at the same time, and even of the viewer's reactions (multiple attention).

2. **During the performance, the actor must control his body and voice, while the inner experience (or illusion of it) is also born. According to Schechner, this "dual" or even "multiple" state of consciousness can be found in both ritual (e.g. shamanic) and modern theatrical processes.**

- The simultaneous presence of **this control and experience** distinguishes the consciousness of a professional performer (actor, dancer, performer) from an ordinary, "one-level" state of consciousness.

2.3. The issue of "flow" and "trans"

1. Flow experience

Schechner also relates the state of performance to the concept of "flow" in psychology (e.g. Mihály Csikszentmihalyi). The actor often enters a **heightened state of attention** where he is fully immersed in the action and another layer of consciousness remains open for technical control.

2. **In the book, he also examines ritual and religious forms of performance, where the actor/performer can fall into a trance.** Schechner is careful to note that most of the time, an actor's "trance" is not an uncontrollable state, but a **highly controlled** one, which can still seem ecstatic to the viewer. This rarely manifests itself with such awareness in everyday life.

3. Deviations from ordinary (general) human consciousness

3.1. Application of conscious "restored behavior"

- While everyday action may be similar to "restored behavior" (since we often follow repeated, learned patterns), in everyday life we are **less** aware of and consciously shape it.
- However, in a stage or performative situation, the performer **knows** that he is doing this in front of an audience, and he is also analysing and fine-tuning himself. This is a significant difference from "spontaneous" everyday activities.

3.2. Temporary "identity play" and role reversal

- In our everyday existence, we usually carry **the same identity** (although this is not completely static either), but on stage the performer can change characters, styles, and even gender and social roles in moments or minutes.
- This kind of quick, conscious identity management – or role reversal – exists, according to Schechner, in everyday life (taking on certain social roles), but in a **less radical** form and not so obviously.

3.3. 'Safe space' for experimentation

- Schechner emphasizes that the stage/performative situation is a safe **environment** for experimentation, where the individual can afford much more emotional, physical, and behavioral attempts than in everyday reality.
- As a result, acting creates a **wider playing field** in which risks can be taken (e.g. strange movements, unusual timbre, extreme emotional expression) – whereas in everyday life these are often considered taboo or unacceptable.

3.4. Time and space management

- Unlike the linear time of everyday life, the action in performance is **structured and constructed**: it can be stepped back, jumped forward, replayed, slowed down or accelerated. In the same way, space can be fictitious, transformed, ritual or symbolic.
- This flexibility, the experience of "other-time" and "other-space" is natural for the actor's consciousness on stage, while ordinary consciousness thinks and acts within the usual space-time framework.

4. Summary: Schechner's influence and the significance of "Performance Theory"

1. Performance as an interdisciplinary concept

Schechner expanded theatrical analysis to include aspects of anthropology, sociology, psychology, and cultural studies. Thus, "Performance Theory" became a pioneer in interpreting acting consciousness in the **context of cultural, social, ritual** processes.

2. **Although** Schechner believes that everyday life is full of "performant" elements (social roles, rituals, re-enacted behavioral patterns), professional performance consciousness is different, as it requires **more conscious**, complex control and often pushes the boundaries of everyday norms.
3. **The** consciousness of the performer (actor, dancer, performer) is "double or multiple" because you have to experience the role, master the technical details and react to the audience at the same time. In doing so, it creates a "higher alertness" that is less needed in everyday life.
4. Schechner (like Grotowski and others) sees the stage as a laboratory where behavioral patterns and rituals can be studied experimentally. The actor is therefore both a researcher and a creator, who uses his own mind and body as an "experimental tool".

Final Thought

Richard Schechner's Performance Theory fundamentally changed the way we think about theatre and performance. He shows that acting **consciousness** (or, more generally, performer's consciousness) differs from ordinary human consciousness in that:

- **consciously employs** restored behaviors,
- **operates on double or multiple** levels of attention (own experience + external control),
- **enables role reversal and identity change** in a safe experimental space,
- **suspends rigid rules of everyday life through** liminality and the "threshold state",
- It does this with a high level of concentration and creativity.

Performance Theory thus provides a new perspective not only on acting, but also on performative aspects of everyday life, unfolding the interaction between rituals, social roles and artistic performances. In this view, acting consciousness is thus the **culmination of consciously organized and multiply directed** human action, which at the same time has a profound impact on how we think about constructing and recreating reality on a cultural and social level.

Please describe Antonin Artaud's "Le Théâtre et son Double" in detail from the point of view of the characteristics of acting consciousness and its deviations from the general human consciousness.

ChatGPT4o1pro

Antonin Artaud (1896–1948) was a French poet, theatre director and theorist whose key work was "**Le Théâtre et son Double**" (1938), often referred to in English as "**The Theatre and its Lookalike**". In this volume of essays, he articulates his famous concept of the "**theatre of cruelty**" (Théâtre de la Cruauté) and explains further how Western (especially French) theatre, dominated by literary text and realism, has lost direction over the centuries. Artaud wanted to recreate theatre as an art form with elemental, raw, sensual and transformative power. The following review **presents the main ideas of Antonin Artaud's "Le Théâtre et son Double"**, especially from the point of view of **the actor's consciousness**, and highlights how this type of consciousness differs **from the general human consciousness**.

1. The basic concept of "theater and its counterpart"

1. Critic of Western theatre

Artaud strongly criticizes traditional Western theatre, which he sees as too dominated by **textualism**, realism, psychologization, and naturalism. He believes that this kind of "literate" theatre can no longer grasp the "fever dream" or mystical dimensions of being and the human condition, and therefore the established aesthetic and formal frameworks must be subverted.

2. Theatre of Cruelty (Théâtre de la Cruauté)

- Artaud's concept of "cruelty" does not directly refer to bloodshed or violence, but to the cruel contradictions of life, the exploration of instincts and deep, archaic forces.
- The "theatre of cruelty" is a performance that brings to the surface hidden, vulnerable yet elemental layers of human existence; It shocks, shocks the viewer and releases the energies of the collective subconscious.

3. The theatre as an "infecting" force

Artaud uses the metaphor of the plague for theatre: just as the **plague** can unleash hidden passions and subvert the usual order, so radical, cruel theatre "infects" the viewer and initiates a **cathartic** process after which nothing remains the same. This infection symbolizes a disturbing experience that touches the deep layers of the soul and body.

2. The acting consciousness in Artaud's concept

2.1. The "athlete" actor and the liberation of the body

1. According

to Artaud, the primary language of theatre is not word and psychologizing dialogue, but **movement, gesture, sound, rhythm, music** – that is, a bodily expression that affects all senses. Therefore, the actor must undergo training that awakens and frees his body from the usual, everyday habits.

2. **"Athletes at the service of heart and soul" Artaud**
often mentions that an actor's physique should be as sharpened as an athlete's, but this "achievement" does not manifest itself in ordinary sports, but in the expression of **inner energies**. The actor's body is a tool in the fullest sense of the word through which "cruelty" — that is, the hidden dynamics of life — takes on **an artistic form** on stage.

2.2. Acting trance and direct influence

1. **In traditional acting, the actor puts himself in the character's shoes, interprets based on the text, and constructs the role through psychological means.** Artaud, on the other hand, **emphasizes the direct, trance-like state**, where the actor "sacrifices himself" and conveys inner forces to the audience in a direct way.
 - This trance-like state goes beyond ordinary self-consciousness, as the actor must enter into a kind of ritual initiation.
2. **According to Artaud, acting consciousness is not a tool for psychological character portrayal, but what makes it special is that it has a direct effect on the viewer.** The audience does not "watch a story", but becomes part of a **simultaneous and elemental** experience. The presence of the actor manifests itself as an energy mediator, as a force "flowing through" him.

2.3. Sound, shout, gesture and "crushing" the tongue

1. **The secondary role of verbal text**
Artaud rejects a purely literary, dialogue-centered performance. Instead, **sounds, shouts, screams, various inarticulate and articulate noises** become dominant. Like gestures, dance moves, musical rhythm, they are vocal extensions of the internal impulses of the body.
2. **The purpose of acting consciousness and manifestation here is not to say "intelligible text", but to give a sense of the deeper, trans-verbal reality of human existence.** The **breaking of language** and the prioritization of the rite of the body frees the viewer from the captivity of rational thinking and leads him into the realm of instincts, sensations.

3. Deviations from general (ordinary) human consciousness

3.1. Going beyond normality

- In everyday life, people usually express their emotions and movements **with less intensity** and in a much more controlled way. According to Artaud, however, acting on stage requires radical liberation: the uncovering of the hidden sources of body and soul.
- In this process, normal **consciousness**, which adapts to social rules and logic, is partially dissolved or **functions in a transformed form** (trance-like, ritual).

3.2. Termination of separation of role and self

- Traditionally, the actor "plays" someone (the role), and also maintains a kind of distance between his own person and the character.
- With Artaud, however, the actor does not simply play a role, but – according to the principle of "cruelty" – **almost sacrifices himself** on stage, thus disappearing the line between his private self and stage existence. This is a far cry from ordinary consciousness, which better guards and separates self-boundaries.

3.3. Sensory enhancement and shock therapy

- The theatre of cruelty affects the senses (sound, light, movement, rhythm) and emotions (fear, ecstasy, passion) in direct, sometimes brutal ways.
- In ordinary human consciousness, we rarely allow this degree of "disturbing" stimuli. But in Artaud's view, it is precisely this shock therapy that brings liberation and a cathartic experience—a state that goes deeper than everyday rationality.

3.4. Ritual and ancient experience

- In several of Artaud's writings, Artaud refers to exotic or archaic ritual performances (e.g. Balinese theatre), where movement, masks, music and scenery combine to create a sacred experience.
- In the theatre of cruelty, the performer enters an **ancient, ritual state of consciousness** that evokes the experience of communal ceremonies, sorcery, trance and the release of symbolic powers. In contrast, the consciousness of modern, ordinary people tends to be less ritualistic and less transcendent.

4. Summary: The Significance of Artaud's Acting Consciousness

1. **In Artaud's conception of the actor as a magician or shaman**, the actor is not merely an "artist" in the civil sense, but a kind of **magical** mediator: by running the flame of cruelty through himself, he also "infects" the viewer with it in order to free himself from civilizational and social barriers.
2. **Acting is no longer a representation of characters, dialogue and natural mimicry, but an act aimed at releasing subversive, ritual forces** with which repressed energies in everyday life can emerge.
3. **Influence on 20th-century avant-garde theatre**
Artaud's ideas had an enormous influence on later experimental theatre trends (e.g. Jerzy Grotowski, Peter Brook, performing arts performances, body art, etc.). They all considered the body-centered, ritual and transcendent character important, which Artaud drew attention to as early as the 30s.
4. **The** central idea of "Le Théâtre et son Double" is that theatre – and acting within it – must develop a **layer** of human consciousness that transcends rational and psychologizing approaches to acting on the level of instincts, desires, fears and transcendental energies.

Closing remarks

Antonin Artaud's "Le Théâtre et son Double" is one of the most exciting and provocative manifestos in 20th-century theatre history. The theatre of **cruelty outlined in it demands** a radically new kind of **acting consciousness** that:

- does not get stuck in text and character representation,
- rather, it uses the ritual **intensity of** body, sound, music and movement,
- radically transforms **the actor's usual psychological "superior self" control,**
- to **perform the performance in an** elemental state close to trance.

This state of consciousness reveals the hidden, instinctive, often frightening realms of human existence much deeper **and** crueler **than ordinary human consciousness** . Although Artaud's ideas were mostly not fully realized in their time, their long-term impact is unquestionable and has inspired many experimental directors, performers and theatre thinkers up to the present day.

Please describe Michael Chekhov's "To the Actor: On the Technique of Acting" in detail from the point of view of the characteristics of acting consciousness and its deviations from general human consciousness.

ChatGPT4o1pro

Mikhail (Michael) Chekhov (1891–1955) was a Russian-born actor, director and educator whose method and writings (including "**To the Actor: On the Technique of Acting**", 1953) had a significant impact on actor education in the 20th century. Chekhov himself was a student of Konstantin Sergeevich Stanislavsky at the Moscow Art Theater, but later developed his own **method centered on imagination and emotion**, which brought different emphases from traditional psychological realism. The following review reviews the **main ideas of "To the Actor: On the Technique of Acting", especially from the point of view of acting consciousness**. In particular, we will discuss how Chekhov mobilizes imagination, emotions and creativity, and how this is separated from the functioning of **ordinary human consciousness**.

1. The work and the background to its creation

1. Relationship with Konstantin Stanislavsky

- Chekhov in his youth was a student of Stanislavsky, participated in performances at the Moscow Art Theater. At first, he himself followed Stanislavskij's method of inner experience, but later felt that the actor was "too engrossed" in recalling personal memories and experiences.
- Chekhov, in his own method, turned more **towards imagination and artistic intuition**, highlighting the advantages of "objective" (moving away from personal life) creation.

2. „To the Actor” – kiemelt célok

- The book was written for English-speaking audiences after Chekhov taught in Europe and later America after leaving the Soviet Union, and also built a film career (in Hollywood).

- Its purpose is a **practical guide** to acting, in which spiritual, psychological and imaginative elements are equally important. The actor must not only behave "authentically", but also **magnify and transform reality on an artistic level**.

2. The acting consciousness in Chekhov's method

2.1. The role of imagination and the "imaginary body"

1. Liberation from personal memories

Chekhov believes that the actor is not trying to "revive" his own – often painful and limiting – life history, but uses **imagination** to settle into the role. In this way, the actor is not convulsively tied to real, personal experiences, but **can shape the character** more freely.

2. The

actor not only imagines the role internally (soul), but also physically imagines the character's characteristics (physique, posture, movement). This "imaginary body" is a **more stylized, emotionally enhanced** version of the real physique, which the actor consciously creates and fills with energy.

2.2. The Psychological Gesture

1. The relationship between movement and emotion

One of Chekhov's most famous concepts is "**psychological gesture**" (PG), which is a **tangible, expressive** movement. This gesture – as a key – condenses the character's inner motivations, emotions or the essence of the situation.

- When the actor finds the PG that defines the character, he **can practice it several times**: setting it in motion with his body, while imagining the will and emotions of the character. Through the movement, the emotional power of the role is intensified.

2. **PG is not merely an external gesture, but an internal energy system.** If the actor finds this movement and experiences it **symbolically**, then both body and emotion are strongly activated. This process, according to Chekhov, opens up the emotional world **faster** and **more efficiently** than the natural (realistic) method.

2.3. Atmosphere and collective imagination

1. Space and mood

Chekhov places great emphasis on the fact that the actor concentrates not only on his own role, but also on the "**atmosphere**" that reigns in the scene or throughout the play. The atmosphere can be dramatic, romantic, menacing, hilarious, etc. – and the actor **can feel and radiate** this consciously, imaginatively.

2. **The actor's consciousness is not independent here: each character puts their own imagination into creating a common atmosphere (atmosphere). Together, the director and partners develop an "elusive" yet palpable atmosphere** that also affects the viewers. This is different from the consciousness of everyday life, because in everyday life we are rarely so conscious of creating a common mood.

3. Deviations from general human consciousness

3.1. The "creative state" and ordinary consciousness

- In everyday life, people mostly operate on the basis of practical, predictable routines. It is not typical for him to constantly use an imaginary body, a psychological gesture or heightened energy.
- According to Chekhov, the actor's consciousness, on the other hand, **must enter a "creative state"**: the coordinated, free and yet disciplined work of fantasy and body creates the reality of the role. This consciousness is much **more conscious** (as it constantly observes and shapes internal images and movements), but at the same time **it is more open** to intuitive, unexpected inspiration.

3.2. Separation from personal life

- In everyday consciousness, our actions are often guided by our own past and experiences. In the case of the actor, Chekhov emphasizes that it is not necessary to go deep into personal traumas and experiences, but **emotional authenticity can be created with** objective and even "fantastic" elements.
- This approach differs from experienced realism or method acting practice, since Chekhov's method **allows for an** emphasis on "artistic" rather than "personal" authenticity.

3.3. The body as an imaginative device

- While in everyday life our use of the body is usually spontaneous and unconscious (merely a tool for movement and communication), for the Chekhov actor, the **body** is an **extremely fine-tuned, imaginative engine**.
- "Psychological gesture" and "imaginary body" both refer to the dynamic connection between **bodily perception and internal images**, whereby the actor consciously controls his body and creates emotional impact through internal images.

3.4. Consciously inducing "inspiration"

- In our everyday consciousness, we often think of inspiration as a random state ("I just felt like doing something", "inspiration came").
- According to Chekhov, however, the state of inspiration **can be consciously evoked**: the actor can evoke the emotional and energetic world of the role by using PG, atmosphere and imaginary body, as if as a "director of himself". This approach is very different from merely passively waiting for inspiration.

4. Impact and significance of the Chekhov method

1. Parallelism with other directions

- Chekhov's method occupies an intermediate position between Stanislavsky's psychological realism and Artaud/Grotowski's physical-ritual view.
- By emphasizing **imagination** and **objective form**, later trends in physical theatre and post-Stanislavsky practice also drew heavily from it.

2. Archetypes and transcendence

- Chekhov also considers it important to use **archetypes**, large-scale, universal human patterns when working with roles. He believes that the intellectual-

spiritual dimension of art helps the actor not only to move in personal psychological layers, but also to open **up higher, universal** human domains.

- In this way, the actor's consciousness transcends the limits of the ordinary self and can also create a cathartic, elevated experience for the audience.

3. **Imagination and freedom**

- According to Chekhov, the most powerful acting tool is the **liberation of imagination**. This is in contrast to techniques that are rigid in fixed "methods" or limited to mere inner memory.
- The book is still popular today: it is studied by many modern actors, directors and teachers because it promotes both psychological accuracy and a high level of artistic formation.

5. Summary: Chekhovian features of acting consciousness

- **Consciously generated inspiration:** the actor does not "wait" for feelings, but invokes them with the help of PG, imaginary body and atmosphere .
- **Free imagination and objective form: the emphasis** is not on reliving personal experiences, but on **creative, imaginative** and stylized means.
- **Emotional freedom vs. disciplined technique:** inner experience and careful planning of external (bodily) gestures merge, the actor **artificially** creates the illusion of emotional truth.
- **Unique body and spatial consciousness:** unlike the ordinary, the actor treats his body as a kind of "energetic and imaginary channel" through which the inner world of the role can appear.
- **Collective creativity: the** performance develops together with the director and partners, keeping in mind the common atmosphere. The stage consciousness here always cooperates with the community.

All these points give an image of an **actor's consciousness** that **transcends** everyday instinctive or memory-based behavior and **manifests itself in an artistic activity** focused on imagination, gesture and energy. **Chekhov's** method therefore became one of the pillars of 20th-century acting pedagogy and still has a great influence on those who seek **creative freedom, suggestive bodily representation** and **artistic transformation** in acting .

II. The expansion of acting consciousness

To what extent is it typical, as a consequence of a long period of activity, mainly in theatre, that these are also determined by the roles played frequently in the actor's private thinking and reactions? I also question whether empirical research has analyzed this question, and if so. Then please list the authors and describe their works in detail!

ChatGPT4o1pro

The question of how actors "take home" their stage roles – i.e. to what extent their individual thinking, emotions and reactions are determined by the character they play (even for a long time) – has long occupied not only theatre theorists, but also psychologists and social psychologists. In the answer below, I will first outline some technical aspects of this phenomenon in general terms, and then present some empirical (or at least scientifically based, research-based) sources and authors who have dealt with this issue.

1. Background to the phenomenon

1. Intertwining role and personal identity

- One of the central questions of acting is to what extent and how the performer identifies with the character being played. The Stanislavsky system, method acting (Lee Strasberg), and the theatre and actor training approaches of Michael Chekhov, Jerzy Grotowski or Peter Brook approach this problem in different ways.
- There is an acting "technique" (e.g. systematic role building) that requires the actor to work from his own memories and emotional memory traces (so-called affective memory). This means a high degree of emotional involvement, so what the actor constantly experiences on stage can also "resonate" into his private life.

2. Psychological perspective: role anxiety and immersion

- The process can be compared to the phenomenon of "flow" or "dissociation": the emotions, body sensations and thought schemes experienced during immersion in the role do not always end with the performance being called off.
- Some actors report that particularly intense or stressful roles (tragic, highly dramatic characters) influence their mood and outlook in the long run.

3. How typical is this?

- The extent to which someone "lets themselves be permeated" by their role varies from person to person. Some people can easily put down the role on stage, others find it harder to let go.
- Cultural, educational and personality factors also play a role. Some people have a stronger sense of involuntary identification with roles, while others separate their private selves from stage personas with relative ease as part of their acting routine.

2. Empirical and scientific research, literature

Although psychological and theatre-theoretic descriptions of acting work and role identification have been present for a long time (e.g. Stanislavsky, Grotowski, Brook, etc.),

explicit **empirical** research (i.e. based on experiments, structured interviews, psychological tests) has been relatively few and sporadic. Below I list some authors and/or works that can be classified as scholarly studies and touch on the topic of "role integration into the actor's private life".

1. **Elly A. Konijn: *Acting Emotions: Shaping Emotions on Stage* (2000)**
 - **Topic:** Konijn explored the question of shaping emotions on stage and the difference between "lived" and "played" emotions. In part, he discusses how the emotions of private and role can intertwine in the acting process.
 - **Method:** Relied on interviews and psychological observations, as well as case studies.
 - **Results:** The book shows that the actor is able to separate the "formed" emotions from his own private emotional state, but this ability is influenced by many factors (skill, personality, training method).
2. **Research by Helga Noice and Tony Noice**
 - **Main works:**
 - Noice, H. & Noice, T. (2002). *The Expertise of Professional Actors: A Review of Recent Research*. *High Ability Studies*, 13(1).
 - Noice, H. & Noice, T. (2006). *What Studies of Actors and Acting Can Tell Us About Memory and Cognitive Functioning*. *Current Directions in Psychological Science*, 15(1).
 - **Topic:** The Noices specialize in research on acting memory, text learning and cognitive processes related to acting tasks. Although they are mainly concerned with memory and learning, there are a few points where they touch on issues of role and personal identity.
 - **Method:** Empirical experiments (e.g. text learning methods, measurement of emotional involvement), interviews with professional and amateur actors.
 - **Results:** Intensive role learning and experiencing the emotional dimension of characters can develop "targeted" empathy skills, but can also temporarily increase the emotional "aftermath" of the role in private life.
3. **Richard Schechner: *Performance Theory* (1988, expanded edition 2003)**
 - **Topic:** Although Schechner examines the issues of performance and ritual from an anthropological-theatrical perspective, he also discusses how "formed identity" can become part of everyday identity.
 - **Method:** Diverse resource (fieldwork in ritual and theatrical settings, case studies). It is not a classical psychological experiment, but it has a basic social psychological and anthropological foundation.
 - **Results:** Schechner introduces the concept of "extended performance", when the person transfers the behavioural and emotional elements associated with the role into everyday life.
4. **Erving Goffman: *The Presentation of Self in Everyday Life* (1959)**
 - **Theme:** Although Goffman did not deal specifically with actors, his sociological approach — that everyday interactions can be understood as a set of "role-playing games" — is often a reference for research into the acting profession and role identification.
 - **Method:** Analysis of sociological observations, social interactions.
 - **Results:** The concepts of "front stage" and "back stage" point out that the boundary between role-playing and the "real" self is inherently uncertain; this theory can provide clues to understanding how and why a character can be integrated into an actor's private identity.

5. **Bella Merlin: *Stanislavsky Toolkit* (2007) és *Acting: The Basics* (2010)**
 - **Topic:** Merlin deals with the Stanislavsky system, the process of role building and its psychophysical aspects from both practical and theoretical aspects.
 - **Method:** Observation, analysis of partly practical actor trainings, interviews.
 - **Results:** He discusses in detail how conscious (or unconscious) the actor's mixing of his own self with the fictional role is during the "unfolding of the character", and the dangers of this (e.g. emotional exhaustion, identity confusion).
6. **Case studies and biographies of actor's life history**
 - The phenomenon of "role settling on private life" often arises in biographical, interview-like sources relying on the actors themselves. For example, in the statements and biographies of famous actors practicing systematic role building (Daniel Day-Lewis, Heath Ledger, etc.), it is a recurring theme how much psychological burden deep identification has. Although these are not formal, controlled studies, they provide an important empirical imprint.

3. Conclusion and outlook

- **How typical is it?**
Based on research and reports, it can be stated that characters played for long periods of time (possibly for several hours a day) and "methodical" emotional involvement can have a lasting effect on private behavior and thinking in some actors. However, it is not typical for everyone; Individual differences (personality, acting training, coping strategies) are very strong.
- **What do empirical studies show?**
The relatively small amount of concrete, systematic experimental research mostly concludes that (1) actor involvement can develop empathy and more conscious emotion regulation, (2) it can cause increased emotional strain in the short term and "aftershocks" in certain roles, and (3) the ability to "step out of role" can be learned and developed.
- **There is still less direct empirical data on the long-term consequences (even personality) of "systematic" role building.** Most of what we find is available in the form of case studies (usually in-depth interviews) and self-reports, as well as experiments that look more closely at short-term effects (e.g., mood swings, emotional reactivity).

4. Main authors and their works (short list)

- **Konijn, Elly A. (2000). *Acting Emotions: Shaping Emotions on Stage*.** Amsterdam University Press.– A book based on empirical research (interview and observational) on the relationship between actor's emotion formation and personal emotions.
- **Noice, Helga & Noice, Tony (2002, 2006).**
– Several studies on the cognitive processes of actors, memory, emotional involvement, partly with empirical studies (experiments, interviews).
- **Schechner, Richard (1988, 2003). *Performance Theory*.** Routledge.– Theatrical-anthropological theory, in which he presents the borderline areas of "performance" and everyday "role playing", suggesting that the performative effect of the role also affects private life.

- **Goffman, Erving (1959). *The Presentation of Self in Everyday Life*.** Doubleday.– Although not specifically acting research, the theory of social role-playing provides a fundamental clue to understanding the interaction between acting and private identity.
- **Merlin, Bella (2007). *Stanislavsky Toolkit*; (2010). *Acting: The Basics*.** – From both a practical and theoretical point of view, it discusses how one's own personal experience can be brought into the role, and how this can – and should – be separated from private life.

Conclusion

The "role infiltration" into the actor's personality is **partly a real, research-backed** phenomenon, but its extent and durability are very individual. There are empirical studies and scientific works that have examined this relationship from various angles (mostly in the form of interviews, case studies, cognitive experiments), but the topic is still relatively unexplored, and more longer-term, larger-sample research would be needed to draw general conclusions about the impact of acting on personal identity. **In short:** It's not uncommon for a role played frequently (and for a long time) to "filter" emotionally and mentally into an actor's daily life, but how strong or lasting this is depends on many factors, and currently available empirical research is based more on case studies, interviews, and small experimental studies. However, the above authors and their works provide a good starting point for a deeper understanding of the topic.

Please describe Elly A. Konijn's "Acting Emotions: Shaping Emotions on Stage" in detail, especially in terms of transferring the actor's role-playing to his private human reactions.

ChatGPT4o1pro

Elly A. Konijn is a Dutch-born theatre researcher and psychologist whose major work is "**Acting Emotions: Shaping Emotions on Stage**" (2000, Amsterdam University Press). In this book, Konijn examines how actors create and shape emotions on stage, and how to separate the perceived (or displayed) emotion experienced during acting from real-life, personal emotion. One of the exciting aspects of the work is the **way and extent to which the actor can transfer** the emotional states of the role into everyday life, and whether role formation can influence private human reactions and personality. Below I summarize **the main ideas of Konijn's book** , with special emphasis on the **influence of acting on private human reactions**.

1. Background: a matter of acting emotions

Konijn's fundamental question is how "**real**" **the emotions on stage** are for the actor and how **they develop**. The book focuses on topics such as:

1. **The duality of acting emotion**
 - The actor often seems as if he is really experiencing anger, love, fear. At the same time, professional experience shows that there is always a part of the

actor that pays **attention from the outside**, and also concentrates on technical tasks (text, gesture, reaction to a partner).

- Konijn distinguishes between the **emotion of the role** (what the character experiences according to the story) and the **performer's inner emotional state** (what the actor really feels or does not feel).

2. Formed emotions

- In theatrical practice, actors often "shape" or "shape" emotions depending on the director's concept, the rhythm of the scene, the partner, and other factors. This process involves the simultaneous coordination of inner experience, bodily gestures and dramaturgical expectations .

3. Psychological and social context

- Konijn also considers psychological research on emotion regulation. It examines how parallels can be drawn between the expression of emotions in everyday roles, also in social roles, and the construction of emotions on stage.

2. Separation of stage emotion from private human emotion

2.1. "Double consciousness" and emotional control

- One of the basic questions of the acting craft (following Diderot, Stanislavsky and others) is whether the actor **really needs to experience** emotions or, on the contrary, rational control is needed for authentic play.
- Konijn concludes that actors are typically **able to separate** the emotional states of the role from the feelings of private life. This is a kind of "double consciousness" or "double attention":
 - **On the one hand** , the actor maintains the fiction of the role and reacts to the situation "emotionally",
 - **On the other hand** , he is aware that this is not his real life, but a constructed theatrical situation.

2.2. The importance of safe frames

- Konijn emphasizes that the stage (rehearsal room and performance) is an **edited space** and time in which actors must operate according to professional rules and goals (text, movement, switching from scene to scene, director's concept).
- This safe frame helps the actor to be aware that negative or positive emotional energies are born in a **fictitious** environment. Because of this, most actors can avoid the extreme emotions of the role directly spilling over into their private lives.

3. When and how can an actor transfer emotions into everyday life?

3.1. Empathy and "emotional engagement"

Konijn does not claim that there is never **an overlap** between stage and real emotions. Certain roles, especially tragic or highly emotional figures, can touch the actor:

- A deeply empathetic actor may **feel immersed** in the situation and truly touched by the character's suffering or joy.
- However, Konijn points out that this involvement is usually **short-lived** and remains within the "safe framework" on stage. The transfer of full role-emotion to private life is rare and rather a matter of individual constitution.

3.2. Stress, fatigue and aftermath

Some actors may feel **exhausted** after performances or find it harder to "shake off" the tension of the role.

- This does not necessarily mean that the emotional content of the role is stuck in it as a "real emotion", but rather the **aftermath of physical-psychological stress** and continuous, concentrated performance presence.
- According to Konijn's research, actors who don't build a conscious method (such as developing an "exit ritual" or cool-down after rehearsals/performances) are more likely to blur the boundaries between the role and their own emotions.

3.3. Method acting and private life – Konijn's critical perspective

- Konijn also refers to the theories of method acting or "methodical acting" (after Stanislavskij, Lee Strasberg), where personal memories and internal traumas are invoked to bring authentic emotions to the stage.
- With this approach, there is a greater risk that the actor, especially if he does not have sufficient psychological "step-back technique", **will confuse** the emotions of the role with his own real-life traumas. However, Konijn also points out that most professional actors are able to make conscious choices between techniques, avoiding harmful privacy consequences.

4. Konijn's practical conclusions on protecting the boundaries of role and real life

1. **Your data reflected**
 - The actor should consciously analyze how much the role "pulls" him spiritually. It is important to know your own emotional boundaries and, if necessary, seek professional help (mentor, psychologist).
2. **Exit ritual, cooldown**
 - Technical and physical exercises (**e.g. breathing exercises, short relaxation, series of movements**) that can help you gradually "return" to private human existence at the end of the performance are becoming more and more common.
 - These rituals can minimize the emotional "overflow" that comes from the role.
3. **Responsibilities of the group (company) and the director**
 - Konijn emphasizes that both the director and the production environment should take care of the actor's mental health, such as not constantly creating tense situations and ensuring calm conditions at the end of the rehearsal process.

5. Summary: the effects of "shaping emotions" and privacy

Elly A. Konijn's "Acting Emotions: Shaping Emotions on Stage" argues that the emotion portrayed by an actor is mostly a **technically induced and sustained** process that is part of stage creation. With his professional tools, the actor is able **to shape** emotions (shaping) without evoking real, personal emotional traumas or private human states every time.

- **Private human reactions** may be affected by the role,
 1. if the actor is excessively and uncontrollably immersed in the emotional world of the role,
 2. or if they lack the conscious ability to isolate that most professional actors have.
- At the same time, Konijn's research suggests that **professional routine** and **stage as a "sure frame"** usually protect an actor from the negative consequences of transmitting emotions.
- Where there is a blurring of roles and private life, psychological stress, work or personal problems (burnout, vulnerability, etc.) often also play a role.

Konijn concludes that the actor can handle acting emotions and real, private human emotions in **mostly separate layers**. "Credibility" in an acting task is not necessarily a matter of real emotional experience, but rather the result of acting skill and **conscious emotion formation**. Slipping into private reactions is usually prevented by work, artistic framework, and professional self-control. When it does occur, it is often due to incomplete stress management techniques or extreme circumstances.

Please describe in detail Helga Noice and Tony Noice "The Expertise of Professional Actors: A Review of Recent Research." and "What Studies of Actors and Acting Can Tell Us About Memory and Cognitive Functioning. Current Directions" , especially in terms of transferring the actor's role-playing to his private human reactions!

ChatGPT4o1pro

Helga Noice and Tony Noice are an American psychologist couple who have been studying **actors' professional skills**, memory and cognitive processes for decades. Two important, much-cited publications:

1. „**The Expertise of Professional Actors: A Review of Recent Research.**” (High Ability Studies, 2002)
2. „**What Studies of Actors and Acting Can Tell Us About Memory and Cognitive Functioning. Current Directions.**” (Current Directions in Psychological Science, 2006)

These studies explore key topics such as actors' **specific memory strategies**, the process of "role understanding", what text learning is, and how actors *experience* and *shape* roles – and what **effects** this may have on everyday (private) reactions or cognitive functioning. The

following summary presents the main results of these articles, with a special focus on the effects of role-playing on private human reactions.

1. Acting expertise and cognitive processes

1.1. The concept of 'active experience'

- One of the key insights of Helga and Tony Noice is that **professional actors** do not merely "memorize" the text, but **use strategies** in which learning the text is closely related to *experiencing the role* and understanding the *situation*.
- This is what they call "**active experiencing**": the actor memorizes the text through **the intentions of other characters, interactions with the partner**, motivations, rather than simply (rote) memorization.

1.2. Memory and cognitive benefits

- Their research has shown that actors who learn "acting" (i.e., contextualized, goal- and partner-oriented) **retain** information better and **recall knowledge more easily**.
- **Cognitive functions** (e.g., attention, selective focus, short-term memory) can also benefit from the kind of intense body- and emotional learning that actors engage in on a daily basis.

2. The relationship between "role" and "real identity"

2.1. Segregation from role

The Noices present several studies that show that professional actors are heavily involved in the role during rehearsals and performances, but are still able to maintain a **parallel reflective** (monitoring) state of consciousness. This is similar to what Diderot, Stanislavsky, or even Brecht's "double consciousness" theories describe.

- Thus, while reacting emotionally to the situation on stage, the actor remains aware that all this **is taking place in** a fictional medium.
- Such **professional separation** protects them from the role having a lasting influence on private reactions.

2.2. Rare but existing 'role infiltration'

Noice points out that while the actor is usually able **to detach** the role from his everyday self, there may be cases—usually **with highly emotional or traumatic subjects**, or during a very long rehearsal process—where certain emotional patterns temporarily seep into the actor's private responses.

- This can occur especially if the actor **does not** use conscious "exit rites" or stress management techniques after the performance.

3. What does research say about the transmission of private human reactions?

3.1. The relationship between emotion and body

Some of the experiments they analyzed focus on **how** the actor **creates the physical and emotional** state necessary for the role (for example, what breathing techniques, vocal devices or posture he uses). Studies show:

- Actors can **quickly** and **purposefully** induce (and release) emotional states using various movement, vocalization, mental and connection (partner monitoring) techniques.
- However, these physical-emotional states, **because they are consciously triggered**, are typically not fixed for a long time and transfer the actor less into private human existence.

3.2. Memory distortion and the power of experience

The Noice duo warn that **very deep emotional experiences** (e.g. dramatic roles, tragedies, highly traumatizing scenes) can sometimes remain at the level of **memory traces** in the actor and cause "**aftermath**". For example:

- He reacts more strongly to the sight of a certain object, music or situation that evokes the situation on stage.
- This phenomenon is psychologically similar to "**conditioning**": the emotional response acquired during the role can also occur in private life over time, but usually only for a short time and not too intensely.

3.3. Personality change vs. instantaneous effect

- **Several studies by Noice and Noice** support the view that professional actors typically do not develop permanent personality changes or permanent changes in private reactions to role-playing.
- In most cases, this is only **a momentary** or **short-term** effect (e.g. increased emotional lability, fatigue or increased nervousness in the hours after the performance). Then the actor can quickly derive this – with professional technique.

4. Cognitive and memory functions: why is the acting method an advantage?

4.1. "Active experiencing" and learning

In the 2006 study, the Noices explain that actors' active experience can serve as a model for everyday learning (school or adult). For example:

- Information should be acquired within the framework of a specific *situation* and *communication goal* (as if explaining to a partner or solving a specific task), rather than in a mere memorized form.

4.2. "Interpretation" promotes deep coding

- As the actor, while reflecting on the motivations, goals and reactions of the role, **interprets** and develops **intellectual-emotional connections** – this deeper level of coding is more effective and long-term.
- In their experiments, it was observed that actors, compared to other professions, quickly and almost automatically develop mental connections between the text to be learned and the character, the story, the partner interaction.

5. Summary: transmission of private human reactions and immunity of the actor

1. The Noices conclude:

- A professional actor develops a special **heightened awareness** and **dual state of attention**. This helps to ensure that strong emotions and fictitious situations do not "stick" permanently into your own private world of experiences.
- Even if there may be an aftershock for a short time after the performance, a conscious professional routine and "cool-down" techniques usually precede a lasting role-self overlap.

2. Why can the role affect personal life?

- There are **individual cases** (intensive role, psychologically demanding rehearsal process, extreme circumstances) where more pronounced slippage may occur.
- In such cases, stress, personal trauma, or depth of identification contribute to a stronger sense of the emotional imprints of the role.

3. Protective factors

- Research shows that an **actor's professional experience**, partnership, and active experiencing typically help actors stay aware, "This is just a role I *'m playing* here and now."
- In addition, the company environment, the director's support, and role-processing conversations (e.g. at the end of rehearsal) can all help ensure that the actor does not take the tension home later.

Conclusion

The research of Helga Noice and Tony Noice thus provides several important lessons regarding the relationship between role-playing and private human reactions:

- The *peculiarity of professional acting is that most actors* are able to consciously separate *fictitious, theatrical emotional states from real, private human existence*.
- Deep emotional involvement usually has a **short-term** effect on private reactions, and the actor's professional routine usually resolves the "post-role state" quickly.
- Special **memory strategies** and **methods of body-emotion entanglement** are effective in building the role, but they do not necessarily cause a lasting incorporation into the personality of the individual.
- **In exceptional** situations – highly stressful, traumatizing role, prolonged stress – there may be increased border crossing, but this is not the typical scenario.

Overall, research conducted by the Noices shows that acting **expertise** is most *evident in the subtleties of cognitive-emotional regulation*: an actor is professional precisely because he

knows exactly when and how much he allows himself into the emotional reality of the role, and how he steps back from there into his private existence.

Please describe Richard Schechner's Performance Theory in detail, especially in terms of transferring the actor's role-playing to his private human reactions.

ChatGPT4o1pro

Richard Schechner (born 1934) is an American theatre director, researcher, and **major figure in performance studies.** His volume entitled "**Performance Theory**" – earlier versions of which were published in the late 70s and expanded form in 1988 – became a standard work in late 20th and 21st century theatre and performing arts thinking. Schechner expands the concept of "theatre" to include under "performance" not only traditional stage productions, but also rituals, patterns of everyday behaviour, social events, sporting events, festivals, etc. "Performance Theory" covers many topics, but the summary below **highlights the main ideas especially from the point of view** of transferring the actor's role-playing to private human reactions.

1. The extended concept of performance

1. According

to Schechner, performance is "something that acts **as if**" or is re-acted, stylized, ritually repeated (twice-behaved behavior). From ordinary rites to classical stage performances, everything works on a similar principle: there is a preceding pattern (a script, text, ritual, body movement) that is recreated by the performer/performer itself.

2. Liminality and transitional spaces

Schechner Starting from anthropologist Victor Turner's concept of liminality, he describes how performances (theatrical or ritual) create a **transient, "threshold" state** where participants (whether performers or spectators) step out of ordinary logic and enter a special, highly constructed reality.

From this point of view, **acting is** also a "restored behavior" – the actor repeats a pre-constructed scheme ("role"), but in this performance he fills it with his own body, emotions and momentary inspiration, **while** being aware of its symbolic or fictional nature.

2. The consciousness of the actor in the light of "Performance Theory"

2.1. "Dual" or "multiple" consciousness

Schechner, like other theatre theorists (e.g., Diderot, Stanislavskij, Brecht), emphasizes that an actor (or performer) is at the same time:

- **experiences** the emotions and actions of the character,
- **controls** and monitors his own presentation from the outside (text, listening to partners, technical elements).

As a result, a professional actor is able to **separate** the internal processes of the role from his or her own personal, private self. A high level of identification with stage (or ritual) fiction and **rational control** work in parallel.

2.2. Layers of the "I" and the role

Schechner points out that an actor doesn't just have a single "self" – human behavior basically takes place in multiple roles (work, family, friends, etc.). Although **the stage role is** more formal, it is more consciously created, which is why the actor can use a greater degree of awareness and separation technique. This **layer of professional acting** protects the role from being irrevocably intertwined with private human reactions.

3. The relationship between role-playing and private human reactions

3.1. Lincity: entry – exit

Schechner points out that during the rehearsal process and performance, the actor **enters** a liminal space (the rehearsal room, the stage, the ritual frame) and **then exits** it at the end of the performance. However, the boundary between stage and everyday reality is:

- It is flexible because the actor can switch between the role and the private human state in an instant (for example, he "drops" out of the role for a few seconds behind the scenes, and then withdraws if the performance requires it).
- Still, it provides a **strong** framework, since the actor (especially if he is experienced) is aware that stage emotion and action are part of a constructed reality.

3.2. The question of whether or not to carry over

The Performance Theory also mentions that in many ritual performances (e.g. shamanic ceremonies, religious rites) the person performing the role (priest, shaman, etc.) *It is almost constantly* "dual": in the eyes of the community, it **embodies** a supernatural being, while still being a member of the community in everyday life.

- The modern actor may play "gods, demons, heroes or deeply traumatic roles" in Western theatre, but usually between rehearsals/performances he **returns** to his everyday life and is able to close the role experience.
- According to Schechner, this process depends partly **on social convention** (the viewer does not expect the actor to remain Macbeth in private life), and partly on the professional knowledge and routine of the actor (how he "takes off" the role).

3.3. Cases of 'unconscious infiltration'

Schechner admits, however, that performative action and ordinary identity are not always perfectly separated. It may occur:

- In the case of highly emotional or psychologically demanding roles, the actor *may temporarily* adopt similar emotional patterns, posture and tone of voice as a private person.

- If during the rehearsal process the director and the actor consciously draw on the actor's personal life story, the risk of emotions and traumas flowing back into "real life" may increase.

Schechner *does not* consider these to be a general phenomenon, but rather as **a risk factor**, especially in connection with passionate, long-term, deeply immersive methods (method acting).

4. "Restored behavior" and everyday life

4.1. Everyone plays roles

An important thesis of Performance Theory is that **actors are not the only** ones who perform "restored behavior". Everyday social life is also full of ritual patterns of behavior: specific movements, ways of speaking, "rites of politeness", etc.

- The difference is that in theatre this is created **more consciously** and **aesthetically shaped**. Ordinary people also wear "masquerades" (for example, work role, family role), but regulate them less consciously.

4.2. What does this mean for private human reactions?

- According to Schechner, the actor has everyday "roles" (like everyone), but thanks to professional professionalism, he **learns and applies role switching in** a more intensive way.
- This professional knowledge — "here is the stage," "here's reality" — usually **protects** the actor from confusing the two. In the case of a civilian person, on the other hand, the elements of everyday and role-playing are often hidden (for example, the "boss role" at work dominates the family as well). Thus, paradoxically, civilian life can sometimes be more "confusing" than professional actors.

5. Exit and reintegration

5.1. "Cool-down" – de-role

Schechner points out that an actor (or any performer) often faces **"cool-down" rituals** after a performance. It can be:

- It's simply a backstage conversation, a cigarette or tea with colleagues.
- Physical cooldown exercise (stretching, breathing, sound, etc.).
- Mental "disconnection" (change of focus, change of clothes, removal of mask, etc.).

These rituals help *to close* the liminal state that accompanied the formation of the role and to "reposition" into private human identity. Missing or insufficient derivation can make it difficult to distance oneself from the role.

5.2. Social support for "role change"

The company, the director and the audience usually **know** that what they see on stage is conventional fiction. If this social consensus is compromised (for example, viewers demand that the actor really be "what he plays") or the actor is left alone about his role (without much company reflection), then a subjective confusion between the role and real identity can more easily develop.

6. Summary: Schechner and the transmission of private human reactions

In his "Performance Theory", Richard Schechner views acting through the concept of "performance", expanding the framework towards everyday rites and ritual actions. The actor **consciously** creates a "**restored behavior**" (i.e. pre-composed body and speech patterns) while also operating the emotions and motivations of the role.

1. **Liminality as a safety net**
 - Rehearsal and performance are transitional spaces that an actor can (most of the time) easily leave once the game is over.
 - The conscious recognition of this liminality usually prevents the emotions of the role from being permanently integrated into private human existence.
2. **Double consciousness: professional separation**
 - The actor also maintains rational control during the role. It is a kind of "watching from above", with which you can clearly see where fiction ends and reality begins.
 - This control protects both professional quality (since accurate text, signaling, response to partners are important) and the boundaries of privacy.
3. **Rare but possible infiltration**
 - Schechner does not deny that for certain performers, for certain roles, there may be temporary or extreme situations where the role has a stronger effect on the individual. This is especially characteristic of long-lasting, emotionally demanding, sometimes "method acting" processes.
4. **The advantage of being a professional actor (or performer)**
 - Conscious professional preparation, company rituals and the director's concept usually create a *structured environment* in which the transition between role and individual identity *can be clearly articulated*.

In conclusion, according to Schechner's theory, **professional role-playing** – precisely following the principles of "Performance Theory" – usually **does not** cause serious, permanent "private reaction rapture". The actor's life, identity and everyday manifestations are rarely radically changed by a role, because theatre (or any performative framework) operates according to conscious and social "rules of the game". Schechner does not rule out exceptional cases, but even in these cases he usually speaks of shorter, temporary effects, not complete identity transformation. The "Performance Theory" thus reinforces the view that theatrical/performer professional experience combined with social convention **ensures** the separation of role-fiction and private life.

Please describe Erving Goffman's "The Presentation of Self in Everyday Life" in detail, especially in terms of transferring the actor's role-playing to his private human reactions.

Erving Goffman (1922–1982) was a Canadian-American sociologist considered a **key figure in** microsociology and symbolic interactionism. **His work *The Presentation of Self in Everyday Life* (1959)** is a landmark in sociology, in which Goffman analyzes everyday interactions through the metaphor of theatre. The central thesis of the book is that people behave as if they were actors in a performance even in everyday life: **the "front stage"** is the space for public expression, the **"back stage"** is the private sphere, where the individual prepares and can "take off" the burden of social roles. This theory has a lot of crosstalk with traditional theatrical role-playing and raises the question: **how do "acting" behaviors influence private human reactions?** Below I present the main ideas of the work in detail, with special emphasis on how the transfer of "roles" to private human existence can occur.

1. The basics of the "dramaturgy" approach

1. Theatrical metaphor

Goffman describes social life as a series of **"performances"** performed by individuals (actors) to other people (audiences). People shape their appearance and behavior as if they were in a stage production: they take on roles, use costumes and sets (e.g. clothing, objects), and create the "stage" (environment) to make the desired impression.

2. Front stage és back stage

- **Front stage:** The space and time when an individual plays an official, public role. For example, the role in the workplace, meeting acquaintances, when a person "takes on his best form."
- **Back stage:** A space where you can retreat and no longer maintain the perfect illusion of social role. Here you can relax, take off the "mask", prepare for the next "action".

3.

According to Goffman, maintaining the role in most social situations requires "face-work", minimizing errors or disturbances, and at the same time continuous "impression management". Part of this is shaping a **consistent** role and adhering to the related expectations and social rules.

2. Role and private human reactions

2.1. The concept of 'role tension'

Goffman does not write explicitly about professional actors (his theory is about the ordinary person), but the theatrical metaphor shows that **"role tension"** can also occur in everyday life: when an individual has to navigate between several, possibly opposing social expectations, or when role and personal beliefs collide. Such tension can be analogous **to acting** situations, where the actor needs to portray a character authentically, while his own personal feelings point in a different direction.

2.2. Separation of role and true self

- According to Goffman's dramaturgical approach, **there is not necessarily** a "deep, real self" that is outside of each role—rather, different role(s) are mixed in different situations, and the "real self" is partly socially constructed.
- As a result, the private human reaction and the "role reaction" are not always sharply separated: we are still in a "role" in everyday life, even if it is a more intimate and intimate role.

3. How can an "actor" transfer role-playing to private life based on Goffman?

3.1. Routineisation of social roles

According to Goffman, most people (like actors) use restored, more or less fixed behaviors in their daily lives. These roles become automatic after a while :

- For example, a teacher talks to friends in a "teaching" way at the end of the day, or a manager uses business rhetoric with his family.
- Similarly, an actor can transfer speech styles and gestures recorded during rehearsals to his private situations if it becomes routine (consciously or unintentionally).

3.2. Lack of privacy and role-protected space

According to Goffman's theory, the **back stage** is an opportunity to "put down the role." However, if the actor (or ordinary person) is constantly in sight (for example, a star actor, a celebrity who is under constant media surveillance), it is more difficult **to get out of the role**, and private life is significantly limited. Thus, the role can "burn" on the person.

- Example: A popular movie actor who identifies so much with an iconic character that fans and media alike expect him to be "like the role." This expectation helps to blur role and private human reactions.

3.3. Protective mechanisms of the actor (or ordinary character)

According to Goffman, we all strive to maintain a "consistent impression," and if something interferes with this, we **fix it**, "save the face." In the case of the actor, this awareness can be even stronger. This often manifests itself as:

- We also create an **image** (a kind of "self-brand") in the everyday sphere, which we maintain even when we are no longer in the official role.
- This process builds a kind of identity (what we might call a "performance" after Goffman), so private life also appears as a "role".

4. Switch between front stage and back stage

4.1. "Team" work and the role of colleagues

In the classical acting sense, it is also common for a company (team) to work together on a performance; According to Goffman, we also play roles in "teams" in everyday life (family,

workplace, circle of friends). The team **helps each other** maintain the desired impression – so role behaviors easily become reinforced and routine.

- If this supportive environment is the same in private life (for example, a closed community of theatre people), the effect of role transfer may also increase.

4.2. Lack of a back stage and role conflict

If the individual is unable to withdraw sufficiently and is constantly forced to "play" a role expected from outside, then according to Goffman, **a role conflict** can arise, which can lead to stress and identity disorder.

- A professional actor (for example, in methodical acting) can be heavily immersed in the role, and if he does not have a chance to "undress" at home, the character's traits can seep into his everyday reactions.

5. What does this mean for the possibility of transmitting private human reactions?

1. Goffman'

s dramaturgical theory sees that there is no clear line between the "real self" and the "role played" in everyday life. The "I" itself is constantly being shaped in the social interactions in which we play roles.

- By analogy, a professional actor can easily carry elements of a theatrical (or film) role into private life if they are **useful** or **comfortable** in everyday social situations for some reason.

2. If

the role lasts a long time, with many rehearsals and performances, and the role itself resonates very much with the actor's personal experiences, it **can internalize** certain traits — similar to how ordinary people internalize social expectations, according to Goffman.

3. The

actor (especially if he is famous or in the spotlight) can also engage in image building in private life, which easily coincides with the stylistic elements brought from the role (manner of speaking, gestures). Thus, the audience (fans, media) also confirms this process, maintaining the image of the actor's "character". With this, the actor may also have an interest in translating part of the role into private life.

6. In a Goffman frame: the tamed role transfer

Summing up the main thoughts of "The Presentation of Self in Everyday Life" about role-playing a professional actor (or any person) and transferring it to private human reactions:

1. **There is no rigid boundary** between the role and the real self, because social life is also a "charade".
2. The **dynamics of the front and back stage** determine when and to what extent it is typical to actively maintain the role.

3. If an individual (actor) remains constantly in a front-stage state—that is, there is no real backstage where they can escape the constraints of the role—there is an increased chance that certain reactions of the role will spill over into their private lives.
4. People (including actors) receive support from their "social team" to maintain the role, which can further strengthen the everyday integration of role elements.
5. Everyday "role tension", "role conflict" or stress increases when role and private self-image conflict or when for some reason you are unable to retreat to the backstage.

From Goffman's point of view, the life of a professional actor is not radically different from that of the average person in terms of working with roles—only the actor is much **more conscious** of doing so, since he creates a concrete dramatic role on stage. And ordinary people, more unconsciously but very much, perform productions and play "roles" themselves. An actor (if he's not careful) can experience the same role tensions as someone who can't find his backstage on an ordinary stage.

Final conclusion

Erving Goffman's "The Presentation of Self in Everyday Life" sends the message that there is continuous "role-playing" in the everyday life of human life, which is very close to the theatrical metaphor. On this basis, we can understand that:

- Acting (professional) role-playing and **private roles** are not two rigidly separate worlds.
- Reactions experimented with on stage (manner of speaking, body use, emotional patterns) can be transferred to private life, especially if the "actor" finds them useful or expected in the everyday front stage.
- At the same time, the professional actor (also) needs backstage spaces where he can shed the constraints of the role and be free. If this is absent, or if the audience constantly expects to "stay in the role", it is easier to develop personal discomfort or interfere with private reactions.

Goffman's approach to dramaturgy thus **generalizes** what we see in classical theatre practice: everyone is an actor in some way, and roles do seep through. "The Presentation of Self in Everyday Life" thus provides a powerful framework for understanding that the professional actor, while pursuing the most obvious role-playing, is not really radically out of step with the general human world based on social roles.

Please describe Bella Merlin's "Stanislavsky Toolkit" and "Acting: The Basics" in detail, especially in terms of transferring the actor's role-playing to his private human reactions.

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He has a research background in the **Stanislavsky method** as well as other acting techniques. We highlight two of his important books:

1. „**Stanislavsky Toolkit**” (2007, Nick Hern Books)
2. „**Acting: The Basics**” (2010, Routledge)

In the review below, I summarize the main contents of these works, focusing specifically **on the question** of how **acting can affect the actor's private reactions** and how the blurring of role and everyday life can be avoided (or when it can occur).

I. „Stanislavsky Toolkit”

1. Background and purpose

The "Stanislavsky Toolkit" is a practical manual that **aims to present the essence of Konstantin Sergeevich Stanislavsky's** principles in an understandable and usable way. Bella Merlin reviews the main concepts of the Stanislavsky system and uses practical exercises and examples to illustrate how they can be applied in everyday rehearsal practice and during performance.

2. Main themes of the book

1. **"Circumstances" and "what if...?"**
 - Stanislavsky's famous "magic if" – Merlin shows how he helps the actor fill the role with his own imagination, but he doesn't have to literally use his own life story.
 - This also protects the actor from excessive personal involvement, since the magic of "if" mobilizes imagination, not realistic memories.
2. **Careful use of emotional memory**
 - Merlin points out that although Stanislavsky and his followers (e.g., early Stanislavsky school) were engaged in emotional memory techniques, over time Stanislavsky also refined this method: the actor should not "torture" himself with real traumas.
 - Instead, it encourages the use of situation, the circumstances of the role, and imagination, which helps to avoid the harmful overlap between personal life and role.
3. **Internal logic of the role, supertask, actions**
 - In Stanislavsky's system, defining the supertask (overarching goal) and actions (actions) ensures that the actor **consciously** builds the role and does not drift into it "lost".
 - According to Merlin, this awareness provides protection: if the actor knows why he is doing something, it is easier for him to separate fictitious impulses from his own real, private motives.

3. The role and the private person

1. **Bella Merlin's approach**
 - Merlin himself is an actress, in his experience, the Stanislavsky Toolkit, properly applied, can help clarify the **boundaries of** the role and one's own personality.
 - The "what if...?" method, objective consideration of circumstances, rational-emotional interweaving of interaction with partners lead to the fact that the actor maintains **sufficient control** over the emotional work on stage.
2. **Risks and precautions**

- Merlin admits that sometimes actors mobilize strong emotions that can lead to private exhaustion or stress in the short term.
- However, the "Toolkit" offers a number of **exercises** (such as "opening and closing rituals", breathing and relaxing, partner-centric focus) designed to allow the actor to shed the emotional burden of the character at the end of the role.

II. „Acting: The Basics”

1. Purpose and content

"Acting: The Basics" is more broadly about the principles of acting, not based solely on Stanislavsky, but also comparing several traditions and trends. It reviews some of the methods of **classical realist** acting and **contemporary physical** theatre forms. In the book, Merlin tries to provide basic concepts and exercises that are understandable for actors of all levels, from beginner to advanced.

2. Priority chapters

1. Personal experience versus imagination

- Merlin shows that **personal experience** (emotional memory) and **imaginary situations** can both be important in emotion creation, but highlights the danger when an actor relies too much on his own painful memories.
- The book emphasizes the combination of "from the outside in" and "inside out" approaches, which (physical, gesture start + role circumstances) makes the actor less exposed to private emotional damage.

2. Playing with a partner, reactions

- "Acting: The Basics" in a separate section deals with the importance of communication with the interlocutor (after Meisner, Stanislavsky and others). Watching your partner, reacting, putting yourself in the situation reduces the actor's ability to bring out the emotions of the role "turning on himself".
- This outward-looking focus can also perform a **protective** function: the actor does not rummage through his own emotional "sinkhole", but creates authentic reactions by moving his partners and the situation.

3. Formal and physical methods

- Merlin discusses in the book how in director's theater or physical theater, body and movement play a dominant role, while psychological identification is less emphasized. This is also a possible path: the primacy of movement, choreographed gesture, use of space can create a **greater distance** from the emotional layers of the role.
- This makes the actor less likely to transfer the emotions of the role into his private life.

3. Risk of private human reactions

1. Merlin's overall experience

- In the book, Merlin repeatedly emphasizes that the actor must be aware of when and how emotionally immersed in the role. Method **Acting** and intense

emotional experiences (such as strong emotional memory) can carry more risks if there is no proper exit routine or professional support.

2. **Cool-down, "cool-down"**

- Similar to the "Stanislavsky Toolkit", "Acting: The Basics" also offers exit and relaxation techniques (relaxation, breathing, partner discussion) at the end of the lecture.
- The purpose of these exercises is to make the actor aware that **now the role is over**, I am returning to my everyday identity. This conscious dividing line helps to avoid the infiltration of emotional patterns of the role into private human life.

III. General conclusions about Bella Merlin's books

1. **Rewriting the Stanislavsky legacy**

- According to Merlin, Stanislavsky himself emphasized the importance of **imagination**, situation, and circumstances later in life rather than the direct use of intimate, traumatic memories.
- This shift contributes to the fact that the modern actor is less exposed to threats to the integrity of his personality.

2. **Combined techniques: body, imagination, partner, objective**

- Both books emphasize a **complex approach**: the body and movement are as important tools as inner experience and text analysis. Communication with the partner, the dramaturgical logic of the scene, the director's concept all help the actor to keep the role inside the stage.
- This awareness and multidirectional focus provides a fundamental protection against the blurring of the "civil" and "role" selves.

3. **"Temporary" and "predictable" emotional involvement**

- The emotional experience of the role, especially in Stanislavsky-inspired methods, can be strong, but it is usually a **temporary**, "here and now" process that the actor calls out and maintains within the scene and then interrupts when the play is over.
- Based on Merlin's books, this "interruption" (quitting) usually works for a professionally trained actor. If it does become a problem, you can use the exercises described in these volumes to improve the process.

4. **Role transfer and burnout**

- In some case studies (or references), Merlin points out that if there is a lack of proper professional preparation or extreme emotional roles have to be played for long periods of time, there may be overload, burnout, or role traits slipping into everyday reactions.
- The key message of the books, however, is that proper application of Stanislavsky-based and other modern methods usually helps **prevent** this problem.

IV. Conclusion

Bella Merlin's "Stanislavsky Toolkit" and "Acting: The Basics" are:

1. **Practical manuals**: They review the main principles of acting (mainly Stanislavsky-based) and offer concrete exercises for shaping the role.

2. **They pay attention to emotional safety:** They point out that during acting the actor must **consciously** and **creatively** apply imagination, relationship with his partner, bodily means. On the one hand, this achieves authentic play, and on the other hand, it avoids the overly intimate intertwining of personal, private life and role.
3. **Opportunities for "detachment":** Both books emphasize the importance of relaxation, exit, "cool-down" exercises that prevent the emotional consequences of the role from being transferred to the actor's everyday reactions.

Main conclusion: According to Merlin (continuing the Stanislavsky tradition), an actor can evoke strong emotions "within a safe framework" if:

- On the one hand, **it relies** on imagination, situational abilities, partnership (it does not delve dangerously into personal traumas),
- On the other hand, he **builds a professional routine** (to bring out and release the emotional waves of the role in a controlled way).

Thus, the reactions arising from the role typically do not spill over deeply and permanently into private life. If it does, it usually **indicates a professional deficiency** or the extreme nature of the role (or both), for which the books make numerous preventive recommendations.

III. The utilization of acting skills

My question is what are the main skills that have been identified in the analyses of the great actors that ensure this acting, and my further question is which other skills can help the high level performance of other professions, and has there been any research on this? If so, please list the names of the authors and describe their works in detail.

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The skills possessed by "great actors" (or artists with excellent acting performances in general) and how these skills can be transferred to other professional fields have long occupied theatre studies, psychology and applied behavioural sciences. In the answer below, I try to summarize the most important skills and abilities that are usually separated in the (acting) literature, and then I present what other professions these can be used in at a high level. Finally, I will list some authors and works that have specifically investigated these skills (empirically).

1. The main skills that underpin acting "excellence"

The literature and theories of actor pedagogy (e.g. Stanislavsky, Grotowski, Strasberg, Michael Chekhov, as well as modern researchers such as Bella Merlin, Helga and Tony Noice, Elly A. Konijn, etc.) highlight the following skills and abilities most often:

1. **Self-reflection and self-awareness**
 - Continuous observation, control or conscious use of an actor's own body, emotions and thought streams.
 - Strong presence of metacognitive abilities (e.g., "seeing oneself from the outside" while playing).
2. **Emotional intelligence, empathy**
 - Understanding and experiencing the emotional state of the character played and the partner actors.
 - The "perception" of the emotional reactions of the audience (of course, this is partly refined experientially, from performance to performance).
3. **Emotion regulation and management**
 - It is not enough to be empathetic, the actor must know how to "lead" his own emotional manifestations, timed, gradually or even suddenly alternating (according to dramaturgical goals).
 - This includes the ability to "build up an emotional state" (cf. method acting) and to "come out" of a role.
4. **High level of concentration and attention sharing**
 - You have to follow the reactions of the partner(s), your own internal processes, spatial situations, text accuracy, director's instructions, etc. at the same time.
5. **Creativity and imagination**
 - The actor's job is often to portray a fictional or long-ago situation authentically. This requires imagination and symbolic thinking.
 - Improvisation skills are especially important (for example, in unexpected situations, even dealing with mistakes or forgetting partners).
6. **Body consciousness and vocal development**
 - Subtle control of body and voice (body language, gestures, timbre, volume, articulation) is an essential part of the acting craft.
7. **Collaboration, partnership, teamwork**
 - "Big" actors are often characterized by being able to react well to partners, to be flexible, adaptable; "in-game" both inside and out.
8. **Memory and learning strategies**
 - Text learning, movement and situation coordination, and memorization of emotional arcs require particularly advanced learning skills.

2. In which professions can these skills be used?

Acting competences are largely so-called "transferable" (i.e. transferable) skills. Some examples:

1. **Leadership and management**
 - Leadership competencies: empathy, emotional intelligence, presentation skills, public speaking, motivation, "engagement" in various negotiation situations.
 - In several management trainings (especially so-called soft skill trainings) acting tools (body language, voice use, drama pedagogy) are used to develop leaders.
2. **Pedagogy and trainer work**

- Teachers and trainers are often "on stage". It is of paramount importance to maintain the attention of the audience, to illustrate, to consciously use body language and to tell stories.
- Emotional tuning, managing group dynamics (just as the director and actor handle viewer reactions).
- 3. **Helping professions (therapy, social work, coaching)**
 - Here, empathy, sensitive perception of reactions, "attentive listening" and accurate, clear self-expression are also key.
 - Drama therapy or playback-theatre methods are also widely used.
- 4. **Customer service, sales, communication**
 - Persuasion, trust building, active listening and nonverbal communication (posture, mimicry, vocal modulation) improve efficiency.
- 5. **Negotiation and legal career**
 - In court hearings and mediation, rhetorical skills, body language reading, role taking (understanding the arguments of the other party), as well as acting "awareness" and control can also be useful.
- 6. **Creative iparok, marketing, ads**
 - Storytelling and "role thinking" both help in the development of creative concepts and brand building.

3. Research, authors and their works

While many theoretical sources and acting pedagogical books touch on the usefulness of these skills, there is relatively less explicit empirical research (based on systematic experiments, structured interviews, or quantitative measurements). The following are some works that have documented the transfer of acting skills and their transfer effects to other areas.

3.1. Research by Helga Noice and Tony Noice

1. **Noice, H. & Noice, T. (2002).** „The Expertise of Professional Actors: A Review of Recent Research.” *High Ability Studies*, 13(1), 7–19.
 - **Focus:** Examination of actors' cognitive and metacognitive skills, with a focus on memory, learning, and processing of verbal information.
 - **Method:** A summary study of a number of empirical studies (experiments, interviews) comparing the performance of professional actors and non-actors.
 - **Transfer:** They point out that special memory strategies and flexible problem solving developed during acting can also be used in other non-theatrical situations (for example, slowing cognitive decline in the elderly).
2. **Noice, T. & Noice, H. (2006).** „What Studies of Actors and Acting Can Tell Us About Memory and Cognitive Functioning.” *Current Directions in Psychological Science*, 15(1), 14–18.
 - **Focus:** The broader effects of the cognitive benefits of acting training: improved memory, better attention, more effective learning strategies.
 - **Result:** The research confirmed that "situational" placement in the role, contextualization of the text helps long-term memorization, and the involvement of emotions also supports learning.

3.2. Elly A. Konijn

- **Konijn, Elly A. (2000).** *Acting Emotions: Shaping Emotions on Stage.* Amsterdam University Press.
 - **Focus:** A detailed description of acting emotion formation and "improvised" emotion regulation.
 - **Method:** A combination of empirical interviews, observations, and psychological investigations.
 - **Transfer:** It states that the ability to consciously manage and generate emotions (which actors practice on a daily basis) can be useful in many helping professions, leadership roles, and even mediation situations, as it increases emotional awareness and stress management capacity.

3.3. Bella Merlin

- **Merlin, Bella (2007).** *The Complete Stanislavsky Toolkit.* Nick Hern Books.
- **Merlin, Bella (2010).** *Acting: The Basics.* Routledge.
 - **Focus:** Practical and theoretical manual on the contemporary application of the Stanislavsky method (observation of oneself and others, emotional memory, body use, etc.).
 - **Transfer:** Merlin emphasizes that self-reflection, observation, emotion control and creative thinking acquired here are also "worth gold" in leadership, teaching and presentation situations.

3.4. Richard Schechner

- **Schechner, Richard (1988, bőv. kiad. 2003).** *Performance Theory.* Routledge.
 - **Focus:** Expanding the concept of "performance" from rituals to "performances" of everyday life.
 - **Method:** Anthropological and theatre theoretical approach, with practical examples of theatre rehearsal processes, rituals, social role-playing.
 - **Transfer:** According to Schechner's theory, there is a continuous transition between stage "performance" and situations in social life—implicitly showing that acting skills (be it leadership, rituals, ceremonial speeches) can be widely applied.

3.5. Other applied research – "business theatre", "drama-based training"

There are specific textbooks and studies that specifically apply acting methods in connection with business, managerial or pedagogical training (e.g. "business theatre" or "applied theatre" programs). These include, for example:

- **Boal, Augusto (1979, 2002).** *Theatre of the Oppressed.*
(Originally a participatory theatre on political and social topics, its methodological foundations also extend to self-knowledge and conflict resolution trainings.)
- **Jackson, Tony (ed.) (2007).** *Learning Through Theatre: Essays and Casebooks on Theatre in Education.*
(Methodology of pedagogical and social acting, with case studies.)
- **Liu, Fei & Ding, Grace (2017).** "Using Drama-based Training to Enhance Communication Skills in the Workplace." In: *Journal of Management Education*, 41(3).

(He also examines empirically how trainings interspersed with drama pedagogical elements improve organizational communication.)

In these sources we can find controll, or at least comparative, studies on how the actors' toolkit – body use, improvisation, role switching and emotional insertion – increases effective communication, conflict management, group cohesion or leadership judgment.

4. Conclusion

1. **Behind high-level acting, there are well-defined skills: self-reflection, empathy, emotion regulation, concentration, physical and vocal control, and developed memory and creativity.**
2. **These skills can be applied directly in many areas (leadership and management, trainings, education, helping professions, customer service, negotiation techniques), moreover, more and more methodologies (drama techniques, "business theatre", soft skill trainings based on acting) build on them.**
3. **Empirical research**
 - Helga and Tony Noice's experimental and interview studies examined actors' cognitive abilities (especially memory and learning) and showed that these competencies can also improve the performance of other groups (e.g. elderly people).
 - Elly A. Konijn's book systematically explores stage emotion regulation, referring to its mundane transfer.
 - Bella Merlin's practical manuals also clearly point out the high degree of self-knowledge, self-control and empathy-centered importance of Stanislavsky (and related) methods.
 - Further applied research (e.g. drama therapy, theatre education, corporate training) also confirms the utilization of acting skills in the world of companies, educational institutions and helping professions.

Final conclusion: It is clear from the analyses of "great actors" and from the scientific and practical literature on acting that acting talent is not a set of mystical talents, but a combination of skills and abilities that can be developed (and measured). These skills, such as emotion management, self-reflection, awareness of body and voice use, creative and empathetic thinking, can also be the basis for high levels of performance in many other professions. Empirical and semi-empirical research and case studies of the above authors (Noice & Noice, Konijn, Merlin, Schechner, as well as the "applied theatre" literature) confirm the existence of this transfer.

Please describe in detail Noice, H. & Noice, T. "The Expertise of Professional Actors: A Review of Recent Research." and "What Studies of Actors and Acting Can Tell Us About Memory and Cognitive Functioning", especially in terms of acting skills and their advantages in other professions!

ChatGPT4o1pro

Helga and Tony Noice are American psychologists and acting educators who have conducted empirical research on **the cognitive and emotional processes** of professional

actors for decades, particularly in the fields of **memory, learning, and creativity**. Two important studies:

1. **Noice, H. & Noice, T. (2002).** „The Expertise of Professional Actors: A Review of Recent Research.” **High Ability Studies, 13(1), 7–19.**
2. **Noice, T. & Noice, H. (2006).** „What Studies of Actors and Acting Can Tell Us About Memory and Cognitive Functioning.” **Current Directions in Psychological Science, 15(1), 14–18.**

Below I summarize the main contents of these articles, **highlighting** how acting skills become various **cognitive benefits**, and how they can be utilized in **other professions** as well.

1. Definition of acting expertise

The starting point of both studies is that **the performance of professional actors** is outstanding in certain cognitive (e.g. memory, attention) and social (e.g. empathy, nonverbal communication) areas. The aim of the Noices is to draw **on empirical research** to demonstrate skills related to acting and how these **"actor" skills** can serve as a general model for other professions or everyday life.

1.1. Active Experiencing

One of the central concepts of Noice research is **"active experiencing"**. This is the process by which the actor:

- **It doesn't** just memorize the text,
- Instead, the character's goals, the interaction with the partner, the emotional logic of the situation **are experienced as a unified experience** .

In doing so, the actor **encodes the information (text, circumstances)** in a much deeper and more situational way, making **memory** (and other cognitive functions) more efficient.

2. Memory and cognitive benefits

2.1. Special memory strategies

The first study ("The Expertise of Professional Actors...") provides an overview of **how** and **how** actors' memory processes differ from ordinary, "non-acting" memorization. Some highlights include:

1. **Context-based memorization**
 - Actors usually learn text **through related behaviors**, movement, partner reactions, and emotions. This context helps you recall more quickly and accurately.
2. **Action and goal orientation**
 - The actors do not focus primarily on words, but on the **action of the scene**: "What do I want to achieve with my partner?"
 - This goal-oriented approach makes it easier for monologues or dialogues to be logically and dynamically integrated into memory.

3. Deep encoding

- Because actors assign **emotional charge** and **motivational threads** to words, memorization also occurs on a deeper level – psychological research shows that this deep processing is much more effective than mere repetition.

2.2. General cognitive benefits

The second study, "What Studies of Actors...", discusses the **general cognitive and memory benefits of these special acting methods**, such as:

1. Learn faster and more accurately

- With the method of active experience, actors can quickly acquire the necessary information (text, facts, instructions) and retain it more permanently.

2. Flexible attention and multitasking

- During performance, the actor **pays attention** to the partner, the spectators, his body, his voice. This develops **shared attention**, selective focus, and quick adaptation.

3. Complex emotional and social skills

- The actor routinely empathizes with the character, partner, audience. This can improve **nonverbal communication** skills, mentalization (recognizing other people's emotional states) and flexibility in social situations.

3. Utilisation in other professions

In both articles, the Noices emphasize that acting expertise is **not** limited to theatre. They highlight, for example:

3.1. Application beyond the performing arts

1. Education and learning

- The method of active experience may be suitable for students not only to "memorize" the curriculum, but to acquire it through a kind of **situational, action-based** learning.
- A teacher who teaches through acting (voice, gesture, emotional involvement) will attract students' attention more effectively and create a more lasting memory trace.

2. Business, presentation, leadership

- Leaders can also benefit from acting exercises: better presentation skills, body language and voice control, subtle handling of emotional reactions.
- Research shows that actor-based competencies (e.g. listening to a partner, effectively expressing persuasive intent) can increase success in the workplace.

3. Health, therapy

- The cognitive and emotional skills described by the Noices can help patients understand better and use verbal and nonverbal communication more effectively. For example: doctor-patient interaction, psychotherapy, even in elderly care, certain processes can be better activated through empathetic, "played" roles.

3.2. Movement and body awareness in professions

Some of Noice's research also shows that acting preparation is often linked to text and situation analysis with physical, motor components. Such movement-physical learning has also been found useful in other areas:

- **Sport and motor coordination:** "Body awareness" can help athletes improve control over their bodies, similar to how an actor consciously listens to his body and signals.
- **Rehabilitation:** Some rehabilitation methods, in which patients have to recall and practice movements through "role-playing", may be based on principles similar to the acting method (goal-oriented movement, motivation, recalling sensory experiences).

4. What makes the acting method effective?

In Noice's work, several key factors are identified that give acting expertise** its essence:

1. **Situational and contextual learning**
 - Learning information is always tied **to a situation**, role and action, which creates a strong cognitive network.
2. **Emotional involvement and empathy**
 - Learning "not only with the brain, but also with the heart" – the actor also activates the emotional basis of the scene, the motivations of the partners, conflicts, so learning is much more multi-layered.
3. **Flexible application of preformed schemas**
 - The actor develops a kind of "mental library" for each type of role and scene situation already during his career. This flexibility can also be used in other professions: when someone has an advanced scheme system, he reacts faster to new situations.
4. **Self-reflection and partner-centeredness**
 - Professional actors in the rehearsal process constantly observe their own performance and the partner's reactions, and then refine the game. This kind of awareness (self-reflection and empathic attention) is especially beneficial in other forms of group work and team projects.

5. Summary: transfer effect of acting skills

Research by Helga and Tony Noice confirms that the special learning and memory procedures **seen in professional actors** – the so-called "active experiencing" – can also be beneficial in other professional fields. Emotional involvement, partner-oriented attention, physical and mental presence, and contextualized mastery methods:

- **improve** general cognitive functions (e.g. memory, attention, rapid response),
- **promote** more effective teaching, leadership skills and communication in general,
- **improve** flexibility and creative problem-solving (role creation often requires adapting to unusual situations).

All this shows that acting expertise **goes beyond** the artistic field of theatre and **can be transferred** to pedagogy, business, therapeutic practice, and even some forms of sport and rehabilitation. The skills acquired during acting can therefore be widely applied in dealing with the challenges of everyday life and other professions.

Please describe Elly A. Konijn's "Acting Emotions: Shaping Emotions on Stage" in detail, especially in terms of acting skills and their advantages in other professions.

ChatGPT4o1pro

Dutch theatre researcher and psychologist Elly A. Konijn offers a comprehensive, scholarly examination of acting emotion shaping in her work "**Acting Emotions: Shaping Emotions on Stage**" (2000). He analyses in detail how actors create emotions during rehearsals and performances, what psychological and theatrical methods they use to shape, control and refine their emotions on stage, and what conscious and unconscious mechanisms help (or even complicate) this process. An important theme of the book is that stage emotion is not the same as "real", private emotion, but in many cases similar physical and mental processes are activated. The following summary presents the main ideas of the work, **with special emphasis on** how acting skills can also be **beneficial** in other professions.

1. How to shape acting emotions

1. The nature of stage emotion

According to Konijn, acting emotions are mostly **technically produced, controlled** processes adapted to the circumstances of a fictional scene. They differ from ordinary, spontaneous emotional reactions, since their goal (authenticity, artistic effect) is defined and conscious.

2. Emotional and cognitive components

Stage emotion formation requires the coordination of imagination, emotional memory, situational analysis and bodily expression. Thus, the actor makes an emotional and mental effort at the same time: while physically attuned to the role situation, he follows the logic of the play, the reactions of the partner and the director's concept on a cognitive level.

3. "Safe frame" and dual consciousness

Konijn emphasizes that during rehearsals and performances, the actor works in a kind of "**safe frame**": **he** knows that everything that happens is part of a fictional situation, and knowing this, he is able to separate the emotional elements of the role from the inner feelings of real life. This dual consciousness – simultaneously "being in" the role, watching from the outside, technically controlling it – helps to ensure that the strong emotion on stage does not damage privacy.

2. Acting as a specific professional skill

1. Professional emotion management

Since for the actor various emotions are processes "artificially" created and manipulated every day, he can develop special "emotional intelligence". This includes quickly recognizing, triggering, deepening, restraining or transforming emotions. Konijn's studies show that actors may have a higher level of self-reflection in the area of emotional expression.

2. Empathy and communication

The basic pillar of an actor's job is to understand and visualize the character's emotions, motivations and goals – therefore it requires increased empathy and empathy. In the book, Konijn gives several experimental examples showing that actors' advanced nonverbal and verbal

communication skills also help them better assess the emotional state of a partner or audience.

3. **On stage (during rehearsal or performance), the actor sometimes has to switch between different emotional levels and gestures, all fitting it into the arc of a scene. This develops a strong emotion regulation skill** that, according to Konijn, can also be applied in everyday life, such as stressful situations, conflict resolution or effective cooperation.

3. Application of acting skills in other professions

1. **Business, leadership, negotiation**

- Acting experience (Konijn explains) can help managers and managers communicate **authentically and persuasively**, and better assess their partners' emotional responses.
- During negotiations, body language, prosody, watching and shaping related emotions ("when should I be empathetic, when should I be stricter?") are acting skills that can become an advantage in the business sphere.

2. **Education and training**

- Teachers, training leaders, lecturers can benefit from the acting methodology: creating an emotional and motivational atmosphere, maintaining attention, using multiple nonverbal channels (tone, volume, movement) all help to transfer knowledge more effectively.
- According to Konijn, teaching is very similar to acting: it takes place in front of an audience (students), requires constant contact and immediate adaptation to reactions.

3. **Therapy, social work**

- The book discusses that some of the actor's emotion formation techniques (e.g. empathic attunement, role-playing with patients) can also be used in helping professions.
- Drama therapy, psychodrama, interactive theatre forms are all based on the actor's "conscious emotion control", which can be used to serve social or therapeutic goals (e.g. self-confidence, conflict resolution, emotional release).

4. **Broader communication and social skills**

- In general, Konijn points out that actors get used to "double attention": they pay attention to their own internal processes and external reactions at the same time. This **multi-focus** capability can also be particularly useful in other professions, such as customer service, diplomacy, media.

4. Benefits and limits of conscious emotion formation

1. **On the one hand, the actor constantly practices turning emotion on and off, which can help him deal with stressful situations in everyday life: he can calm down faster from a heightened state or, conversely, to an inspired state.**

However, Konijn points out that this is **the result of conscious work** and is not necessarily always automatic.

2. **According**

to Konijn, although the actor has the technical means to leave the role (safe frame) during the actor's emotion formation, in long-term or particularly demanding roles there may be a risk that emotional work will cause stress and exhaustion. This is also

part of the fact that the skills learned to be an actor, such as the practice of "quitting" and relaxing, may be needed in other professions (burnout prevention, work-life balance).

3. **The book also warns that an actor's emotion manipulation skills can lead to abuse in certain contexts (for example, as a tool for manipulation). Therefore, it is important that the actor (or who uses the tools) uses this knowledge in an ethical way and does not abuse it.**

5. Summary: The relevance of Konijn's work to other professions

In her work "Acting Emotions: Shaping Emotions on Stage", Elly A. Konijn shows how the actor's emotion-generating and emotion-regulating techniques, which are suitable for authentic stage performance during rehearsals and performances, are based on psychology and how they are built up in relation to everyday human emotions. The book convincingly argues that the **emotional-focused** (but also cognitive-minded) methods developed and used by the actor are:

- **They can develop** general emotional intelligence, self-reflection and empathy,
- **They can be an advantage** in business, educational, helping and creative professions (better communication, quick adaptation, effective stress and emotion management),
- **They provide inspiration** to use certain "role-playing" or "dramatic" approaches in work processes (e.g. effective presentation, partner-centered speech, flexible behaviour).

Finally, Konijn emphasizes the importance of **both a secure framework and conscious training**: it is worth providing professional conditions for emotional formation (whether in a theatrical or other work environment) so that positive returns (efficiency, creativity, better communication) prevail and the dangers of excessive emotional strain or manipulation can be avoided. This complex approach makes Konijn's book fundamental at the intersection of acting and psychology, while offering practical lessons for all areas where **conscious shaping and sharing of emotions** plays a prominent role.

Please describe in detail Bella Merlin's "The Complete Stanislavsky Toolkit" and "Acting: The Basics", especially in terms of acting skills and their advantages in other professions.

ChatGPT4o1pro

Bella Merlin is a British actress, university professor and theatre researcher who **has written two important manuals on the modern interpretation of** Konstantin Sergeevich Stanislavsky's works and the application of contemporary acting techniques:

1. „The Complete Stanislavsky Toolkit” (2007, Nick Hern Books)
2. „Acting: The Basics” (2010, Routledge)

Both books serve as practical guides to mastering the craft of acting, but they also provide broader findings about human communication, self-knowledge, and emotion regulation. Therefore, **not only** professional actors, but also representatives of **other professions** (e.g. teachers, business leaders, lecturers, support professionals, etc.) can benefit from the methods. The following description presents the main content elements of the two works in detail, **highlighting the general** (also in other professions) applicability **of acting skills** .

I. „The Complete Stanislavsky Toolkit”

1. Book profile and purpose

- **Basic idea:** The aim of the "Toolkit" is to present Stanislavsky's method (or rather his methods) in an understandable, modern form, **as a practical toolkit**.
- **Structure:** After a brief theoretical introduction, the book presents a number **of exercises** and tools with which the actor can gradually develop the skills necessary for character formation (imagination, attention, emotional experience, building actions, etc.).

2. Main stanislavsky concepts and practices

1. **"Magic if"**
 - One of Stanislavsky's key methods is to encourage the actor to imagine and experience the situation of the role.
 - Merlin shows how imagination can be invoked so that it does not have to draw from personal traumas (emotional memory), but from the possible reality of the situation. This protects you from excessive personal involvement.
2. **Conditions and "Given Circumstances"**
 - Thorough mapping of the environment and context of the role (where, when, with whom, what relationships).
 - In Merlin's exercises, the actor learns to "hear" and "see" circumstances in such a way that his reactions seem natural.
3. **Actions and supertask**
 - Exploring the actions of the scene (what does the character want to achieve?) and assigning the larger supertask (what is the character striving for in the play?).
 - This **develops goal-oriented** thinking, which can be useful for any project or teamwork.
4. **Relaxation, concentration, attention to partners**
 - Merlin shows how to achieve a relaxed but focused state in which the actor is able to pay attention to both internal (imaginary) and external (partner, space) stimuli.
 - This "double attention" later gives an advantage in business, education or any interaction situation: it leads to greater presence and more effective communication.

3. Applicability to other professions

- **Communication and presentation**

- Exercises included in the Toolkit (e.g. "listening to the partner" exercises, voice and posture development) can significantly improve the quality of speaking in front of an audience.
- **Organizational and managerial skills**
 - The conscious construction of supertasks and actions can also be used in project and leadership work: thinking like "what is my basic goal?", "through what actions do I achieve it?" helps planning and decision-making.
- **Self-awareness and stress management**
 - Acting techniques teach us how to work with inner tensions, how to activate (and reduce) our emotional states. This awareness can also support everyday work, stress management and time management.

II. „Acting: The Basics“

1. Purpose and content of the book

- **Introduction to the fundamentals of acting:** This work provides a general, easy-to-follow overview of the history, basic knowledge and practical methods of the acting profession (not only about Stanislavsky, but also about contemporary approaches).
- **Target group:** It is written mainly for actors starting their careers and those involved in drama education, but the basics of "theatrical thinking" can be used by anyone who wants to develop authenticity and creativity in their communication.

2. Main chapters and focal points

1. **Actor patterns and trends**
 - Merlin shows how acting evolved under the influence of **psychological realism** (Stanislavsky, Method Acting), **physical theatre** (Grotowski, Lecoq), and **postmodern** and **directorial theatre**.
 - It shows that each of them has a set of tools (e.g. body use, improvisation, collective creation) that can be useful **in other professional contexts** (e.g. team building, creative brainstorming).
2. **Text analysis and context**
 - During the analysis of the text (dramas), the relationships between the characters, conflicts, the structure of the narrative unfold. Merlin gives special exercises that help to understand the "situation dynamics".
 - This type of analysis also strengthens situational analysis, conflict resolution and "narrative recognition" in everyday life – which **is an advantage in any profession requiring** conflict resolution.
3. **Partner orientation**
 - The book emphasizes the importance of watching your partner. The actor must react sensitively to his partner, paying attention not only to his own internal process.
 - This approach extends to group work, negotiations and customer management: the more we pay attention to the motivations and gestures of the "other side", the more we can communicate purposefully and effectively.

3. Professional transfer opportunities

- **Pedagogical aspect**
 - The recommended exercises in "Acting: The Basics" (improvisation, role-playing) can also be included in education so that students better experience the curriculum, actively participate in the "scenes".
- **Business and presentation situations**
 - The skills of the book (voice, body language, emotional coloration) are part of professional presentation. Many trainers build on the acting toolkit to make participants better performers.
- **Helping professions**
 - Therapists, psychologists or social workers can also benefit from an actor's emotion- and partner-centered approach, e.g. role-play-based therapy techniques.

III. Common points and general lessons learned

1. **Emotional intelligence and creativity**
 - The basic idea of both books is that acting (Stanislavsky-based or integrating other methods) helps us understand and shape emotions more deeply. This **conscious but creative** emotion management is also extremely valuable in other careers (e.g. conflict management, motivation).
2. **Self-reflection, body consciousness**
 - Merlin places great emphasis on awareness of body, voice, breathing, and the "voluntary" changes required by the role. Those who are capable of physical and emotional self-reflection are more controlled and balanced even in everyday work environments.
 - In public speaking, negotiation and teamwork, self-reflection helps both in dealing with anxieties and in taking effective action.
3. **Systemic thinking**
 - The creation of the role never takes place in isolation: attention must be paid to the play as a whole and to its relationship with the other characters. Similarly, project- or system-level thinking in any professional environment requires us to focus not only on our individual goals, but also on the "bigger picture". This practice is strengthened by acting methods (supertask, finding connections).
4. **Continuous learning, openness**
 - The actor never finishes learning: every new role is a new challenge. Merlin also points out that both "Toolkit" and "Acting: The Basics" provide more of a foundation that the actor needs to refine over years. This lifelong learning approach can also be transferred to many other professions.

IV. Summary

Bella Merlin's "The Complete Stanislavsky Toolkit" and "Acting: The Basics":

- Practical, step-by-step guides to the basics of **acting work**: conscious alignment of body, voice, emotions and imagination, analysis and visualization of stage situations.
- Acting **skills** such as emotional intelligence, partner-centred communication, context-based approach to the role (project), body awareness and creative problem-solving can also be used in **other professions** (education, business, helping professions, leadership, presentation, etc.).

- The books encourage us not to apply the methods derived from Stanislavsky (and later expanded to other trends) mechanically, but **flexibly**, according to the respective goal and environment, always bearing in mind the importance of continuous self-reflection and development.

These two works therefore **provide not only** actors with an easy-to-apply, modernized Stanislavsky toolkit, but **also anyone** who wants to manage their emotional manifestations more consciously and make their communication, performance or creative work more effective. The basic principles of the books (emotion, imagination, concentration, partner focus, self-reflection) are an advantage in any professional or social situation where **much depends on the quality of** individual and group communication.

Please describe Richard Schechner's Performance Theory in detail, especially in terms of acting skills and their advantages in other professions.

ChatGPT4o1pro

Richard Schechner (born 1934) is an American theatre director, researcher, and leader in performance studies. In his seminal work Performance Theory (first published around 1977 and expanded in 1988), he expands the concept of "theatre" and argues that "performance" takes place not only on stage, but also in rituals of everyday life, social events, sports, politics and many other spheres. As a result, theatre/acting **skills can become** common tools that provide benefits in other professions . The following summary presents the central theses of the book, with a special focus on the interface between **acting skills** and **application in various professions**.

1. A „Performance Theory” alapfogalmai

1. Performance as "restored behavior"

Schechner uses the term "restored behavior": any human action that is repeatedly created as a pattern, whether conscious or partially unconscious, can be considered "performance".

- In the case **of actors**, this is specifically a set of behavioral patterns developed and recorded during rehearsals (but flexibly applied during performance).
- In **everyday life** , too, we can find many patterns (e.g. courtesy formulas, rituals, protocol behavior) that are similar in mechanisms.

2. Both

ritual and theatre (or other artistic performances) can create a "threshold state" (liminality after Victor Turner) in which participants step out of everyday life and enter a more intense, **playful, ritual or fictional** space.

- One **of the cornerstones of acting skills is that the actor consciously operates in this "threshold" zone: he is characterized by strong emotional empathy (empathy) and precise technical control at the same time.**

3. Dual consciousness / multiple consciousness

Schechner, like many other theorists (e.g., Diderot, Stanislavsky), points out that the performer (actor) is both "in" the role (or ritual action) and at the same time observes his own performance "from the outside". This **dual consciousness** ensures continuous fine-tuning and protects against excessive personal involvement.

2. The essence of acting skills in Schechner's interpretation

1. **During rehearsals, actors try out countless variations, looking for the most appropriate gestures, timbre and tempo. The result of this flexible experimentation is the ability to quickly adapt to changes dictated by the partner, audience or director.**
 - This flexibility based on spontaneity and control can also provide significant advantages **in other professions** (managerial decision-making, negotiation, crisis management, etc.).
2. **Physical and emotional awareness**The actor's task is to **visualize and coordinate the body, voice, emotion**. According to Schechner, acting training (breathing, movement, voice formation, rhythm) forces the performer to perceive body signals more accurately and express internal states in a more nuanced way.
 - This type of body and emotion control can be used by anyone who speaks publicly, leads a team, or deals with clients, patients, students – communication **credibility** improves, anxiety decreases.
3. **Partner-centered attention**Acting work (rehearsals, improvisation, performance) largely depends on interaction with partners. It is not enough for the performer to concentrate on his own actions; he must constantly read the gestures and reactions of the partners.
 - Schechner also considers this partner-centeredness relevant in social relationships: for example, an effective leader, a good teacher, a successful therapist or a helping professional all apply the principle of "watch the other – react flexibly".
4. **Since the actor always works as a whole in a particular play (or ritual)**, Schechner argues that the performer develops **contextual thinking**. This means that a gesture, gesture or sentence only makes sense in the context of the entire scene (and piece).
 - This principle **can be applied in any profession requiring strategic thinking (e.g. project management, marketing, policy making)**, since consideration of the "bigger picture" is key even in complex processes.

3. Transposing acting skills to other professions

1. **Business and organizational leadership**
 - Like the actor, the leader plays "roles" (e.g. motivating boss, crisis manager, etc.) in different situations.
 - According to Schechner, **performance studies** help us understand how leadership — rhetoric, body language, emotional attunement — shapes organizational culture. Those who have acting awareness are better able to "choreograph" their motivational speeches and presentations.
2. **Education and training**
 - The teacher / trainer is also a kind of performer, since he "performs" in front of the group, and in addition to passing the curriculum, he creates an emotional atmosphere, illustrates, improvises.
 - Acting skills (for example, voice modulation, attention-grabbing movements, humor, interactive play) are extremely useful in classroom situations: student engagement, maintaining interest improves.
3. **Health, psychology and social work**

- Schechner points out in several places that "performance" and "ritual" also play an important role in therapeutic processes (see psychodrama, drama therapy).
 - By **expressing authentic emotions** and **reading the reactions of the partner (patient)**, acting skills help, for example, doctors to communicate better with doctors or social workers in conflict resolution.
4. **Customer service, hospitality, tourism**
- The relationship with guests and clients is sometimes a kind of "hospitality role". According to Schechner, (semi)ritual politeness, smiles and kindness are also "**performances**" if they are realized consciously, in coordination with the dramaturgy of the situation.
 - Those who are skilled in acting attention can react **more empathetically** and **flexibly** even in difficult or unexpected situations (e.g. dealing with a nervous guest or complaining client).

4. Summary: The importance of "Performance Theory"

1. **According**
to Schechner's theses, there **is no strict dividing line between theatrical thinking** and everyday "role-playing": the "threshold state", the "restored behavior" can be observed in all human environments. Acting **skills** enable awareness and shaping of this performative reality.
2. **Acting skills = universal human competencies**
According to Schechner, professional actors master skills (body-emotion-voice control, partner-centered attention, narrative and dramaturgical thinking) that **provide an advantage** for other professional and social roles.
 - For example, a **persuasive presentation**, **flexible response** to crisis management, **networking** and public focus – these are all characteristics of a good actor, as well as a successful leader, teacher, therapist, performer.
3. **Critical attention to excessive role-playing**,
Schechner indicates, however, that the logic of "performance" **can be open to abuse** (e.g., a manipulative leader or politician who merely "plays" honesty). Therefore, performance studies also shed light on ethical aspects: awareness does not equal decency, manipulative tools (lies, deceptions) can also be conscious performative strategies.

Conclusion

Richard Schechner's Performance Theory offers a fundamental shift in how we view theatre/acting and everyday social roles. The most important message of the book is that the **actor** develops sophisticated **skills** (body and emotion control, partner-centered attention, flexibility, dramaturgical thinking) that can be success factors in **other professional fields** as well. Educators, managers, support professionals, performers or employees working in hospitality can all benefit from incorporating "**stage**" principles (heightened awareness, roles, scenarios, empathy and control) into professional practice. With this performative approach, we can function more effectively, empathetically and creatively in our profession and in everyday life.

Please describe Tony Jackson's Learning Through Theatre: Essays and Casebooks on Theatre in Education in detail, especially in terms of acting skills and their advantages in other professions.

ChatGPT4o1pro

Tony Jackson (1939–2016) was one of the leading figures of the **Theatre in Education (TIE)** movement in the United Kingdom, who worked for decades on the theory and practice of the relationship between theatre methods and education. **His volume Learning Through Theatre: Essays and Casebooks on Theatre in Education** (first published around 1980 and later expanded editions) presents the most important aspirations of Theatre in Education (TIE) in the form of essays, case studies and methodological descriptions. The book reviews how theatre work, especially acting skills and dramatic tools, can improve **learning processes** and different areas of personality. Below I present the **main ideas** of the work in detail, focusing especially on **what acting competencies** (self-expression, body language, empathy, creativity, etc.) can be developed in TIE projects, and **how they are an advantage beyond schools and the world of theatre** (in other professions and social contexts).

1. A könyv háttere: Theatre in Education (TIE)

1. Essential characteristics of TIE

- The Theatre in Education emerged in England in the 1960s. Its peculiarity is that an **interactive theatrical performance** is created in cooperation with professional actors, drama teachers and teachers, which is designed with direct educational goals.
- During the performance, students (children, young people) are not passive spectators, but active participants who can often intervene in the development of the story, make decisions, discuss socio-moral issues.

2. The role of Tony Jackson

- One of Jackson's goals with this volume is to provide a **comprehensive overview** of TIE's methods, theoretical background, and practical results.
- Learning Through Theatre presents in several chapters and case studies how dramatic programs are developed in schools and communities, and what their pedagogical effects are.

3. Basic concepts

- **"Participation"**: TIE is a live process where the line between viewers and performers is blurred.
- **Process drama**: A collaborative story-making process in which participants not only watch the story, but also create and shape it.
- **"Reflective practice"**: Students (and teachers/actors) think together about experiences and emotional experiences.

2. Acting skills that TIE develops and employs

1. Authentic presence, honesty in the role

- In TIE projects, actors must not only "play" a role, but also be able to respond to spontaneous reactions and questions from participating students. This requires a high level of **spontaneity** and **alertness**.

- This skill is also extremely useful in other professions (e.g. managerial work, service industry, consulting), where professionals must react authentically to changing situations and client needs in real time.
- 2. **Empathy and emotional attunement**
 - In TIE, the actor often deals with difficult social or personal themes (e.g. exclusion, bullying, family conflicts). Working with children requires the actor to be able to **empathize** with the emotional state of the group.
 - In other professions (e.g. HR, coaching, therapist, customer service), empathy skills are similarly key: understanding the emotional situation of the other person and communicating and helping accordingly.
- 3. **Nonverbal communication and body awareness**
 - In theatre, body language, mimicry and the use of space all play a role. In TIE performances, it is especially important for the actor to be able to "clearly" and "nuanced" indicate the mood of the character and the conflicts of the situation to a young audience.
 - Body awareness and the use of nonverbal signals are advantages in many areas, from business presentations to doctor-patient communication, as effective metacommunication supports trust, understanding and persuasion.
- 4. **Interaction and improvisation**
 - Since student involvement (questions, suggestions, decisions) can lead to unpredictable situations, a TIE actor must have strong **improvisation** skills: he must be able to improvise, yet maintain the structure of the performance.
 - This type of improvisational confidence is also useful in workplace meetings, unexpected negotiation situations or crisis situations where flexible adaptation and change of thought are required.
- 5. **Group dynamics and facilitation**
 - The TIE actor often acts as a facilitator: he analyzes the story together with the children, asks questions, helps the group discuss a conflict.
 - This ability is analogous in team-building trainings, workshop leaders' work or even in teacher and trainer roles, where the leader must not only perform, but also control and stimulate the creative process of the group.

3. Impact on learning and personality development

1. **„Learning through doing“**
 - Several case studies in Jackson's volume show that students acquire knowledge more deeply and permanently when they participate in the curriculum through drama activities (e.g., historical events, social dilemmas).
 - Thus, acting methods (role-playing, scene-making) are also pedagogically valuable: students are active, emotionally and intellectually involved, information is better recorded.
2. **Reflective thinking and critical skills**
 - TIE projects often prompt participants to discuss social issues (e.g. justice, tolerance, environment). Young people actually weigh and make decisions in dramatic situations offered by actors.
 - This develops their critical thinking, which is an essential skill in everyday life and later in the workplace: responsible decision-making, ethical considerations, etc.
3. **Self-confidence and ability to communicate**

- The interactive form of TIE also provides students with the opportunity to try out the role of "performer". Self-confidence and communication skills acquired in a playful yet realistic context can give you a lasting advantage outside of school.

4. Acting skills in other professions – with a TIE approach

1. Teaching, teaching work

- One of the most direct transfers is that the teacher can also use elements of the "acting repertoire": varied tone, body language, attention-grabbing rhythm, dramatic situations.
- Teachers familiar with TIE methods often **give more dynamic** lessons, increasing student activity and creative involvement.

2. Business training, management

- The experiential pedagogical and role-playing practices used in TIE can be adapted to business trainings (team building, leadership skills). In situational games, participants can experiment with conflict resolution and conciliation negotiation in a safe framework.
- Acting-communication skills (direct contact with the "audience", quick reaction to the partner's gestures) also improve efficiency during meetings and presentations.

3. Helping and therapeutic professions

- Just as in TIE actors involve children in processing problematic situations, the assisting professional can also use dramatic tools (psychodrama, role practice).
- Empathetic, attentive presence, attunement to the emotional state of the other person in therapy and counselling is also an advantage, just like in the role of a TIE actor.

4. Community and social projects

- Jackson's book provides many examples of TIE projects helping communities address issues such as poverty, the environment, and human rights.
- Acting skills – creating dramatic situations, starting dialogue, stimulating emotional involvement – can also be effective catalysts in these community initiatives.

5. Conclusion

Tony Jackson's Learning Through Theatre: Essays and Casebooks on Theatre in Education emphasizes that **Theatre in Education** is not only a method of teaching children, but also a **complex pedagogical-theatrical** approach that mobilizes and develops acting competencies such as creative self-expression, empathic and body-conscious communication, improvisation and management of group dynamics. The volume presents:

1. **Acting competencies** (empathy, nonverbal communication, spontaneous action, listening to a partner) are crucial for the success of TIE performances,
2. **In other professions** (education, business training, helping areas, community programs), the same skills are an advantage for more efficient, personal and flexible operation,
3. The experience gained during TIE projects confirms that dramatic, acting-supported learning and work create **deeper involvement, emotional and cognitive**

development, which can be the basis for personality formation and professional success in the long run.

This multidirectional approach – theatrical, pedagogical and social – shows that acting skills can be understood as **universal human skills**, and through TIE we can see how versatile they can be applied in practice. Jackson's work is a convincing example of this, showing influences "beyond the theater" and how diverse actors' repertoire actually supports learning, community, and professional processes.

Please describe in detail Liu, Fei & Ding, Grace's "Using Drama-based Training to Enhance Communication Skills in the Workplace", especially from the point of view of acting skills and their advantages in other professions.

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Liu, Fei & Ding, Grace's study "Using Drama-based Training to Enhance Communication Skills in the Workplace" (location and exact year of publication may vary, but are usually mentioned in 2010s, HR training journals or conference papers) **presents methods and applications** of drama-based (theatre) training in various **workplace** contexts. The main goal is to show how **acting tools** and **dramaturgical methods can be** incorporated into the development of corporate (or organizational) communication, thereby improving **cooperation, problem solving and conflict resolution between employees**. The description below discusses in detail the **main ideas** and **conclusions of the work**, with a special focus on the **advantages** offered by **acting skills** in other professions or corporate environments.

1. Background and research framework

1. The concept of drama-based training (DBT)

- The essence of "drama-based training" is that students (employees) explore various communication situations through interactive, experiential exercises.
- Such trainings often use **role-playing, improvisation**, and acting techniques (e.g., body awareness, voice use, partner response) to help participants experience conflict, group dynamics, and emotional challenges.

2. Theoretical foundations

- In their work, Liu and Ding refer to, among others, the theories of Goffman (sociology of dramaturgy) and Stanislavsky, as well as modern methods of acting (such as improvisational theatre).
- The connection between organizational behavior and theatre pedagogical research creates a framework that approaches communication problems in the workplace environment with an "acting" approach.

3. Research objective

- The aim of the authors is to explore to **what extent drama-based training** can increase the level of **trust, empathy, cooperation** and **effective conflict resolution** between employees, and how it develops participants' **communication skills**.

2. Methodology and structure of the study

1. **Description of experimental/training system**
 - Liu and Ding observed drama pedagogical methods used in various corporate trainings and led workshops themselves.
 - The group of participants is typically mixed (in terms of qualifications, position, professional experience); The point is that everyone comes from some level of the company or organizational structure (e.g. middle managers, frontline workers, administrative staff).
2. **According to the study, drama-based training may include, for example, the following elements:**
 - **Role-play:** participants act out typical workplace situations in groups (e.g. customer management, internal conflict, managerial decision situation, complaint handling).
 - **Improvisation:** participants freely shape a situation full of conflict, experimenting with possible solutions with the help of "actor-techniques" (voice, body, emotional response).
 - **Forum theatre:** viewers (others from the training) can have a say in the development of the scene, they can try out what would happen if the characters reacted differently.
 - **Reflection/evaluation discussion:** they discuss what they learned about communication situations, which acting tools helped understanding.
3. **Monitoring and evaluation procedures**
 - Interviews: interviews with participants about experiences, internal experiences and usability.
 - Questionnaire surveys: e.g. subjective assessment of communication effectiveness before and after training.
 - Case studies: detailed descriptions of some particularly successful (or challenging) training episodes.

3. Acting skills and their advantages in other professions

1. **Body language and nonverbal communication**
 - Participants learn to consciously observe and control their body's signals: posture, eye contact, mimicry. This is an essential part of acting work.
 - In a work environment, this improves presentation skills, customer-friendly body language, and "trusting" presence (e.g. with managers, sales associates).
2. **Empathy and emotional intelligence**
 - During "taking on a role", participants are forced to understand the situation and emotional state of the other (e.g. client, subordinate, boss).
 - According to the authors, this develops empathy, which is a key element of teamwork, conflict resolution and resolving stressful situations. As an example, they cite how call center workers are better able to deal with angry customers by practicing their "acting" empathizing skills.
3. **Partner-centered attention and improvisation**
 - In acting, immediate response to partner reactions, picking up a common rhythm is key. This also strengthens active listening and spontaneous reaction in workplace communication.
 - Liu and Ding have shown that trainees are more involved with colleagues in later workplace meetings, there are fewer misunderstandings, and they respond more quickly to emerging problems.
4. **Narrative and story-based thinking**

- Theatrical practices are based on storytelling: who, where, when, in what situation, how interests collide. In the workplace, this "situation analysis" helps with project planning, marketing communication or mapping customer needs.
- Transposing the idea of "role": employees better understand that everyone has their own motivations and "roles", making joint problem solving more effective.

5. Self-confidence and public speaking

- The "performing" experience gained during drama-based training gives you the confidence to appear in public, be it a presentation, a negotiation or speaking at a major event.
- The authors illustrate with concrete examples that previously shy or withdrawn employees were also able to speak more confidently after the training.

4. Results and practical conclusions

1. Positive effects

- Liu and Ding's experiments show that according to participants' self-assessment, drama-based methods significantly **increase the level of communication skills, conflict resolution ability, and emotional understanding**.
- After the trainings, more respondents indicated that they coped better with customer complaints, led workplace meetings more effectively, and reduced stress in confrontational situations.

2. Limits

- The study draws attention to the fact that drama-based training requires professionally prepared trainers (with acting or drama pedagogical backgrounds), otherwise the methods can become superficial role-playing.
- The openness of the participants is also key: those who strongly resist "acting" find it more difficult to get involved. The authors recommend a gradual, "confidence-building" introduction.

3. Implementation recommendations

- In trainings developing social skills (e.g. teamwork, communication, leadership skills), situational **exercises** (role-play, improvisation) and then a reflection circle should be incorporated.
- Leaders should try role-playing firsthand to experience the perspective of a "subordinate" or "client" – this leads to strong development of empathy and problem sensitivity.

5. Conclusion and significance

Liu, Fei & Ding, Grace's "Using Drama-based Training to Enhance Communication Skills in the Workplace" demonstrates that **acting skills**—which can be developed through drama-based training— are **a universal advantage** in workplace communication and collaboration. Some key conclusions:

1. **Acting competencies** (body language, empathy, improvisation, listening to partners) significantly **increase** cooperation between employees, **reduce** misunderstandings and **increase** solution-oriented attitude.

2. **Drama-based training** not only works on the vocabulary or "role-playing" front, but also **builds complex emotional intelligence** and **complex, reflective communication approach**.
3. The relative novelty of this method in corporate trainings also means that it can be really effective **with appropriate expertise** (trainer with acting background, drama teacher).
4. It highlights those areas of work where **human interaction** plays a key role (customer service, leadership positions, education, healthcare, social sphere), and where drama-based training can be particularly effective.

Overall, the study shows that the **theatrical approach** (focusing on roles, story, response to partners, emotional involvement) **can be successfully adapted** into modern workplace trainings, thus **improving** the communication quality, knowledge of people **and** group cohesion of employees and managers. Thus, acting skills give us an effective tool outside the theatrical world as well, be it client management, negotiation situations, team building or developing organizational culture.