THE VOCABULARY OF ACTING:

A STUDY OF THE STANISLAVSKI 'SYSTEM' IN MODERN PRACTICE

by

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Abstract

This thesis aims to examine the extent to which the vocabulary of acting created by Konstantin Stanislavski is recognized in contemporary American practice as well as the associations with the Stanislavski 'system' held by modern actors in the United States. During the research, a two-part survey was conducted examining the actor's processes while creating a role for the stage and their exposure to Stanislavski and his written works. A comparison of the data explores the contemporary American understanding of the elements of the 'system' as well as the disconnect between the use of these elements and the stigmas attached to Stanislavski or his 'system' in light of misconceptions or prejudices toward either.

Keywords: Stanislavski, 'system', actor training, United States

Experienced people understood that I was only advancing a theory which the actor was to turn into second nature through long hard work and constant struggle and find a way to put it into practice. Imperceptibly, each of them accepted, as best he could, what I was proposing and shaped it in his own way. But anything in my 'system' that was still rough, confused or vague produced severe criticisms from them…. Much worse was the fact that many of the actors and students accepted my terminology without looking into its meaning, or understood me with their heads and not their hearts. Worse still, this satisfied them fully and they started circulating the ideas they had heard from me and started allegedly teaching my 'system' (Stanislavski, 2008b, p. 300).

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1. THE VOCABULARY OF ACTING

Generations of theatre artists have struggled to answer the question of how one goes about acting. What is it an actor does? What tools does the actor use? A painter mixes colors before using brushes to transfer their art onto canvas. When a pianist performs, the notes are delivered by a complex mechanism of keys, hammers, and strings. In what comparable terms can the actor describe the process of creating a role for the stage? These questions point to the essential way acting differs from other art forms, best summarized by Lee Strasberg: 'The actor is both the artist and the instrument—in other words, the violinist and the violin' (1988, p. 122). Unlike the pianist the actor has no external mechanism upon which to exert their art. Unlike the painter the actor's is a living creation, existing during performance. Thus the actor's challenge is to direct the creative process while simultaneously creating the product.

Many have attempted to explain the complexity of the actor's process; however, the most enduring of these endeavors lies in the work of Russian Konstantin Stanislavski. His development of a 'system' of actor training became his life's work which, as a byproduct, created the language still used both in Russian and translation to describe the actor's work:

> Longevity is an indication of practical use – the *system* or variations of it have stood the test of time and continue to be widely used in drama training. One of the reasons for this is the contribution Stanislavsky made to the development of a language of acting…. In developing a terminology Stanislavsky created possibilities for greater communication between actors and director… (Whyman, 2011, p. 260).

Stanislavski's work with the company and studios of the Moscow Art Theatre (MAT) garnered him international attention. In the United States, Stanislavski's *An Actor Prepares* (1936), *Building a Character* (1950), and *Creating a Role* (1961)—'the *ABC*'s of acting' (Carnicke, 2009, p. 89)—remain a key part of an actor's formal training. In his native Russia, Stanislavski's popularity elevated him from a mere mortal to an 'Artist of the People' in the Soviet pantheon.

At the core of Stanislavski's 'system' lies a quest to understand not only the actor but also the nature of life, which the actor strives to create upon the stage. Stanislavski's

obsession with organic life shows: the 'system' itself was alive and ever-changing. Even after his death, the 'system' lives on, furthered and adapted by the theatre artists the world over.

In Stanislavski's own words:

> The vein of gold in the art I profess, the result of a lifelong quest, is my so-called 'system', the method of acting I have discovered that allows the actors to create characters, to reveal the life of the human spirit and embody it in an aesthetic form onstage. The basis of this method was a practical study of the laws of the actor's own nature as an organism…. My 'system' is divided into two main parts: 1) the actor's inner and outer work on himself, 2) inner and outer work on a role. Inner work on oneself consists of developing a psycho-technique which enables the actor to evoke the creative state in himself, in which inspiration arises much more easily. Outer work on oneself consists of preparing one's physical apparatus to embody a role and convey its inner life exactly (2008b, p. 35).

While Stanislavski divides the 'system' in two neither part separates inner from outer work. Inner work focuses upon developing an understanding of psychology and emotions while outer work trains the body as an active instrument, both responsive to the demands of performance. Though the actor can work with emotion and action independently and with differing emphases, the two cannot be divorced from one another as both body and mind equally participate in the creation of the actor's art. This union of inner and outer work in performance allow for the actor's *experiencing* the *embodiment* of the character (Stanislavski, 2008a, pp. 19, 580). While two distinct facets of the actor's work, *experiencing* and *embodiment* must be considered as Stanislavski intended: 'two sides of the same 'psycho-physical' coin' (Merlin, 2003, p. 40). It is the precise balance between inner and outer work, *experiencing* and *embodiment*, that encapsulates the arc of Stanislavski's exploration of the art of acting.

In his early work, Stanislavski focused on starting from the inner life of the character in order to create the outer characterization. In this mode the actor digests the circumstances of the role, exploring the psychology and emotions which drive the character to the actions of the play: *experiencing* guides *embodiment*. Immediately, the 'system' unites emotion with action—mind and body together—opening the door to understanding what Stanislavski

means by a *psychotechnique*:

> My task is to talk to the actor in his own languages…to open up for him in simple form the way of a psycho-technique which is a practical necessity to him; this he must have above all in the inner realm of the artistic and emotional realization of a role as well as in his physical incarnation of it… (Stanislavski, 1999, p. 30).

While the emotion-based work offered insight into developing living characterizations, Stanislavski continued to question his processes in order to 'establish the actor's creativity on ever more solid ground' (Prokofieff, 1973, p. 22). Using the same digestion of the circumstances of the role to instead let the actor's body drive the exploration, Stanislavski's later work approached the actor's process in reverse: *embodiment* guiding *experiencing*.

In his native Russia, Stanislavski's early work with emotions and psychology—greatly influenced by French psychologist Theodule Ribot—was at odds with a Soviet philosophy but the later work with physical actions and the body was more easily adopted. The Soviets reattributed the psychological work of the 'system' from 'that of the "sensualist" Ribot' to a 'Pavlovian' response (Whyman, 2011, pp. 53, 239) which would become the basis of the Soviet Method of Physical Action. Sharon Marie Carnicke recounts this transition:

> While Stanislavsky cautions that physical actions serve as a threshold into the psychophysical, Soviet Marxists linked this method to behaviorism. They focused on the fact that emotional life can be more easily aroused and fixed for performance through work on the physical life of the role than through emotional recall and memory. Because this interpretation is based in the material body, Soviet interpreters advocated the Method of Physical Actions as Stanislavsky's most complete and scientific solution to acting (2009, p. 221).

By decoupling emotions from psychology and tying them to a reflexive physical response, the Soviet Method of Physical Actions effectively separated *experiencing* from *embodiment*, disrupting the necessary equilibrium between inner and outer work. Just before the end of Stanislavski's life, American theatre critic Norris Houghton conducted an ethnographic study of Russian theatre, capturing the physically-driven process before it was formalized by the Communist regime:

> They called it simply the 'theory of physical action'—*physicheskoe deistviye*—and for the [Moscow] Art Theatre it represents a definite change of methods. Instead of coming to the

incarnation of a role by thinking about it and arousing emotions about it, it is suggested to the actor that he try certain actions and then, from the doing of them, he discovers their meaning, their cause, and the truth therein. This is not really a departure from the beliefs of the Art Theatre, for the purpose remains the same—to arrive at an understanding of the psychology of movement (1936, p. 74).

Through Houghton's eyes, the action-based process can be seen as Stanislavski's attempt to explore the physical body as a means to inspire the actor's emotional work, in pursuit of preserving the equilibrium between *experiencing* and *embodiment*. Despite the Sovietization of Stanislavski's action-driven work, the shift from emotion to action as the emphasis speaks volumes about his enduring quest to develop the 'system'. Having investigated the creation of a role beginning with either emotion or action, Stanislavski created within the 'system' the flexibility to approach the work through *embodiment* or *experiencing*—from, as it were, either side of the coin—dependent upon on the needs of the individual actor, while still preserving the balance between the two in performance.

To support his conceptualization of the 'system' Stanislavski employed a specific terminology to discuss the fundamental components of the actor's work creating, in essence, a vocabulary for acting. The language Stanislavski used has subsequently become ubiquitous, enduring despite the terms' subsequent adoptions and adaptations around the globe. Before Stanislavski and the 'system', actors and directors lacked a consistent vocabulary with which to describe the actor's work:

> Nowhere in the world of theater can directorial or acting problems be solved without taking Stanislavski's teachings into consideration. With the System's terminology—super-objective, logic of actions, given circumstances, communion, subtext, images, tempo-rhythm, and so on—a common language has been created (Moore, 1984, p. 7).

While Belarusian émigré Sonia Moore uses English translations of Stanislavski's terminology, her view is influenced by the Soviet ideology, informing her conceptualization of and emphasis on elements of the 'system'. Even considering this perspective, the terms Moore uses are foundational to the contemporary American usage and understanding of Stanislavski's vocabulary of acting. That these terms still underlie most discussion of acting and actor

training illustrates the lasting effect of the language Stanislavski employed on the modern understanding of the actor's work (Whyman, 2011, p. 260) and significance of his terminology at a fundamental level in the creation of a lexicon for discussions of acting.

Stanislavski and the 'system' entered the American lexicon in the 1920s when the MAT toured New York and Boston. 'American actors had been primed to receive [the 'system'] by nearly 75 years of progress toward stage naturalism' (Vineberg, 1991, p. 8). This progress is summarized by Christopher Innes:

> …over the course of the nineteenth century stage scenery gradually developed from the painted backcloths of Restoration drama to three-dimensional reproductions of interiors and elaborate impressions of natural effects…. the standard style of acting was histrionic, using codified gestures to display heightened emotion; and the naturalistic rejection of this traditional stage expression is well represented by Stanislavsky (2000, pp. 9, 11).

The shift in artistic style created an essential hunger within the American theatre for the techniques—and results—which Stanislavski and the MAT showcased. Almost instantly, the 'system' was propelled to the forefront of American actor training with Stanislavski's ideas professed and modified in acting studios and rehearsal rooms.

In the United States, the most notable of these adoptive adaptations came in the form of a technique known today as the Method. Born from an American interpretation of Stanislavski, the Method enters theatre history alongside but exists as a creation independent from the 'system'. The term 'Method' can touch upon the work of Lee Strasberg, Stella Adler, Sanford Meisner, and Robert Lewis among others—all tied together by their common origin at New York's Group Theatre. Due to the multiplicity of voices, it becomes quite difficult to define what the Method exactly is. In *Method Actors*, Steve Vineberg compiles a list of the underlying tenets:

> The Method sees as the actor's essential task the reproduction of recognizable reality—verisimilitude—on stage (or screen), based on an acute observation of the world…. The Method seeks to justify all stage behavior by ensuring that it is psychologically sound…. It places a high premium on the expression of genuine emotion, which may be evoked by the use of a technique called 'affective memory.' …It identifies an actor's own personality not merely as a model for the creation of character, but as the mine from which all psychological

truth must be dug… (1991, pp. 6-7).

While this list does not comprehensively enumerate the nuances of each Method teacher's practices and evolving pedagogies, it does outline the shared foundation from which the technique originated. At its core, the Method focuses upon psychology and emotions as well as a personalization of the role. The stress upon inner work within the American Method disrupts the equilibrium between *experiencing* and *embodiment*, recalling a similar imbalance in the actor's work as was seen in the development of the Soviet Method of Physical Actions.

Lee Strasberg, Stella Adler, Sanford Meisner, and Robert Lewis were key figures in the dissemination of Stanislavski in the United States. Pioneers of actor training, these teachers and their work dominated American acting for the better part of the 20th century, framing the techniques and understandings which endure today. Richard Hornby recounts the legacy of modern American actor training:

> Acting theory in America…has its roots in Stanislavski's ideas, as taught by Maria Ouspenskaya and Richard Boleslavsky at the American Laboratory Theatre in New York City in the 1920s, and then as radically interpreted and taught by Lee Strasberg at the Group Theatre and later at the Actors Studio. …it is a mimetic theory, reflecting the influence of the realism that prevailed in the theatre during Stanislavski's early years, but has been adapted to suit the needs of a highly individualist, capitalist society (1992, p. 5).

In addition to noting the lasting influence of naturalism upon the pedagogy of American acting, Hornby raises an important point in respect to adapted versions of the 'system' in the United States with regard to the influence of capitalism. The economic systems of the United States and Russia fostered differing artistic aesthetics. While Communism cultivated the ensemble—echoing Stanislavski's own aesthetic—the capitalist influence upon American theatre singles out the individual actor, contributing to the modern culture of celebrity in the United States:

> With its rampant individualistic excesses and absence of effective central control over hurly-burly capitalism, America has encouraged individual prosperity and personal inventiveness over social responsibility…. In a society based on mass consumption and self-assertion, the United States showed considerable antipathy toward collectivism. Acting in the United States thus encouraged the star system, a reflection of the power of individual self-assertion over

ensemble, as opposed to other nations and continents where ensemble acting is strongly emphasized (Krasner, 2000, p. 26).

This fundamental difference in society factors heavily into American interpretations of Stanislavski and the 'system'. State-sponsored theatre in Russia allowed for actors to remain with a single theatre, allowing for the development of an ensemble aesthetic. By contrast, contemporary American professional theatre consistently mixes and matches groups of actors with one another, united under a different director. Each individual develops a technique which is subsequently influenced by each new artist they encounter. This then creates a multiplicity of approaches to acting many of which germinate in some way from Stanislavski but arrive in pieces and are influenced by a variety of sources and interpretations.

When Method students crossed over into film the technique—and its teachers—rose to prominence (Carnicke, 2009, p. 11) 'since what was believable and truthful in the classroom was often not nearly theatrical enough for the stage' (Scheeder, 2006, p. 9). The scale of acting for the camera as opposed to a theatrical audience inherently changes the way the actor performs, a distinction seemingly lost as the Method's popularity grew. Acting on this smaller scale aligned with American ideology, centering not only the performance but the focus upon the individual actor. Today, many popular screen actors can build a career playing what could be described as a slightly altered version of their own personal characteristics. In the age of reality television, an individual performs a 'dramatized' version of themselves for the camera. As Tom Oppenheim notes:

> The fast pace at which they work in film causes producers, directors and casting agents to look not for an actor who can *play* the character, but for the character himself. Perhaps it is because of a national predilection for naturalism combined with a constricted sense of truth. Perhaps it is because…in America…actors…figure out their type and stick to it, and …casting agents play it safe and find someone who does not have to *act*. Whatever the reason, many a teacher and director repeat the same battle cry: 'Just be yourself.' Similarities between oneself and the character are focused on, while differences are diminished or disregarded (2012, pp. 34-5).

The film and television casting process Oppenheim describes combines with a culture of celebrity or actor worship to affect modern theatre where it is not uncommon for an actor to

hear that 'they are not right for a role'. Thus it would seem that American acting in the wake of the Method has discouraged the expectation that the actor develops the skills which would enable the development and performance of any role, no matter how different the character might be from the actor's persona. Similarly, a contemporary American actor who successfully inhabits a character at odds with their perceived public persona is heralded as talented, rather than lauded as a master of technique.

Despite their common origin, Method teachers argued back and forth between themselves over who was correctly interpreting and utilizing Stanislavski and the 'system'. Ruthel Honey Darvas analyzes the individual pedagogy of notable Method teachers Lee Strasberg, Robert Lewis, Sanford Meisner and Stella Adler: 'In the context of the heritage of actor training in America…Stanislavsky would form the roots of this "family tree" with the Group Theatre serving as its trunk…' (2010, p. 140). While all are key figures, the divergent work of Stella Adler and Sanford Meisner each developed into a distinct pedagogical framework, existing largely independent of contemporary connotation with the Method. Furthermore, Robert Lewis is generally overlooked though Darvis concludes his work to be the most faithful to Stanislavski (2010, pp. 7, 140). Thus it is primarily Lee Strasberg with whom the contemporary Method is associated and upon whom this research will focus.

'[I]t was often assumed that the American method had been directly derived from Stanislavsky' (Zarrilli, 2002, p. 241); however, the 'system' actually looks quite different through an American lens. By focusing on the individual—and bolstered by the capitalist system—the Method fostered a unique identity for American actors: the 'actor as self'. In this construction, the actor is playing a version of themselves rather than the character. As Louis Scheeder explains:

> The Method actor became a symbol of freedom and independence by creating from the self, from the interior…. The secret to creating the new type of characterization lay in the uniqueness of the American individual—within the Method universe, the actor is not playing a character; rather, the actor 'is *playing himself*'. The job of the Method actor was to 'find new

qualities of his own individuality, which will in turn apply to the character he is portraying' (2006, pp. 8-9).

To Scheeder's point, the Method encourages the actor to view the character not as a unique individual but instead as a set of criteria which must be met with or substituted by elements of the actor's own persona. Stanislavski recognized actors would naturally infuse the role with their own experiences as it is impossible to dissociate from oneself, truly becoming another person in the moments of performance. From a postmodern perspective, Philip Auslander questions Stanislavski's concept of the self and whether it exists as he defined it; however, Auslander's analysis of the actor and character from Stanislavski's point of view clarifies the distinction between the two:

> [Stanislavski] treats the actor and character as autonomous entities, each with its own soul. Because it is impossible for the actor either to divest herself of her own soul or to penetrate fully into another's, she can only hope to find emotions of her own that are analogous (Stanislavski's word) to the character's…. The most important terms of that analogy, the choices that make one actor's interpretation of a role different from another's (an essential aspect of the appearance of self-revelation in acting), are determined by the difference between the actor's emotional repertoire and the character's. The uniqueness of the interpretation is, therefore, a function of this difference, not the actor's self-presence emanating from her performance (1997, pp. 30-1).

The actor inherently uses their own perspective in creative choice-making yet in contemporary American performance the tendency exists for the actor to instead use their own persona as the basis of the role. The shift in perception towards the actor's replacing the character's unique identity with their own persona highlights the fundamental difference between the theoretical foundation in Stanislavski's work and the contemporary American understanding of what it means to act.

Today, the Method and the 'system' are often considered synonymous (Carnicke, 2009, p. 7), the distinction of the one descending from the other having been lost. The commonality of Stanislavski as the root of contemporary American actor training methods becomes problematic when considered against the connotative relationship between the two techniques. The interweaving of association between the ideas of Strasberg and Stanislavski

obstructs an assessment of the degree to which the components of the 'system' are extant in contemporary American practice. Selecting a key set of terms from Stanislavski's lexicon to create a research-specific 'Stanislavski vocabulary' and defining those terms in light of multiple interpretations as well as within their historical context will clarify American understandings of Stanislavski's 'system' for use in comparison with the modern actor's perception of their work. Investigating the relationship contemporary actors have with the 'Stanislavski vocabulary' while simultaneously exploring associations with the 'system' and Strasberg's Method will provide a more thorough understanding of the influence of both upon present-day acting in the United States.

Historical Context

When the MAT toured the United States in 1923, American theatre artists had their first exposure to performances created from the foundations of the 'system'. The MAT aesthetic is explained by actor Vasily Toporkov:

> The art of the Moscow Art Theatre is…built on the reproduction and transmission of live, organic life…. Such an art demands a special technique—not a technique of fixed methods, but a technique for mastering the laws of the creative natures of man. With the understanding of these laws comes the ability to influence this nature, to control it, to discover at every performance one's own creative possibilities, one's own intuition. This is artistic technique or, as we'll call it, psychotechnique (1998, pp. 154-55).

Coinciding with the conclusion of the MAT's 1923 tour Stanislavski's autobiography, *My Life in Art* (*MLIA*), was published, marking the beginning of the dissemination of Stanislavski in English. While *MLIA* chronicles the development and successes of the early 'system', it does not outline Stanislavski's technique in a practical manner or serve as a guide to those who might wish to study it.

Entering the American theatre just before the publication of *MLIA* were two MAT actors, Richard Boleslavsky and Maria Ouspenskaya. Known colloquially as Boley and Madame, the pair offered practical instruction in the MAT's techniques at the American Laboratory Theatre. Their work becomes an integral part of the understanding of the 'system'

in America, predating Stanislavski's own writing in English. Carnicke illustrates the impact of

this complex relationship:

> Given the paucity of information, émigré actors initially offered the best way to learn the System. Since their teaching remained primarily in the classroom, an entire generation of US theatre artists necessarily embraced Stanislavsky's System as an oral tradition, which was then passed on to the next generation as lore. This oral tradition has created so powerful an environment that it continues to hold greater authority among theatre practitioners than does the written word. Even the publications of Stanislavsky's books could not fully supplant the lore (2009, p. 62).

Carnicke's 'Stanislavski-as-lore' showcases the problem in considering the ongoing nature of

Stanislavski's work on the 'system' against its dissemination in the United States. The

evolution of ideas and techniques would inherently limit any teacher to the stage of

development with which they were familiar. With multiple points of entry under different

interpretations of changing techniques, the creation and mutation of Stanislavski-as-lore

becomes evident.

Boleslavsky and Ouspenskaya were only the first in a succession of émigré teachers

who had—or claimed—association with Stanislavski. Later generations would include Sonia

Moore and Michael Chekhov, among others. As a counterpoint to Moore's Soviet-inspired

image of Stanislavski, Chekhov's work emphasized imagination, stressing the creative

freedom with which the actor must approach the role while further exploring the interplay

between psychology and physicality (Callow, 2002, pp. xv-xxiv). Chekhov's work, including

1953's *To the Actor*, makes a contribution to the understanding of Stanislavski the United

States; however, exploring the influence of each émigré teacher fully lies beyond the scope of

this research.

During the MAT's 1923 tour, Boleslavsky delivered a series of lectures at New York's

Princess Theatre to an audience full of the names soon to lead American actor training. These

lectures outlined the role of theatre artists, stressing the MAT's techniques and processes.

Collected as part of a 21st century reissue of Boleslavsky's 1936 *Acting: The First Six Lessons*

(2013, pp. 65-120), this material is the birth of the American oral tradition of Stanislavski:

> Boleslavsky's lectures…lay the foundation for the ensemble collective theatre work and the necessity of a unified acting technique for a company; they separate the theatre of experiencing from the theatre of representation and introduce the basics of the actor's technique allowing him to 'live the part' (Tcherkasski, 2015, p. 102).

Captured in the same volume is a second lecture series delivered at the American Laboratory Theatre between 1925 and 1926 (Boleslavsky, 2013, pp. 121-179) which enrich his explication of the 'system' in practice and focus on practical applications in scene studies. Together the two series laid the foundation for American acting in the 20th century from which new pedagogies, including the Method, would grow. Through Boleslavsky, Americans were first introduced to the work of the 'system' emphasizing emotion. American studios ran with this precept while Stanislavski continued working to explore action-driven processes.

For the Method this meant Strasberg engineered his own solution to the same questions that drove Stanislavski's continued work on the 'system' (Scheeder, 2006, p. 11), doing so by securing the Method's reliance upon the actor's psychological work. In his work Strasberg was aided by the contributions of Stanislavski pupil Evgeny Vakhtangov (Gordon, 2010, p. 53). As both a champion of the 'system' and a revolutionary of its use in practice, Vakhtangov contributed working alterations to the emotion-based conception of the 'system':

> Vakhtangov had argued that feelings of the actor 'must not be ready-made beforehand somewhere on the shelf of his soul.' Rather they must 'arise spontaneously on the stage, depending upon the situations in which the actor finds himself.' …Vakhtangov departed from Stanislavsky, believing that the actor's justification, motivations, and inspiration are not necessarily related to the circumstances of the character (Krasner, 2000, p. 29).

While the differences between the Method and the 'system' have their roots in Vakhtangov, it is Strasberg's implementation and interpretation of these working alterations which created the Method as its own technique while fostering the development of the American 'actor as self'. Vakhtangov encouraged a bridge between the circumstances of the character and those of the actor (Gordon, 1987, pp. 82-3) which Strasberg employed as a means of grounding the Method actor's work in themselves, creating the opportunity for the actor's view to supersede

that of the character. In this, the Method separates inner from outer work rather than dividing the work between the actor and character as Stanislavski intended (Stanislavski, 2008b, p. 35). Vakhtangov's short life limited his exposure to Stanislavski's early emotion-based 'system'; however, had he lived longer, his insights into Stanislavski's later action-driven processes might have completely changed the understanding and impression of the 'system' in the United States.

In addition to alterations by way of adoption and adaptation, Stanislavski's 'system' was further distorted by translation and publication. After the release of *MLIA*, it was 12 years before an account of the 'system' written by Stanislavski appeared in English. Having already built an understanding of the 'system' based on Stanislavski-as-lore, American theatre artists quickly adopted *An Actor Prepares* as a guide for actor training. Though the book bore Stanislavski's name as author, it did not necessarily reflect his authentic voice:

> Stanislavsky was so keen that his writing-up of the 'system' was not seen as a 'gospel', he chose language that was deliberately accessible to all readers. In the English translation, however, Stanislavsky's simple terms, such as 'bits' of text and 'tasks' for the characters, were subsequently changed to the more scientific sounding 'units' and 'objectives', creating a different, rather alienating, tone (Merlin, 2003, p. 40).

While *MLIA* had been translated by J.J. Robbins, the English books on the 'system' were the product of Stanislavski's work with American Elizabeth Reynolds Hapgood. Hapgood's translations had greater impact than changing Stanislavski's purposeful diction and syntax in publication: her terminology soon became the standard for American discussions of the 'system' (Carnicke, 2009, p. 89). *An Actor Prepares* was also published in the same year as Boleslavsky's *Acting* further obfuscating an examination of Stanislavski in the United States independent of the influence of Stanislavski-as-lore.

When Stanislavski died in 1938, Hapgood's role expanded from translator to editor, as she pieced together material to construct the latter volumes. The 14 years between the publication of *An Actor Prepares* and *Building a Character* was followed by another 11 years

before the appearance of *Creating a Role* (Benedetti, 1989, p. 72). These delays make the enduring power of Stanislavski-as-lore all the more understandable, as it would seem Stanislavski wrote three separate books rather than one continuous idea split across three volumes. Bella Merlin recounts Stanislavski's original publication plan:

> His plan was to present the psychological preparation of actor-training alongside the physical aspect of building a character, with a second book featuring rehearsal practices. This was not to be. The double-pronged fork of inner processes and outer characterisation threatened to prove an impossibly large tome. So the American publishers insisted that Stanislavsky divide the work into two books, with the rehearsal practices comprising a third. Their suggestion was far from satisfactory for Stanislavsky. He was afraid that readers would segregate inner work from external characterisation…. He reluctantly agreed to the separate volumes (the first to be called *An Actor's Work on Himself in the Creative Process of Experience* and the second *An Actor's Work on Himself in the Creative Process of Physical Characterisation*), only if an outline of all three books was included in the first publication. Unfortunately, Stanislavsky never wrote the overview. And so the very thing that he feared has happened: those of us unable to read the original Russian-language texts have the impression that *An Actor Prepares…is* the 'system'. Therefore, few of us go on to tackle the accompanying *Building a Character* and *Creating a Role* (Merlin, 2003, pp. 39-40).

Stanislavski feared dividing his written account of the 'system' would present a fractured image of the essential union between internal *experiencing* and external *embodiment*. Editorial concerns aside, these fears were well-founded as the 25 years it took for all three of the Hapgood translations to be published necessarily limited the American exposure to the intended whole. Robert Lewis' *Method—or Madness?*—published in 1958—proclaims *An Actor Prepares* and *Building a Character* as the 'bible' (p. 7); indeed, Lewis was expounding on the whole of the 'system' before Hapgood had even published *Creating a Role*. Furthermore, as Merlin notes, few contemporary actors read beyond *An Actor Prepares* which presents the actor's inner work. Without including a study of *Building a Character* and outer work, the American student of Stanislavski would view the inner work as 'the "system"' (Merlin, 2003, p. 40). Thus the irony becomes that Americans adopted *An Actor Prepares* as definitive (Carnicke, 2009, p. 89) and complete when Stanislavski cautioned against viewing his ideas as such (2008b, p. 300).

The unfinished manuscripts and journals from which Hapgood constructed *Building a*

Character and *Creating a Role* were collected and published in Russian as part of Stanislavski's complete works. It was not until the 21st century that Stanislavski scholar Jean Benedetti published a new English translation of *MLIA* (2008) followed by *An Actor's Work* (2008) and *An Actor's Work on a Role* (2010). *An Actor's Work* presents the material previously translated as *An Actor Prepares* and *Building a Character*—the first two years of the beginning actor's education. While uniting the work of *experiencing* and *embodiment* in a single book better reflects Stanislavski's intentions for publication, *An Actor's Work* also vindicates the initial American editorial concerns about the size of a single volume. The companion *An Actor's Work on a Role* presents the content seen in *Creating a Role* in their original fragments rather than editing them together. Benedetti's translations restore a practicality for the theatre artist lacking in Hapgood while highlighting Stanislavski's own difficulty in writing about the 'system' in an organized or linear manner.

To advance a rehabilitated understanding of Stanislavski in the United States this research will quote Benedetti's new translations exclusively, referencing Hapgood to establish perspective on existing perceptions and ubiquitous translations of terms which will comprise the 'Stanislavski vocabulary' as, despite their existence, Benedetti's 21st century editions have not yet overtaken the Hapgood versions in popular use. Today, the language of the 'system' in English—Stanislavski's vocabulary of acting—is pervasive; however, negative associations and misconceptions created by lore, translation, and intermingled connotations with the Method have created a uniquely American understanding of the lexicon and concepts used by Stanislavski to describe the actor's work.

Research Methods

This research examines the prevalence and understanding of terminology from Stanislavski's vocabulary of acting in modern American practice while simultaneously exploring associations with both the 'system' and the Method through a two-part survey of

actors exploring both practice and training. Distilling an essential set of terms from the English translations of Stanislavski's work to create, for the purposes of this research, a 'Stanislavski vocabulary' allows for the contemporary American understanding and usage of the 'system' to be examined. Furthermore, an analysis of modern acting practice in the United States will illustrate the degree to which other utilizations of the 'system' have impacted the American understanding of Stanislavski. In documenting the presence of the 'Stanislavski vocabulary' in contemporary American acting, the impact of this study will be to explore the disconnect between Stanislavski's ideas in both principle and practice.

Drawing upon methods outlined in Keith Punch's *Introduction to Social Research* (2014), a two part survey was designed to allow subjective information about acting to be created as quantifiable data for analysis. The survey was administered using the Bristol online survey (BOS) with each part made available at an interval to prevent respondents from predicting the nature and intention behind the two-part delivery. In order to mitigate ethical concerns for recording of participants' practices and experiences, user data was anonymized by the creation unique username and further protected by BOS' adherence to data privacy laws within the UK (Appendix A). By employing conditional logic parameters within the BOS platform in the construction of the survey, both parts were made adaptive to individual responses; it was entirely possible no two respondents answered the same set of questions. Conditional logic also created the opportunity for clarifying questions unique to each initial query. Most follow-up questions prompted the respondent to provide a textual response thus allowing for a contextual exploration of variations within the quantitative data.

Given the ubiquity of the Hapgood translations and the fundamental nature of the terminology Stanislavski used to describe the actor's work, the full title of the research project was withheld from participants until both parts of the survey were completed. As the intent of the survey was to separate the terms of the 'Stanislavski vocabulary' from any

misconceptions or preconceived notions about Stanislavski or the 'system', it was necessary to withhold the title of the project as mention of Stanislavski connected to a vocabulary of acting would allow for conscious or unconscious influence based upon prior associations and weaken the ability to determine how respondents understand the 'system' and the elements comprising the 'Stanislavski vocabulary' explored in this research.

Participants were recruited primarily through email or Facebook, beginning with those from the researcher's own network of contacts. Through Facebook, individuals received private messages or were tagged in recruitment postings. Additionally, posts were shared to both amateur and professional actor's group pages. Through these initial means of recruitment 100 respondents formally registered for the survey. While making the survey freely available to the public without requiring a registration of participants may have drawn more unique respondents, the survey was designed to separate understanding of the research-created 'Stanislavski vocabulary' from associations with Stanislavski making it imperative to collect responses to both parts from the same individuals. Limiting the survey distribution to registered respondents created the opportunity to compare respondent's data between the two parts and illustrate any disconnects between the terminology conceptually and in practice. As there was a necessary interval between the two parts of the survey, registration allowed respondents to be contacted further encouraging the same set of individuals to continue and complete their participation. Though the resulting sample size is small in comparison to the number of actors in the United States, the survey population represents a wide range of ages, levels of experience, exposure to formal actor training, locations, and ethnicities. From this perspective, the survey can be used to identify larger trends based upon its representing a broad random sampling.

Part I was made available between February 1st and February 21st 2016, and was completed by 75 of the recruited participants. The body of this portion investigates how actors

prepare their performances, specifically inquiring about the 'Stanislavski vocabulary' without attribution (Appendix B). Inquiring independent of intellectual ownership allows for a determination of the degree to which the vocabulary is utilized without the respondent weighing their associations with ubiquitous variants of the terminology. Part II delves into these same actors' associations with Stanislavski, the 'system', Strasberg, and the Method, without using the vocabulary terms so as to limit the respondent's correlation between the two parts. This portion was available between March 7th and April 4th 2016 and was completed by 69 participants (Appendix C). Within Part II demographic information was also established, beginning with formal actor training whether as part of a prescribed undergraduate or graduate training program, self-directed study, or through continuing professional development in studio class work. A respondent's exposure to both Stanislavski and Strasberg is then placed into context by connecting both technique and readings of published works to a specific point in the respondent's training. Together this information gives perspective on where associations with or understanding of the 'system' or Method may have developed. This also allows for a more robust evaluation of Part I, specifically exploring each term in light of the demographic information provided in Part II (Appendix D).

The final piece of demographic information requested was a birth year in order to group respondents across generational lines. As articulated in William Strauss and Neil Howe's *Generations: The History of America's Future*, 20th century Americans can be divided into the following generations: G.I., 1900-1924; Silent, 1925-1942; Boom, 1943-1960; Thirteenth, 1961-1981; and Millennial, 1982-2003 (1991, p. 36). Within Strauss and Howe's theory each generation also corresponds one of four archetypes which provides a collective personality and are then used by Strauss and Howe to support their larger theory of historical repetition. Most commonly used in social science research both as a framing device and a means of analysis, generational theory has been applied in studies of the intersection of leadership

styles with gender roles (Murray & Chua, 2014), consumer tourist behaviors (Li, et al., 2013), and teaching in higher education (Buskirk Cohen, 2016). Subsequent updates to Strauss and Howe's theory renamed the Thirteenth generation as Generation X, extended the Millennial generation to include 2004, and created the Homeland generation for those born 2005 (Life Course Associates, http://www.lifecourse.com/assets/files/gens_in_history.pdf, no date). For the purposes of this research, Strauss and Howe's generational time-spans will be adopted without the larger archetypal framework. Even without the archetypes as a means to explore collective identities, dividing respondents along generational lines creates the opportunity to analyze the dissemination—and understanding—of Stanislavski in the United States over the course of the 20th century. As it was unlikely to have respondents from either the G.I. or Homeland generations, the survey expected the Silent, Boom, X, and Millennial generations.

While the G.I. generation (born 1900-1924) was instrumental in the dissemination of Stanislavski-as-lore, the Silent generation (born 1925-1942) witnessed the adaptation and mutation of it, their understanding shaped by the limited view presented in *MLIA* and *An Actor Prepares*. In their adulthood, the Silent generation led the subsequent generations through the cultural shift brought about by the Cold War. As Louis Scheeder explains:

> While Stella Adler, Robert Lewis, Sanford Meisner and other Group veterans battled over who was the true heir to the Stanislavsky tradition, Strasberg…created a style of acting that was reflective of the concerns and anxieties that coursed through postwar America. …by the 1950's, society was ready for Strasberg and his fascination with affective or emotional memory. His Method was predominant in a period when America turned away from social concerns and immersed itself in 'private life and personal preoccupations' (2006, pp. 5-6).

Thus, the transition from one generation to the next not only gave support Stanislavski-as-lore but created the fertile ground for the personalization within Strasberg's Method to influence American acting. The subsequent Boom generation (born 1943-1960) was able to study *Building a Character* which emerged alongside the growing popularity of the Method and the trend towards the 'actor as self'. This generation then saw *Creating a Role* published, struggling to understand what the final Hapgood book meant in light of the established lore-

based understanding of Stanislavski.

Members of Generation X (born 1961-1981) were among the first to study from all three Hapgood volumes at once, also benefiting from a new influx of previously censored Russian archival material and modern scholarship. Generation X subsequently witnessed the decline of the Method as the defining style for American actors. The Millennial generation (born 1982-2004) have the most informed perspective built upon the largest body of work on and by Stanislavski ever available in English. By dividing respondents along these generational lines, preferences for techniques and the origin of associations are grounded in reference to the timeline of dissemination of Stanislavski in the United States. Furthermore, classifying respondents by generation allows for the relatively small sample size to be used to identify trends through time, giving a fuller understanding of changing perspectives among American actors during the 20th century.

For the purposes of this research, a distinction must also be drawn between the contemporary American actor and the artist Stanislavski envisioned. For Stanislavski, creation of truthful living characterizations was the primary focus of the actor's art:

> …all actors without exception need to feed the mind according to the laws of nature, to preserve what they have acquired through their intellectual, affective or muscular memory, rework the material in their artistic imagination, engender artistic characters with the inner life that that implies and embody them naturally according to the laws that are known and natural to all. These universal laws of creation which are accessible to consciousness are few, their role is not very distinguished and is limited to secondary tasks. But, nonetheless, they must be studied by every actor for it is only through them that the superconscious creative apparatus can be set in motion which, evidently, will always be a matter of wonder to us. The greater the actor, the more mysterious is the mystery and the more he needs the creative techniques of the conscious mind to influence the superconscious that is hidden in its secret places where inspiration lies (2008b, pp. 347-8).

At its highest levels American theatre is a business, its goal being the generation of sustaining income with artistic innovation often as a fringe benefit. This is not necessarily an ideological choice; despite being subject to other constraints, state-sponsored Russian and Soviet theatre allowed for the pursuit of artistic expression relatively free from the need to generate

sustaining funds. This often allowed MAT actors to develop a role by focusing on process rather than a strict adherence to schedule. In 1936, Norris Houghton remarked, 'In New York a play is rehearsed for four weeks—perhaps six, if it is taken for a short trail run out of town before opening. In Moscow I was told they rehearse from three months to eighteen' (p. 65). The brevity of this schedule endures: contemporary professional actors in the United States are infrequently given more than three weeks before technical rehearsals are underway thus demanding the American actor work within the scope of the business. Modern actors could conceivably begin performances while still determining elements of the characterization or must work independently outside of rehearsal on the development of the role. In Part II of the survey, respondents were asked if rehearsal proves an adequate amount of time for developing their characterizations, allowing for an exploration of the impact of the American rehearsal model has upon the contemporary actor's process.

Participants' completion of both portions of the survey independently allows for a comparison of the disconnect between the use of Stanislavski's vocabulary in practice and any stigmas attached to his theories in principle, whether by association with the Method or not. Data documenting exposure to the 'Stanislavski vocabulary' in context sheds light upon the spread and impact of Stanislavski-as-lore. Together both parts of the survey highlight the contemporary understanding of Stanislavski in the United States, offering insight into how the modern American actor uses the 'system' and the ways that usage has developed throughout the 20th century.

2. THE 'STANISLAVSKI VOCABULARY'

For the multitude of reasons previously explored, the linguistic forms employed by Stanislavski in his native Russian were not transmitted as intended. The 'Stanislavski vocabulary' most American actors would recognize remains as translated by Hapgood. In addition to the words themselves, the editorial decisions made during the publication contributed to the understanding of the Stanislavski's 'system' in America:

> …Hapgood's choices in terminology and style together with the publisher's editorial decisions determined the dominant form for Stanislavsky's ideas outside Russia, with the result that *An Actor Prepares*, *Building a Character*, and *Creating a Role*—the 'ABC's' of acting—became definitive editions. Furthermore, because Hapgood's decisions also entered the lore of acting, the 'ABC's' continue to shape Western assumptions about the System (Carnicke, 2009, p. 89).

The scholarship of Benedetti and Carnicke illuminates the differences between Stanislavski in Russian and Stanislavski in Hapgood's English. Benedetti's texts also emphasize that while Hapgood may have been proficient in Russian, she lacked the grounding in theatre necessary to keep the meaning of the text true to its intended audience:

> …Hapgood fails adequately to distinguish, and consistently to translate, terms such as 'to behave' *(deistvovat'),* 'to do' *(delat')* and 'to act' *(igrat')* which, for Stanislavski, have distinct meanings. It is indeed critical for a full understanding of the System for these terms to be kept rigorously separate, and it is an unfortunate fact that in English all three verbs may be translated, in different contexts, by 'act' …Hapgood, having no direct knowledge of the System in action, fails to maintain these essential distinctions (Benedetti, 1990, pp. 275-76).

Seemingly slight variations in translation have opened gulfs of misunderstanding of both Stanislavski and the 'system' within American acting. For discussion of the vocabulary and interpretation of the actor survey, this research advances new translations from both Benedetti and Carnicke in order to support a holistic perspective of Stanislavski and the 'system', rehabilitating both from the distortions inflicted by translation and lore.

To outline the components of the 'system' in relation to one another Stanislavski created the 'Plan of Experiencing' (2010b). Drawn to resemble the human lungs, this diagram, shown in Figure 1, presents the terms that will comprise the 'Stanislavski vocabulary'. A similar sketch is included in *An Actor's Work* (Stanislavski, 2008a, pp. 581-2); however, it is a simpler
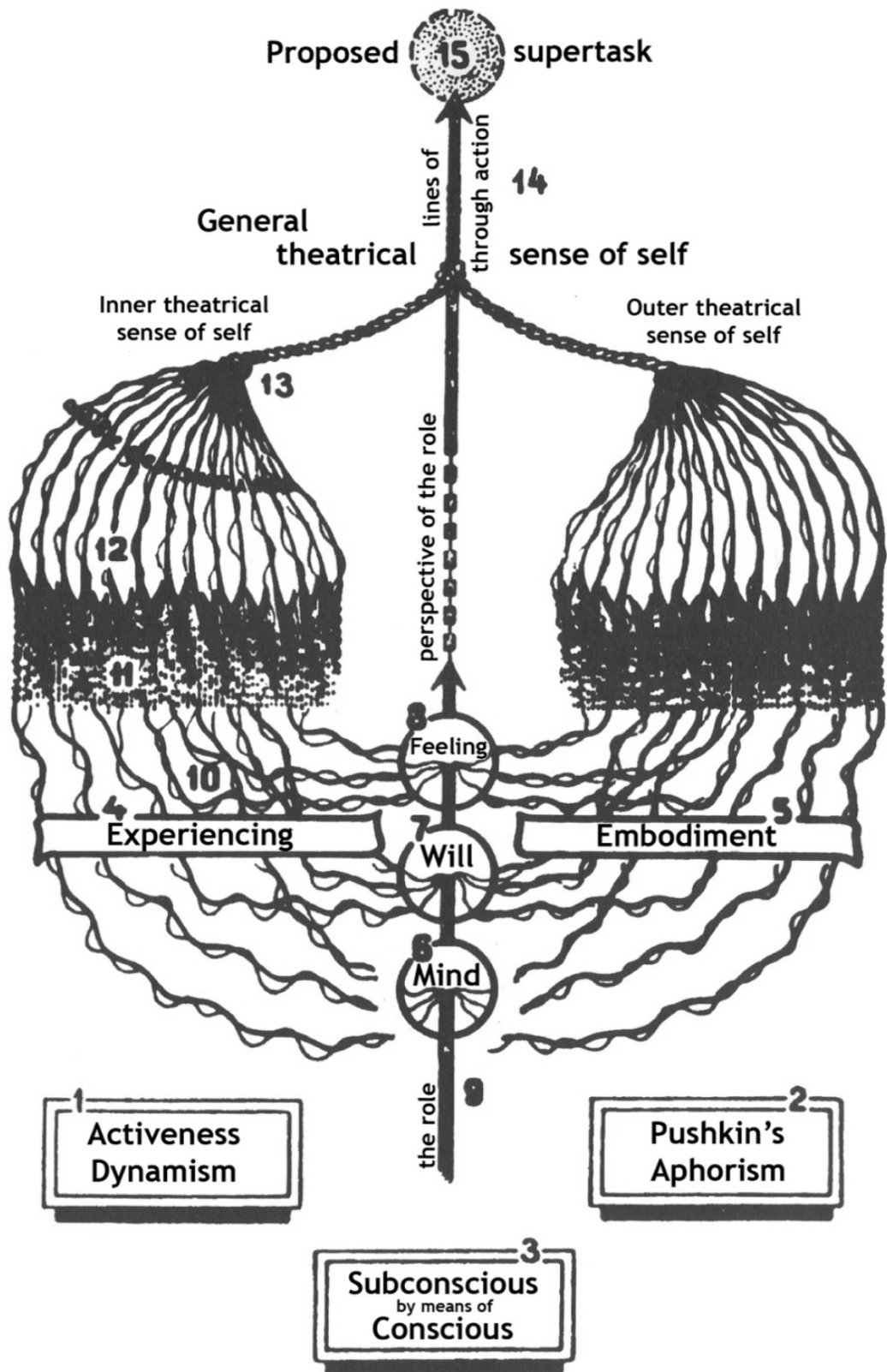
Figure 1. Stanislavski's 'Plan of experiencing'

(Stanislavski, 2010b)

sketch, lacking the metaphorical basis in the lungs which supports an understanding of the relationship between the elements of the 'system' by way of analogous comparison with biological respiration. In the 'Plan of Experiencing,' two lungs represent *experiencing* and *embodiment*, illustrating the emotional life of the character and its physical manifestation in the actor's instrument uniting to create the role or deliver the 'creative breath'. The analogy of the lungs also exemplifies the necessary equilibrium between *experiencing* and *embodiment* as, in the biological organism, each lung contributes equally to the process of respiration.

Traditional understanding makes sense of *embodiment* as the physical manifestation of the characterization but what of *experiencing*? A critical component of the 'system', the term does not appear in the Hapgood translations where the Russian 'переживание' was translated as 'living' (Benedetti, 2008a, p.684). In *Stanislavski in Focus*, Carnicke identifies *experiencing* as Stanislavski's 'lost term', clarifying not only the importance of the concept within the 'system' but also noting the history of translation which kept it from influencing much of the 20th century understanding (2009, pp. 131-4). Hapgood's use of 'living' engenders confusion as, on some level, the actor must be aware that they are engaged in the process of acting and not living as another person for the duration of their time on stage. Benedetti's translation provides clarification in the form of 'I am being':

> In our vocabulary, 'I am being' refers to the fact that I have put myself in the center of a situation I have invented, that I feel I am really inside it, that I really exist at its very heart, in a world of imaginary objects, and that I am beginning to act as me, with full responsibility for myself (Stanislavski, 2008a, p. 70).

The nuance of 'I am being' predicating *experiencing* is entirely missing from Hapgood, further explaining the American misunderstanding of this foundational part of the 'system'. Translating 'I am being' and *experiencing* as the same term removes the means by which the actor achieves the goal. To be able to *experience* the role the actor makes use of the *psychotechnique* of the 'system' which begins with the assumption of 'I am being'. Proceeding

under this premise, the actor begins their work by removing their own persona thus freeing them to explore the role from character's perspective. In performance, the *experiencing* of the 'system' affords the actor and character the opportunity to coexist during *embodiment*. By contrast, the Method encourages the actor to find themselves in the role and perform that version of their own persona. The shift toward the individually-focused American national identity in the 20th century (Scheeder, 2006, pp. 5-6) further contributed to the Method's foundation of the character within the actor's own experience and thereby a reliance upon the 'actor as self' construction in the development of the performance.

Returning to Stanislavski's 'Plan of Experiencing,' the underlying muscular structure of each lung is represented by a means of activation. Inner *experiencing* is supported by dynamism, 'The state of being in action' (Carnicke, 2009, p. 217); and outer *embodiment* by Pushkin's aphorism, 'Truth of the passions, feelings that seem true in the set circumstances' (Stanislavski, 2008a, p. 583). In the position of the diaphragm, *subconscious by means of conscious* strikes at the core of Stanislavski's life-long quest: the means by which the actor can arouse creativity on command. Together, these three concepts form the basis for the *psychotechnique* and provide the support for the 'creative breath'.

During synthesis in the lungs the body alters the content inhaled, separating and absorbing what is needed from the mix of gases present in the air. Similarly, the 'creative breath' modifies the information with which the actor is initially provided. In the lung of *experiencing*, letters demarcate the individual strands of fibrous tissue which would pull oxygen after inhalation, each corresponding to an element of the 'system'. Articulated by Rose Whyman:

a. Imagination and its inventions ('if', the given circumstances of the role)
b. Bits and tasks
c. Attention and objects
d. Action
e. The feeling of truth and belief
f. Internal tempo-rhythm

g. Emotional memories
h. Communion
i. Adaptation
j. Logic and consistency
k. Internal characterisation (2011, p. 41)

Utilizing the elements indicated by the fibrous tissue, *experiencing* is divided into manageable units for the actor to explore in the development of the role. To complete the process (exhale), the breath—coming from both lungs—follows *throughactions* (trachea) to the character's ultimate goal: the *supertask* (larynx).

In order to distill a measurable set of terms for this study, Stanislavski's vocabulary must be pared down as meanings of some terms contribute to one other or the terms themselves may not exist as foundational elements in the contemporary actor's lexicon. Blending Whyman's list with modern translations and the 'Plan of Experiencing,' the 'Stanislavski vocabulary' used in this research emerges: to create a role, the actor applies the *magic 'if'* to the *given circumstances* in order to distill *actions* and *tasks* then, grounded in a *sense of truth*, follows *throughaction* to arrive at the character's *supertask*. By doing so, the actor has made use of Stanislavski's *psychotechnique* to activate the *subconscious by means of the conscious*. This process of delivering the 'creative breath' outlined in the 'system' contains the basic elements of the actor's art; however, each of the terms signify a multitude of meanings compounded by a myriad of interpretations in both translation and application.

Magic 'if' and Given Circumstances

Fundamental to the process of acting is the point at which the actor begins to explore and adopt the characteristics of another person. For Stanislavski, all exploration under the premise of 'I am being' is supported by the *magic 'if'*. The *magic 'if'* captures the moment when the actor opens the door into the world of the character. From the Benedetti translation:

> …creative work begins when the magic, *creative* 'if' appears in the actor's heart and imagination. Until then there is only reality of life itself, real truth, in which, naturally, a man

cannot but believe, since the creative process has not yet begun. But then the creative 'if' appears, i.e. fictitious, imaginary truth in which the actor can believe just as sincerely but with even greater conviction than in genuine truth (Stanislavski, 2008b, p. 261).

This doorway to an imaginary truth further highlights the distinction between Hapgood's 'living' and Stanislavski's *experiencing*. In the Hapgood translation, removing 'I am being' denies the actor the acknowledgement of the character as a unique individual whom the actor will portray. Only after accepting the conceit underlying 'I am being' can the actor begin an examination which will result in the creation of a distinct character.

Exploration of the world on the other side of the *magic 'if'* is made possible by the *given circumstances*. The *given circumstances* are critical for allowing the actor to place their imagination in context. Representing that which is known, the *given circumstances* encompass everything from the setting of a play historically and geographically to the interpersonal relationships between characters as well as directorial or design choices. Stanislavski clarifies:

From the moment that the…inner transformation takes place, the actor feels that he is an active character in the life of the play, genuine human feeling is born. Sometimes this transformation of the fellow feeling into the feelings of a character occurs spontaneously. The former (the human being) may have such a strong grasp of the situation of the latter (the character) and respond to it so that he feels he is in his place (2008a, p. 223).

Stanislavski's words shed further light on the relationship between the actor and the character—the actor must place themselves in the world of the character while directing the creative process. The *given circumstances* are then fuel for the spark of the *magic 'if'*, giving the actor freedom to make original discoveries about the character while grounding that imaginative freedom within the world of the play.

The differences between Stanislavski's later action-driven work compared to Strasberg's fidelity to the emotion-based 'system' are accentuated in the use and understanding of the *magic 'if'* and *given circumstances*. In *Approaches to Actor Training* Daniel Meyer-Dinkgräfe explores the development of acting through history, noting the similarities and differences in approaches. His analysis of Stanislavski and Strasberg provides

insight into the divergence of the Method from the 'system' in the context of the psychological approach of each:

> The major point of departure for Strasberg was Stanislavsky and his 'magic if'. For Strasberg, this concept meant a series of questions which the actor has to ask himself: 'Given the particular circumstances of the play, how would you behave, what would you do, how would you feel, how would you react?' Strasberg agrees that this understanding of the 'magic if' helps the actor in plays that are 'close to the contemporary and psychological experience of the actor', but fails in works that do not fulfill that requirement, for example, classical plays. In recognizing the principal value of the 'magic if', and in an attempt to escape its drawback, Strasberg developed the principles of motivation and substitution (2001, pp. 47-8).

Meyer-Dinkgräfe helps illustrate the subtle difference between the *magic if* of Strasberg and that of Stanislavski. An actor using the 'system' asks how the character would respond to the stimuli of the play. The Method actor personalizes those questions without adopting the premise of 'I am being', thus building the characterization out of the actor's own persona. Strasberg's use of the *magic 'if'* in this fashion is not entirely his own invention but rather the result of his incorporating Vakhtangov's work on the 'system'. As Mel Gordon explains:

> While Stanislavsky saw the actor's identification with the character in the Given Circumstances…as the core of his early teachings, Vakhtangov sought a more immediate, and creative approach for the performer's interior work. He called this Justification, a technique that takes into account the actual thought processes of the actor…. To create a constant faith or naïve belief in the importance and truth of a production, an actor must justify his particular presence on stage and the reality of each moment occurring in the theatre (1987, pp. 81-2).

As Gordon notes, Vakhtangov argued for the actor's own perspective to be applied while exploring a character and thus used as a tool for the actor's work. Strasberg instead suggests a complete individual personalization, applied to the actor in place of the character. While Vakhtangov's additions relied upon the fundamental tenets of the 'system', Strasberg's incorporation of these ideas contributed to the development of the American 'actor as self'.

Both formulations of the *magic 'if'*, however, center on an examination of the moment the actor begins to think in the mode of the character. As Strasberg notes:

> The central thing that Stanislavski discovered and to a certain extent defined…was that the actor can be helped really to think on the stage, instead of thinking only in make-believe fashion. Once the actor begins to think, life starts, and then there cannot be imitation. 'Make-believe thinking' is a mental idea of thought, a paraphrasing of the character's lines rather than the kind of thought a human being really thinks. Before Stanislavski, actors were criticized

as conventional or mechanical or imitative, but no one had ever set himself the problem of defining exactly what that means (2010, p. 86).

Thus for Strasberg, the *magic 'if'* heralds the moment when the actor begins to think 'as if', rather than pretending to think. This aligns with Stanislavski's conception of the *magic 'if'* but is missing the distinction of 'I am being'. Sergei Tcherkasski distinguishes between using the 'system' and the Method to apply the actor's persona to the character:

> In the analysis of Strasberg's rehearsal process particular attention is paid to his re-definition of Stanislavsky's principle 'as if'– 'substitution' principle, which Strasberg himself considered one of his main discoveries, correlating it to Vakhtangov's 'justification' principle. Stanislavsky's question 'What would you do, what would you feel, how would you react, if you found yourself in the given circumstances described in the play?', Strasberg replaces with the question 'Author and director demand that the character behaves in this scene in a certain way. What motivates you, an actor, to behave this particular way?' (2015, p. 104).

Strasberg's adaptation of the *magic 'if'* applies situational criteria specific to the actor in the role rather than using the circumstances of the role. Without 'I am being' in place, the actor's use of the *magic 'if'* cannot not result in true *experiencing*. This is a byproduct of Strasberg's interpretation of Vakhtangov combined the lack of nuance in Stanislavski as translated by Hapgood. For Stanislavski, the *magic 'if'* was tied to the actor accepting the *given circumstances* and proceeding with the expectation that they are or will be *experiencing* as the character. The Method's influence upon the American understanding of the *magic 'if'* and *given circumstances* restricts the development of the character to the actor's persona by incorporating the principle of justification. In so doing, each creative choice is grounded in the actor's persona and performance-specific situation rather than inside the world of the play.

A *Sense of Truth*

For Stanislavski, the actor's goal was to create a truthful portrayal upon the stage in view of the audience. His focus upon the nature of organic life is both the jewel in the crown of the 'system' and the source of many frustrations with what can appear to be its limitations. Stanislavski believed regardless of the world of the play, each actor must hone a *sense of truth*:

> In order to create truth on the stage, it is necessary to develop in oneself an ability to sense it.

> It is the same as a musical ear in a musician. This quality is to some degree inborn, but it can be developed. Truth and organic behavior on the stage demand from the actor continuous, unabated work on himself in the course of all his activity; they demand an attentive study of life, a wholehearted awareness of the life around him. The subtle nuances out of which human relationships are formed are often expressed in hardly noticeable physical actions; they must be studied thoroughly by the actor and used in his daily exercises (Toporkov, 1998, p. 217).

Truth, like reality, can be subjective: a performance truthful to a Chekhovian play would inherently differ from a Shakespearean one. To be truthful in a Greek tragedy, the *given circumstances* allow for conventions and choices untruthful to an intimate American 'kitchen-sink drama' which 'depict[s], sometimes with raw realism, the everyday lives of ordinary people' (Dornan, 2007, p. 452). Thus, each story, genre, and style has a unique scale on which to gauge believability; however, it is fundamental that the actor's characterization be based upon the truth underlying each of these.

Rather than defining truth as a means of achieving a naturalist performance, the actor's *sense of truth* is better conceived of as a contract of fidelity between the actor and the world of the character and the play. Without grounding the acting choices in that relative truth, the actor's performance easily degenerates into mere imitation:

> …it is all too easy to jump the track and come up with mere stock-in-trade, histrionics and playacting…it's familiar, you're so used to it that it's become mechanical, a habit. It's the line of least resistance. To avoid making this mistake, you need to take hold of something real, stable, organic, tangible (Stanislavski, 2008a, p. 16).

This histrionic or 'stock-in-trade' style was predominant when Stanislavski began his work—a reflection of the repertoire of the time—and it was exactly what he hoped to supplant with the work of the 'system'. This same struggle has a parallel in the American tradition, evidenced in the hunger for the techniques of the 'system' (Vineberg, 1991, p. 8) which gave power to Stanislavski-as-lore.

In examining the development and utility of the actor's *sense of truth*, differences between the Method and the 'system' continue to emerge. As the actor attempts to understand the psychology of the character, their own perspective would naturally be at the

root of their creative choice-making. Yet what of Strasberg's earlier statement about the actor thinking as the character? Meyer-Dinkgräfe helps to answer this question:

> If the actor follows Stanislavsky's line, he will, with all the training of body, voice and mind at his disposal, attempt to 'inwardly live the character'. To the extent that his training and his gift allow, he will become the character, and the degree to which he is able to affect the audience emotionally will be directly dependent on his ability to live the character. The Stanislavsky actor is thus guided in his attempts to internalize the character's emotions by the causal conditions set forth in the play as leading to the emotions of the character. The actor following Strasberg, or other Method representatives, it appears, initially understands the emotions that the character is believed to be feeling. Instead of trying to live the character inwardly, he substitutes the causal conditions leading to the character's emotions, as set forth in the play, by causal conditions of his own making, which are then supposed to lead to the same emotions as if the causal conditions were taken from the play…. [E]motions do not originate in the sequence of causal conditions in the play, but from potentially 'arbitrary', unsequenced, unrelated, individual substitutes: substitute A for emotion A, substitute B for emotion C, with C following causally from emotion A, whereas substitute B is not necessarily related to substitute A (2001, p. 50).

Meyer-Dinkgräfe's 'causal conditions' imply the *given circumstances*, setting them as internal to the logic of the play for Stanislavski. When looking at Strasberg, aspects of the *given circumstances* are not essentially prescribed by the script but can be constructed by the actor from their own perspective. The Method's use of personal motivation and substitution of past experiences in place of those of the character frees the actor from a necessary fidelity to the world of the play. This is, once again, Strasberg's interpretation of Vakhtangov who 'insisted that the actors must believe what the characters believe…. Any difference between the actor and the character must be erased…and an actor must think not *about* the character but only *as* the character' (Moore, 1984, p. 80). Thus, Vakhtangov's justification and substitution encourage the actor and character to remain within a Stanislavskian *sense of truth* while the Method's Vakhtangov-inspired substitutions and justification diverge from it, positioning the actor in place of the character.

In the 'system' every emotion—and action—is justified within the rubric created by the *given circumstances*. Within the Method, these guidelines are instead a creation of the actor and need not directly correlate to the play allowing Method actors to create characters

which are an extension of themselves. While debating the postmodern construction of the self, Philip Auslander offers clarification on how the actor and character combine in regards to the individual persona:

> There is no question but that the presence of the actor's self as the basis of performance is for [Stanislavski] the source of truth in acting: he defines good acting as based on the performer's own experience and emotions. He privileges the actor's self over his or her role by stating...that the actor and character should fuse completely in performance.... The merging of actor and character thus results exclusively in a fresh presentation (or representation) of the self (1997, p. 30).

The Method actor does not *experience* as the character, instead acting as themselves in a series of substitutions which are set to mirror the circumstances of the play. In this distinction, 'I am being' further supports the actor and character coexisting during performance creating, as Auslander suggests, a third person: the actor/character. Despite the Method's focus upon psychologically real performances (Vineberg, 1991, pp. 6-7), allowing the actor to substitute their own experience may capture the effect; however, this grounds the performance in a fidelity to the world of the actor rather than that of the character. This illustrates the complexity represented by the *sense of truth*: for Stanislavski it is an organic truth and for Strasberg, a constructed one. Through the processes of *experiencing* and *embodiment* a performance built through the 'system' is true to both actor and character.

Actions and *Throughaction*

The concept of dramatic action is inherent to the structure of any play; however, in the 'system' *actions* suggest what the character does. Thus described, *actions* go beyond the business of moving about the stage and instead present as a physical manifestation of the character's psychology. Much as the action of a play is sequenced to reveal a developing story, *actions* proceed in a sequence which, when explored, uncover the character. This linked series of *actions* was translated by Hapgood as 'through-line of actions' (Benedetti, 2008a, p. 684) whereas Benedetti uses *throughaction*. Hapgood's 'through-line' supports the concept of *actions* in a logical sequence; however, it fails to convey that individual *actions* are connected

and contribute to a collective whole. Stanislavski explains the relationship between individual

actions:

> Using our own natures, our subconscious, instinct and intuition, we produce a series of interlinked physical actions. Through them we try to understand the inner reason for them, their origin, individual moments of experiencing, logic and sequence and feelings, in the given circumstances. When we have understood this line, we also understand the physical actions. …we start with physical actions that are stable and manageable, holding fast to their strict logic and sequence. Given the fact that this line in indissolubly linked with another, inner line of feeling, we can use physical actions to arouse emotion. The line of the logic and sequence of physical actions becomes an integral part of the score of the role (2010a, p. 78).

Here Stanislavski articulates the means by which *actions* can be used to discover emotions while simultaneously distinguishing the line that can be followed through the course of the play. This contrast is further supported by the lack of nuance in Hapgood's pervasive translation which omits the 'crucial distinction between the objective *(zadača)* and the action taken to achieve that objective *(deistvie)'* (Benedetti, 1990, p. 276). To better illustrate the relationship between the two, the 'Plan of Experiencing' places *actions* within the lung of *experiencing* while *throughaction* resides in the trachea—the point where both lungs contribute equally to the process. Thus *actions* are tied to the psychological and emotional part of the actor's work while they contribute to a collective whole which is equally emotional and active, tied to both *experiencing* and *embodiment*.

As Stanislavski notes, 'The mistake most actors make is that they think not about the action but the result. They bypass the action and go straight for the result. What you get then is ham, playing the result, forcing, stock-in-trade' (2008a, p. 144). Playing the result as opposed to *experiencing* directly affects not only the actor's technique but also the audience's perception of the performance. In *Different Every Night*, British director Mike Alfreds unpacks *actions*, outlining their importance as psychophysical tools rather than as mere physical activities:

> Many actors don't play actions. That's why many performances are inartistic. By which I mean that these actors' focus is not on wanting to move the story forward through meaningful, imaginative and imperative action—which means through seamless, active contact with their

partners—but on other preoccupations, such as affecting the audience with aspects of their performance.... …they are implicitly saying 'Look at me acting', rather than just acting. 'Good' actors also use such skills, but in the service of their actions, as the means to an end, rather than as ends in themselves. 'Bad' actors may be tempted to believe there are other things they should 'play', such as character, mood, style…. 'Bad' actors invite the audience to watch them trying to move, amuse, disturb, enlighten and delight them. 'Good' actors invite the audience to watch their characters struggling to work out the story of their lives through action. They trust that by playing actions truthfully and imaginatively, they will move, amuse, disturb, enlighten and delight their audiences. There is a world of difference between an actor who plays a result and one who plays an action: a result strikes a single note; an action resonates with infinite harmonic possibilities. Actors who play results can do no other than display themselves in their performance because what they're playing has nowhere to go; results and demonstrations are essentially dead ends. This sort of acting is inevitably—even if unintentionally—narcissistic because its outcome is to show off the actor (2007, p. 65).

Applying Alfreds' analysis to the Method would suggest the performance incorporates the forward-thinking required to play the result. In order to make a substitution, the actor focuses on the result and is thereby prohibited from actively *experiencing* as the character. Similarly, a series of unsequenced substitutions necessarily disrupt the logic of *throughaction*. In order to *experience* the character from moment to moment in front of an audience, the sequenced *actions* are arranged and proceed toward a final one. The emotion-based and action-driven formulations of the 'system' naturally differ in the approach to *actions*; however, the Method's primary focus on emotional processes does not incorporate Stanislavski's later developments where *actions* have the power to activate the *subconscious by means of the conscious* thus unifying *embodiment* and *experiencing*.

Tasks and *Supertask*

Human behavior comprises a complex series of things one does which are rationalized by a reason for doing them. On stage, *actions* account for what the actor does, in sequence, to discover and perform the role; however, *actions* do not entirely account for why. This answer comes in the *tasks*—the character's goal within each segment of the play:

Life on stage, as in the real world, is a series of tasks and the way we fulfil them. They are signals that occur during the entire course of his creative efforts. They show him the way. Tasks are like notes in music, arranged in bars, that, in turn, create a melody, that is, feeling, sadness, joy, etc. (Stanislavski, 2010a, p. 138).

Discovering the goal supports the actor's inner work with the psychology of the character. Much like the relationship of *actions* to *throughaction*, *tasks* combine and compound to become the *supertask*.

Despite their essential utility to the actor, these terms illustrate another obstacle of Stanislavski in translation: most American actors are familiar with Hapgood's translation of the terms as 'objective' and 'superobjective'. The issue of translating the Russian 'задача' created an impasse as Hapgood's selection is not faithful to the Russian meaning nor Stanislavski's intention in using it. Carnicke breaks *tasks* into two essential functions, the first serving the play and the second as a direct conduit to *actions*:

> The Russian word may be translated in two ways: (1) Stanislavsky speaks of fulfilling the 'task' demanded by the given circumstances of the play's through-action. (2) He also writes that the actor resolves the 'problem' posed by the circumstances via action. In the latter case, he compares the actor to a student who solves an 'arithmetic problem.' In both translations, the term relates 'given circumstances' to 'action.' …. The moment-to-moment problems which the actor confronts through the play are unified by and subordinated to a larger problem, the 'supertask' (sverkhzadacha, translated as 'superobjective' by Hapgood). The supertask, in turn, suggests an overriding action that links together actions throughout the play, the 'through-action' (2009, p. 226).

The Benedetti translations use *tasks*, a more utile term for the concept; however, in modern discourse this also implies the action of an item on a list rather than a goal to achieve or problem to solve. The *Oxford Russian-English Dictionary* offers a third meaning for 'задача': 'mission' (1992, p. 201). This alternate seemingly vindicates Hapgood's choice of 'objective', supporting the difference between something the character strives for as opposed to something the character does. This confusion of understanding *tasks* in relation to *actions* can be clarified by connecting *actions* to the physical and *tasks* to the emotional and returning to the variant emphases in Stanislavski's work on the 'system'. Emphasizing emotion, *tasks* guide the actor to *actions* while reversing the emphasis allows for *actions* to inform *tasks.* Linking *actions* to the physical and *tasks* to the emotional further illustrates their symbiotic but distinctly separate meanings and applications.

Revisiting the 'Plan of Experiencing' and the 'creative breath', *supertask* occupies the position of the larynx. In biological respiration, the larynx creates sound from breath. Similarly, the *supertask* gives purpose to the character and performance—without it, neither would have a voice. As Mike Alfreds notes:

> The super-objective is not playable. It is both too generalised and usually unconscious. The purpose of the super-objective is to give aesthetic integrity and structure to a role. At a deep level, it can resolve a character's apparent contradictions. Although a super-objective is not playable, it must nonetheless be psychosomatically absorbed into the actor's organism, so that eventually it functions creatively at a semi-conscious level. It defines how the character looks at life—the character's world-view and values—and should find expression in the character's physical life (2007, p. 61).

Alfreds clarifies how the *supertask*, even with a psychological or emotional basis, is inherently tied to action. Alfreds also outlines the importance of a *supertask* while drawing attention to its fleeting ability to serve as a concrete tool for the actor. If, as Stanislavski suggests, *tasks* are the notes which form the emotional score of the role (2010a, p. 138) the compounding of *tasks* into a *supertask* can determine the key signature in which the character is performed.

For the modern American actor, Hapgood's 'superobjective' applies only to the character's ultimate desire. By contrast, a *supertask* which connects the smaller *tasks* gives the character—and the actor—a continuing purpose for existing in the story and performance. In order to advance a fuller understanding of the 'Stanislavski vocabulary' for contemporary usage, the Benedetti translation of *task* and *supertask* must needs be put forward in favor of the more prevalent 'objective' and 'superobjective'.

Memory of Emotion

No analysis exploring the 'system' alongside the Method would be complete without addressing the concept of emotional recall. Stanislavski's and Strasberg's usages are inextricably linked as the idea is at the root of contemporary understanding of acting in both the 'system' and the Method—popularized in the United States through variations upon Strasberg's Affective Memory exercise (Gordon, 2010, p. 148). For clarity, this research will

make use of *memory of emotion*, as introduced by Boleslavsky:

> We have a special memory for feelings, which works unconsciously by itself and for itself…. It is that which makes experience an essential part of our life and craft. All we have to do is know how to use it' (1966, p. 36).

The term *memory of emotions* heightens the differences between utilization of prior personal emotion in the 'system' and the Method while dispelling the confusion between Stanislavski's and Strasberg's use of emotional recall or affective memory. Boleslavsky also highlights the essential argument in the function of this concept within acting: how to use it.

Memory of emotion helps to distinguish between the different types of memory upon which the actor can rely. Both Stanislavski and Strasberg stress the importance of sense memory as revisiting sights, scents, sounds, and tactile sensations is a key component of the actor's inner work. Sense memory can be used independent of a trigger for *memory of emotion*; however, there is often an intricate connection between remembered sensation and accompanying feeling. Stanislavski suggests the inherent link between the two:

> Just as your visual memory resurrects long forgotten things, a landscape or the image of a person, before your inner eye, so feelings you once experienced are resurrected in your Emotion Memory. You thought they were completely forgotten but suddenly a hint, a thought, a familiar shape, and once again you are in the grip of past feelings, which are sometimes weaker than the first time, sometimes stronger, sometimes in the same or slightly modified form (2008a, p. 199).

Much as with the *magic 'if'*, the Stanislavskian *memory of emotion* is a harkening back to a time when the actor experienced a particular emotion in their own life. It is imperative to clarify that in the 'system', *memory of emotion* is used to connect to and activate emotional *experiencing* during the actor's work on the self, not during the actor's work on a role.

In the American lexicon, the notoriety of Strasberg's Affective Memory exercise overshadows Stanislavski's use of *memory of emotion*. For Strasberg, the actor reliving a personal experience as part of training would support a Stanislavskian *sense of truth* by discovering real, organic feeling. In Strasberg's own words:

> Affective memory is the basic material for reliving on the stage, and therefore for the creation

of a real experience on the stage. What the actor repeats in performance after performance is not just the words and movements he practiced in rehearsal, but the memory of emotion (1988, p. 113).

Without abandoning the emphasis upon emotion, Strasberg developed the means to make *memory of emotion* more effective for the actor's work on the role. Recalling Vakhtangov, the Method encourages the actor to substitute a personal emotional experience in place of the character's. Thus, the actor gains facility in 'reliving' that emotion inside the world of the play for performance:

> …Affective Memory, with its direct dependence on the unconscious, could not produce immediate results from inexperienced performers. Stanislavsky looked to Action, what the character must do, and Imagination, how the actor enters into the play's Given Circumstances, as the new springboards of his System. The actor's feelings, Stanislavsky believed, either grew out of the inner motivations for his Actions, or the specific and challenging images produced in the actor's imagination (Gordon, 1987, p. 203).

Gordon articulates the reason Stanislavski deemphasized *memory of emotions* as central to *experiencing*, revealing Stanislavski's shift toward *actions*. From a comprehensive perspective of the 'system', Strasberg's conception of Affective Memory is at odds with the fundamental principle of *experiencing*. Rather than developing the role from the perspective of the character and relating the character's emotions to the actor through analogous comparison, the Method advocates replacing the stimulus for those emotions with the actor's own prior experience. In an analysis of the differences between Stella Adler and Lee Strasberg, Rhonda Blair ties this to an essential tenet linked to *memory of emotion*:

> Ultimately both Strasberg and Adler are deeply indebted to Boleslavsky, and they have the same goal. At the center of their work is the actor's engagement of the senses through imagination for the purpose of the effective, active embodiment of the character. For both, the sense had to be trained to respond to imaginary stimuli for the purpose of embodiment and enactment; one key difference between their techniques lay in whether, simply put, the emphasis was on a remembered past or a fictive present (2013, p. xviii).

Further supporting the American conception of the 'actor as self', Strasberg's encouraging the actor's use of a remembered past distinguishes the Method from the 'system'—emotional recall is the most effective personalization in the contemporary American actor's arsenal.

Contrarily, the *psychotechnique* of the 'system' allows the *embodiment* of a distinctive character borne from the union of outside information (*the given circumstances*) with the *subconscious by means of the conscious*. The actor is *experiencing*, not recreating; the character is a unique conception, not an extension of the actor's own persona.

Despite the prevalence of *memory of emotion* in American actor training, this research does not include the term as part of the 'Stanislavski vocabulary'. The specificity of the concept differentiates it from the rest of the terminology, all of which exists as the foundation for discussions of the actor's work on the role. Contemporary use and understanding of *memory of emotion* will instead be explored in the survey in order to shed light upon differences between and associations with Strasberg, the Method, Stanislavski, and the 'system'. Collectively, the terms and concepts presented as the 'Stanislavski vocabulary' establish the means by which the actor can approach a character and create a living characterization for the stage. Having defined and drawn distinctions between the terms from a theoretical perspective, the next chapters will present the results of the survey, exploring the vocabulary both in practical use and cognitive association.

3. THE 'AGNOSTIC VOCABULARY'

Taking each term from the 'Stanislavski vocabulary' explored in the previous chapter into consideration, Part I of the survey focuses on the actor's work in preparing a role for performance. Questions for this part were developed without any of the traditionally or contemporary translated variants: an 'agnostic' approach (Appendix B). Particularly fitting for discussion of Stanislavski, agnostic suggests not only an approach blind to intellectual ownership but also makes light of the power created by Stanislavski-as-lore—recalling Robert Lewis holding up 'the bible' (1958, p. 7). Transitioning from the specific terminology comprising the 'Stanislavski vocabulary', the 'agnostic vocabulary' employs simpler language to describe each, examining the concepts themselves in the contemporary actor's process.

From the pool of participants recruited for the survey, 75 submitted their responses to Part I. After completion of two screening questions, 20 master questions were posed to respondents in three distinct sections: the first investigating *magic 'if'*, *given circumstances*, and the actor's *sense of truth*; the second *actions*, *throughaction*, *task*, and *supertask*; and the third *memory of emotions* and the 'actor as self'. Throughout the survey, if a respondent indicated not using the element of the 'system' in question, a textual response was requested in order to allow respondents who were unclear about the framing of the question or its agnostic substitute to give an answer which may better inform their understanding of the term. Similarly, responses which indicated a respondent did use an element prompted a clarifying question to better understand their interpretation from the perspective of their own working practice.

As with Stanislavski's 'system', the survey began with the actor's adoption of the *magic 'if'*. The first question inquired whether a respondent begins their work under the assumption of the *magic 'if'*. Agnostically, this term was represented by 'the world of the character'. The responses were largely in favor of this conception—nearly 90%—suggesting respondents

accept and understand the *magic 'if'* as the necessary starting point. The few who did not agree were prompted with a textual follow-up question where their responses note waiting to enter the world of the character until having conquered research or the memorization of lines. Others took issue with the wording of the question stating the adoption of the *magic 'if'* was not for them a necessary first step. By contrast, those who answered in the affirmative to the first question were asked to clarify whether they believe the world of the character is hypothetical yet grounded in the world of the play where, once again, responses were overwhelmingly in favor. Together, the data from both questions gives the impression that the surveyed actors have a fundamental familiarity with the conception of the *magic 'if'* as a tool for activating the imagination while remaining inside the world of the play.

All respondents were subsequently asked to decide the frequency with which they begin preparing a role by proceeding into the world of the character. Nearly 95% of those surveyed selected 'always' or 'sometimes', with the remaining five percent indicating 'rarely' or 'never'. Those who begin with the *magic 'if'* were then asked to clarify whether they believe the world of the character exists before their work on a role begins. Just over three-fourths of respondents agreed—suggesting the contemporary actor recognizes a pre-defined world from which their characterizations will be constructed. Respondents who indicated 'rarely' or 'never' clarified, taking issue with beginning the process by entering the world of the character, suggesting again that it is not a necessary first step. One respondent, however, said that while they will work to understand the character's perspective, they do not believe that, as the actor, they must approach from the character's point of view. While a single response, this points to the influence of the Method's personalization of a role and the foundation of the 'actor as self'.

The next series investigated the actor's perceptions and relative importance of the *given circumstances* to their characterization. In the third through fifth questions,

respondents were asked who defines the *given circumstances*. All respondents indicated the

playwright has a stake in defining them, the majority favoring 'partially' over 'completely'. This

figure would suggest the survey population uses the script as a guide to the *given*

circumstances though it does not define them for the entire group. The director or production

designers were afforded the ability to define the *given circumstances* by 85% of those

surveyed. This figure would suggest the survey population recognizes production-specific

given circumstances, advancing a sophisticated understanding of what they mean. It also

indicates that for American actors, the director has an almost equal power to the playwright

in establishing the world of the play. A smaller majority—75%—then believe that the

individual actor has the power to define the character's *given circumstances*. This would give

the impression that the actors surveyed have a personal stake in creating the world of the

character perhaps influenced by the American 'actor as self'.

The final question in this series echoed an earlier one: need the *given circumstances*

of the character be the same as those of the play? Surprisingly, over 60% of the actors

surveyed see a difference between the two. In the textual follow-up question for that

majority, responses imply the framing of the question influenced respondents' understanding.

Several alluded to characters who are in some way at odds with the world of the play,

accounting for a variant set of *given circumstances*. Despite being inspired by an issue with

the wording, these responses indicate a unique conception of what the *given circumstances*

are, ascribing them to the character rather than the play. These responses point to the

weakness of the agnostic substitute 'world of the character' as this could imply a subjectivity

which may not exist when questioned about the *given circumstances* in respect to the play

itself. The remaining responses indicate that the actors see a freedom to determine the

circumstances which shape the world of their characterizations, again pointing to the

influence of the 'actor as self'. Many included a synonym for perspective, drawing the

inference that the point of view from which the characterization is constructed is dictated by the individual actor. Returning to the original question, the 40% who did not identify a difference between the world of the play and that of the character were asked for clarity if they view the character's world as a new creation in relation to a pre-existing world of the play. Here the responses disagreed, suggesting that the actor who sees the world of the character belonging to the world of the play draws upon the more traditionally defined *given circumstances* to create their characterization.

Concluding the first third of Part I, questions seven and eight inquired about the actor's reliance upon a *sense of truth*. The initial query examined whether the *given circumstances* must comply with the individual actor's *sense of truth*. Nearly 75% of respondents agreed that it is imperative for the world of the character to remain authentic to the script. The next question asked whether the same rationale applies to their characterization. In a near 60-40 split between 'always' and 'sometimes', respondents indicated their characterizations center on a fidelity to the world of the character. Due to the positive response, all were directed to a follow-up question clarifying whether they might pursue creative choices for the role which could violate their *sense of truth*. Here again, more than 95% agreed that if an acting choice is not legitimate in the world of the character, they will search for an alternate. The framing of these questions, while mostly positive, does not imply the modern American actor is bound by a strictly Stanislavskian *sense of truth*. When compared with the previous series suggesting a Strasberg-inspired conception of the *magic 'if'* and *given circumstances*, these responses could indicate that the American actor's *sense of truth* is subjective to the individual actor and their own perspective, rather than objective to the world of the play or a fidelity to the character.

To begin the second third of Part I, respondents were asked to decide between *actions* and *tasks* as having the greater impact upon their development of a role. This did not dictate

any of the remaining questions but instead was intended to provide insight into a preference

between emotion or action as the emphasis for the survey population's work on a role.

Unfortunately, the answers did not identify a clear preference as respondents were almost

evenly split: a slight majority favored their 'character's goal' (*task*). While not illustrating an

inclination for one mode over the other, this data highlights the universality of approach

represented by the two formulations of the 'system'.

Beginning with the emphasis upon action, the next series looked at the interplay

between *tasks* and *actions* as well as the development of *throughaction* and its influence on

the *supertask*. When asked whether 'what their character does' in a scene affects the way the

role takes shape, all respondents agreed with nearly three-quarters choosing 'always' over

'sometimes'. This begs the question of whether these responses speak to Stanislavski's later

work with *actions* as psychophysical tools or to a more limited understanding based upon

prescriptive stage business. Whyman offers clarity on this distinction:

> The actor, in performing a role, is drawing on images he or she has created of the character's
> back story and current situation, relating this to their own human experience, in the same way
> that in our activities in everyday life, we draw on ideas, concepts, impressions and memories
> that inform our behaviour. Therefore, what [Stanislavski] means by 'psychophysical'…is the
> totality where the actor fully experiences and embodies the role, is present in the moment,
> drawing on sensory information and experience, as opposed to simply sorting out the
> movements as he or she might in early stages of rehearsal (2016, pp. 158-9).

Due to these positive responses, all respondents were asked if movement dictated by a

director in the form of blocking is helpful in understanding the character. Here 80% agreed

that the prescriptive stage business gives them insight. As the agnostic substitute could not

communicate the distinction between prescriptive movements and psychophysical *actions*, it

would appear the director's instruction reveals more to the actor than the *actions* the

character makes. This suggests Strasberg's work with justifications and substitutions

(Tcherkasski, 2015, p. 104) as fundamental within the surveyed population's understanding of

what happens on stage; these prescriptive movements are used to drive the construction of

the role rather than the *actions* of the character.

The next question further explored the action-driven process, asking if *actions* inform *tasks*—can 'what the character does' help the actor understand the character's goal? Here again, respondents overwhelmingly answered in favor. These same respondents were subsequently asked whether their character's *supertask* influences *throughaction* which also met with majority agreement. The few actors who indicated that their character's *actions* do not help understand the character's goal were instead asked if the character's *supertask* aids them in informing *throughaction* where responses were split.

The final question for all respondents in this series addressed *throughaction* and its bearing upon the development of a role. With the exception of one, respondents indicated they connect what their character does from scene to scene—with 75% selecting 'always' over 'sometimes'. The lone dissenter's textual follow-up points to an issue with the framing of the question: the actor makes this connection but does so after work they would consider preparatory. The majority of respondents in favor of *throughaction* suggests that the concept is prevalent in the American actor's vocabulary but not essential. This variation could point to the earlier differences in *sense of truth* and a fidelity to the world of the character, highlighting the individual actor's perspective as opposed to the logic of a more traditionally defined *given circumstances*. The majority were next asked if *actions* from scene to scene impact how the role develops. Once again all respondents, with the exception of one, agreed that *throughaction* has a bearing on their characterization.

Structured similarly to the previous series, the next questions investigated *tasks* and the emphasis on emotions. To explore *tasks*, the 'agnostic vocabulary' employed 'mission' or 'goal', noting a 'larger mission' or 'greater goal' in lieu of *supertask*. Respondents were asked if they consider their character's goal in each scene when preparing a role. Only two respondents opted for 'rarely' with 51% favoring 'always' over 'sometimes'. This near 95%

majority were then asked if their character's mission impacts their choice-making, with all but two answering in the affirmative. Of the two respondents who claim to infrequently consider *tasks*, one suggested *supertask* as the only focus, completely overlooking the individual tasks which might be used to construct it. This response highlights the weakness of the ubiquitous Hapgood translation of 'superobjective' and its inability to support the amalgamation of many smaller pieces. The other respondent questioned whether the character was aware of a larger mission, asking if human beings themselves knowingly push towards a greater goal. This response recalls Alfreds' notes on the *supertask* as elusive but essential to the actor's understanding of the role (2007, p. 61).

All respondents were then asked if their character's *tasks* influence their understanding of the role to which only four responded that they do not. Those who agreed on the influence of *tasks* were asked if they have the power to decide 'what their character wants'. Responses to this question were split close to 60-40, generally in favor of this power resting with the actor. Those who agreed with having this power were asked to identify the basis of their decision. Allowing for multiple selections by each respondent, just over 55% selected 'script' with nearly 20% identifying 'blocking'. To accommodate the subjectivity in an actor's deciding what the character wants, the option of 'other' was offered where textual responses suggested what the character's desires are borne from some combination of script, director, blocking, other actors, and/or dramaturgy.

Respondents who denied that they, the actor, have the power to define what their character wants, were asked how their character's goals are defined. The majority again selected 'script' and, to a lesser extent, 'director'. Individual textual responses shed further light on how the *supertask* is born, suggesting the same collaborative combination of director, designers, script, and other actors. Together both sets of responses help support the elusive nature proposed by *supertask* itself and the subjectivity it offers for each time a role is created

by a different actor in a unique context. The frequency with which the director is credited as having a stake in the *supertask* suggests that among the population surveyed the actor's work with *supertask* differs from how Stanislavski envisioned it. Building a characterization that lives between the script and the director's conceptualization shifts from the 'system' wherein the role develops from a study of the script and its depiction of life, guided by the director.

The next master question examined how the *supertask* is viewed in relation to the actor's *sense of truth* and the *given circumstances*, asking if during preparations for a role respondents examine their character's mission within the scope of the play. Of the respondents, 76% selected 'always', with just over 17% opting for 'sometimes'. This left five individuals who opted for 'rarely', prompting a textual follow-up. These responses were of interest, pointing to issues with the framing of the question and interpretation of its meaning. Some returned to the notion that the character is unaware of the world of the play while others suggested that the scope of the play is too large for the actor to work within thus they must narrow their focus to the character. By contrast, the majority who indicated 'always' or 'sometimes' were asked if their character's 'greater goal' impacts the course of the role through the play to which approximately 97% agreed.

To further clarify, all respondents were asked if the *supertask* is the result of an analysis of individual *tasks*: when considering the 'greater mission', do they follow a path of the character's goals through the play? Similar to the previous grouping, the majority favored 'always' to 'sometimes' with four individuals opting for 'rarely'. The near 95% majority were asked if establishing this path helps them develop the role to which 93% agreed. The four respondents who indicated they 'seldom' chart a path for their character's goals through the course of the play took issue with the wording of the question, expressing their belief that the character is unaware of these larger concepts. Two respondents identified that they are more influenced by what happens in a scene than their character's goal within it implying they are

more aware of the emotional arc of the character than identifying these pieces as contributing to a pathway they might follow through the play.

The final four questions investigated the 'actor as self' and *memory of emotion*, beginning by asking if the actor considers the character as a person apart from themselves. Recalling Auslander's distinction (1997, pp. 30-1), this highlights the relationship between actor and character for Stanislavski and that which the Method inspired. Responses were almost evenly divided, the scales tipped ever so slightly in agreement that the character is a different individual than the actor. Those who agreed were asked if their characterization was based upon an extension of themselves which produced perfectly divided results. By contrast, those who did not consider the character a person apart from themselves agreed when asked if the characterization is based upon an extension of their own persona. Together these two questions suggest that 72% of respondents—54 of 75—envision the character as an extension of the actor rather than as a unique individual. These numbers support the American 'actor as self', suggesting this construction exists at a fundamental level among the contemporary survey population.

Looking next at *memory of emotion*, all respondents were asked if during preparation of a role, they identify personal emotional experiences which are similar to those of the character. The majority were in favor: 40% indicating 'always' and approximately 53% opting for 'sometimes'. Surprisingly, only one respondent indicated 'never'—they will not look for personal emotional experiences which are similar to those of the character—while four stated they 'seldom' do so. Of the 70 respondents who look at their personal emotional experiences, all but one indicated these experiences help in their development of a role. This data suggests the American actor is indeed familiar with *memory of emotion* but does not necessarily identify with the character through the lens of their own prior experience.

To contextualize this and explore Blair's previously stated 'remembered past' or

'fictive present' (2013, p. xviii), the next question asked respondents if they are not themselves when performing. Just over 57% indicate that they are themselves when performing with the remaining 42% stating they are not. The 42% were then asked if, when on stage, they are performing as their character to which all but one agreed. By contrast, those who claimed they are not themselves when performing were asked if they perform as a 'version of themselves' to which nearly 68% agreed. While not overwhelmingly, the data here points to more than half of respondents agreeing that they do not *experience* as an *embodied* character. This series of questions yields the most interesting conclusions from the first part of the survey, showing the American actor not approaching the character as a unique individual whom they portray but instead an extension of the actor themselves, a version of which they align to the script and director's ideas and present to an audience. This demonstrates a direct divergence from the 'system' within the United States, driven by the influence of Strasberg's interpretations of both Stanislavski and Vakhtangov.

Compounding this trend with *memory of emotion*, the next question asked if when performing an emotion on stage, the actor draws upon past personal experiences. Here the preference was for 'sometimes' at nearly 63%. The remaining respondents, save two, were split between 'always' and 'rarely'. Those who indicated 'always' or 'sometimes' were asked if they will adapt their personal experience to suit the needs of the character to which all but three agreed. The respondents who previously selected 'rarely' or 'never' were asked to clarify if their personal emotional experiences are of use when performing a role where the majority agreed. This series of questions indicates a prevalence of personal emotional experience in identification with and performance of the character. From the 75 people surveyed, only five strongly oppose the use of prior emotional experience in preparation and performance. This suggests that the personalization of a role and performance which originated in the Method still influences the modern American actor.

At the conclusion of Part I respondents were given the opportunity to share additional thoughts or observations yielding further insight into the responses throughout. Generally, most took issue with the black or white nature of the questions, suggesting a more fluid scale would be a better measure of the processes of acting. Several also identified difficulty in understanding the meaning of the agnostic substitutes which could have impacted responses making the data less verifiable for interpretation. Many comments included the more prevalent translations of the 'Stanislavski vocabulary', demonstrating the ubiquity of the Hapgood translations.

The data from Part I shows the modern American actor makes use, in some form or interpretation, of the 'Stanislavski vocabulary'. The large affirmations of *magic 'if'* and *given circumstances* as the doorway to *actions* and *tasks* supports the conjecture that these concepts underlie the actor's process in the United States; however, alternate understandings of these elements begin to reveal the influence of American interpretations upon the contemporary actor. The development of *throughaction* and *supertask* from the analysis of *actions* and *tasks* is also supported by the responses to Part I, though it is how these concepts influence the development of a characterization which still remains at large. While some context was given by the exploration of *memory of emotion*, perceptions and associations will be better explored through an analysis of the context provided by the data from Part II.

4.   THE 'ASSOCIATIVE VOCABULARY'

With the terms of the 'Stanislavski vocabulary' surveyed in Part I, Part II explored exposure to Stanislavski's 'system' and Strasberg's Method from a theoretical perspective, providing context for associations with both techniques and teachers among the surveyed population (Appendix C). The initial screening question for Part II confirmed respondents had completed Part I, verified by the reentry of their unique user name. Though efforts were made to ensure continued participation, 69 of the original 75 participants completed Part II. This will not impact the data analysis of this part but will inform the number of responses available in the concluding chapter of this research. Throughout Part II, more textual responses were requested as the context of exposure to technique is more difficult to generalize. Similarly, queries about utility of the 'system' or Method are better supported by the addition of a respondent's opinion as rationale for their selection.

The first five questions established demographics by inquiring about formal actor training, acting as a career pursuit, as well as union status and generation. The first question asked about formal actor training where only eight respondents identified having had none. These respondents were immediately directed to a later question about self-study. The 61 claiming formal training were prompted to select the context of that training: 'undergraduate or graduate' coursework, in an 'ongoing studio environment', 'neither', or 'both'. For the purposes of this survey, 'ongoing studio environment' was defined as programming consistent with professional development and which does not grant a degree. The majority—34—opted for both, followed closely by 23 who selected only 'undergraduate or graduate'. Only one respondent claimed formal training exclusive of these options with the remaining three having trained only in an ongoing studio environment.

Following this question, respondents were next asked to select any degrees held in theatre, with 51 holding a Bachelor of Arts (BA), six holding a Master of Arts (MA), and a

further 12 holding a Master of Fine Arts (MFA). In later comments, one respondent clarified opting for BA when, in truth, holding a Bachelor of Fine Arts (BFA). For clarity, undergraduate actor training programs in the United States can generally be classified as conservatory-style granting BFA degrees or liberal arts/university programs where students receive BA degrees.

Returning to the survey, these responses are at odds with the master question of having had formal actor training as respondents who declined formal training subsequently identified having a BA in theatre. This may suggest a minority with a degree in theatre without having had coursework in acting. Despite this, combining respondents without an advanced degree in theatre with the number of who identified their training as having been part of undergraduate and/or graduate coursework begins to illustrate the context in which the majority received formal actor training: as part of an undergraduate education with some seeking further study through studio work rather than a post-graduate degree. Given the number of MA and MFA degree programs in the United States, the survey population likely does not provide a representative sample of post-graduate degrees in acting.

To further capture the context of actor training, respondents were asked if they have trained outside of the United States. Here the majority indicated not having trained abroad, with only 13 pursuing their training internationally. These 13 were asked where this training took place; responses here varied with the majority identifying either Russia or the United Kingdom. While further examination of respondents who had trained abroad would likely yield insight into this influence, the relatively small number would not yield conclusive results within this research. To complete the demographics on the context of actor training, all respondents were asked if they have engaged in self-directed study. The majority—50 respondents—have furthered their training outside of a classroom, with only 19 respondents indicating they have not studied independently.

The subsequent series of questions surveyed acting as a profession and source of

income. Respondents were asked if they consider acting as their profession to which 44 agreed. Those 44 were asked whether acting was their primary source of income, revealing a slight majority—25—for whom it was not. This same group was asked if they supplement their work from acting with other work which 75% do. Reviewing these numbers for clarity, nearly 63% of the actors surveyed identify acting as their profession; however, it is not the primary source of income for more than half of this group. Furthermore, three-fourths of the self-described 'professional actors' supplement their income from acting with other work. By contrast, the 25 respondents who do not consider acting their profession were asked if they pursue acting outside of another full-time occupation which 64% do. Together the data from this series of questions suggests the modern American actor is not given the freedom from financial constraints which would allow them to develop the artistry which Stanislavski sought to inspire (2008b, pp. 347-8).

The next question posed to the entire pool of respondents captured the mediums in which they have experience acting. In light of the Method's success in film (Scheeder, 2006, p. 9), actors who work on the smaller scale captured by the camera approach their work differently. Respondents were allowed to make multiple selections with most selecting 'theatre/stage' and a nearly even number having experience in 'film' and 'television'. Subsequently, respondents were asked if they are or have been members of a professional actor's union. In an approximate 60-40 split, most had been a member of at least one. Of the 41 respondents who have or had union membership, the majority were members of Actor's Equity with a smaller number also or only belonging to the Screen Actors Guild/American Federation of Television and Radio Artists (SAG/AFTRA).

The final question in the demographic portion of the survey asks respondents to provide their birth year, thus dividing them into their respective generations. As previously explored in the methods of this research, these groupings will clarify the trends in responses

against the timeline of Stanislavski in the United States accommodating lore, adaptation, and translation. The 69 participants break down accordingly: one from the Silent generation (born 1924-1942), 10 from the Boom (born 1943-1960), 31 in Generation X (born 1961-1981), and 27 from the Millennial generation (born 1982-2004).

With demographic information established, the subsequent sets of questions mirrored one another, focusing on Stanislavski in the first iteration and Strasberg in the second. Beginning with Stanislavski, all respondents indicated they are familiar with the name. Respondents were then offered the opportunity to comment upon the context of this familiarity where commentary consistently noted *An Actor Prepares*, undergraduate coursework, the MAT, and a knowledge of the 'system'. Many respondents also pinpointed Stanislavski as the genesis of other pedagogies including the work of Adler, Meisner, and Strasberg. Together these responses suggest American actors recognize the importance of Stanislavski's work in the heritage of actor training while highlighting the continued interweaving of association between the 'system' and the Method.

Following up on familiarity, the next question clarified if a respondent had studied Stanislavski and the 'system'. Here 54 agreed, leaving 15 who had not studied and were advanced to the next cycle of questions about Strasberg and the Method. Those who indicated having studied the 'system' were first asked in what context, with the option to make multiple selections. Of the 54, 47 studied Stanislavski and the 'system' as an undergraduate with 12 continuing this study as a graduate student. Another 12 studied Stanislavski and the 'system' in a self-directed manner with a final two having studied in another environment—high school and private tutoring. The large number whose exposure to Stanislavski occurred as part of their undergraduate education speaks again of the degree to which Stanislavski's work is part of a traditional American collegiate acting curriculum as well as the commonality of formal actor training being part of an undergraduate education.

Furthering this inquiry, the next question asked whether the 54 respondents who have studied the 'system' have read Stanislavski's texts on acting. Allowing for multiple selections, 47 selected *An Actor Prepares*—a direct correlation to the number who indicated their study of Stanislavski and the 'system' occurred as part of undergraduate coursework. A further 30 indicated they have read *Building a Character* and 18 *Creating a Role*. While 13 selected *My Life in Art*, there was no discerning between the Robbins and Benedetti translations. Looking at the other Benedetti translations, only nine of 54 had read *An Actor's Work* while a single respondent indicated having read *An Actor's Work on a Role*.

Dividing the individual texts read by respondents along generational lines allows for an analysis of the dissemination of Stanislavski's published work over time. Of the 49 participants who had read Stanislavski, eight were members of the Boom generation, 22 Generation X, and 19 the Millennial generation. Figure 2 arranges the texts in decreasing popularity by total number of respondents. Allowing for the slightly larger sample size from Generation X, *An Actor Prepares* is shown increasing along generational lines while each
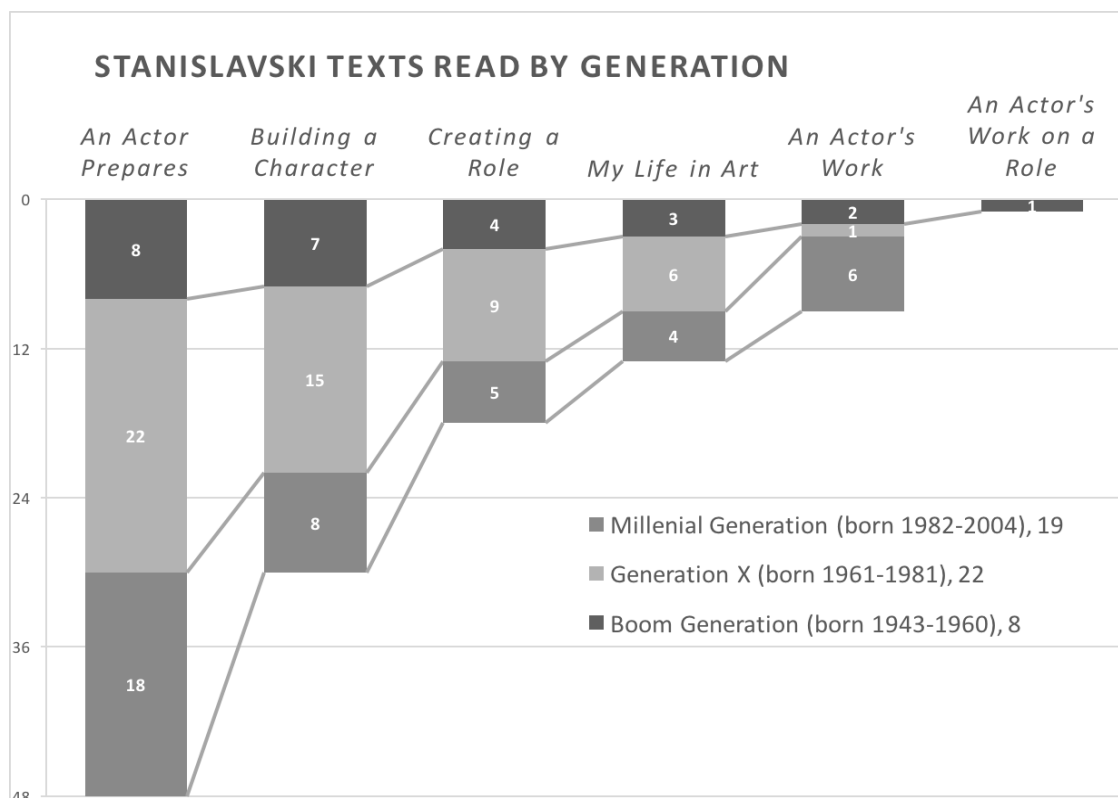
Figure 2. Texts by Stanislavski read by generation

successive Hapgood translation draws fewer readers. Both *Building a Character* and *Creating a Role* show the greatest readership in Generation X—the first generation of American actors able to study all three of the Hapgood translations at once. Further analysis suggests that the Boom generation is likely to have spent time with the Benedetti translations while Generation X is less likely to have explored beyond those of Hapgood. The slight aberration in these trends represented by the Millennial generation's reading of *An Actor's Work* hints at a growing likelihood of the Benedetti's translation being read as part of a contemporary actor's training; however, the statistics also suggest this would be in addition to *An Actor Prepares* and not necessarily as part of undergraduate study.

Respondents were asked the context in which they had read any text(s), the question again allowing for multiple selections. Here Stanislavski's books were part of the majority's undergraduate education for 46 of the 49 respondents. A smaller number of 20 have read the books as part of self-directed study with only eight having read Stanislavski as part of graduate coursework. Together, this data suggests that *An Actor Prepares* survives as the definitive text on the 'system' (Merlin, 2003, p. 40) despite the subsequent Hapgood translations and most certainly in light of the few who have read those of Benedetti. The relative minority who have read the 21st century translations speaks volumes about the modern perception of the 'system' and Stanislavski: most actors read *An Actor Prepares* as part of an undergraduate education with fewer continuing on to read the second and third Hapgood translations while virtually none exposed to contemporary scholarship surrounding Stanislavski or the 'system'. The data here helps to further illustrate the misconception of Stanislavski and the 'system' behind the development of the 'actor as self': reading *An Actor Prepares* on its own and outside of the context provided by the complete Hapgood series further supports the development of the role from the actor's perspective, focusing only on half of the 'system': the actor's inner work on the self.

The same group of 54 respondents were next given a more nuanced question, exploring if they have trained as an actor using the Stanislavski 'system'. This shift was intended to provide insight into the difference in perception between being actively training using the 'system' and reading Stanislavski: of the 54, 42 indicated having done so. Subsequently, those 42 were asked if using the 'system' developed their skills as an actor to which 39 agreed. Despite the few who did not train or felt the 'system' did not develop their technique, the majority having both studied and trained in the 'system'—most likely as part of an undergraduate education—further evidences the traditional American perception of *An Actor Prepares* serving as an instructive text which teaches the 'system' (Carnicke, 1993, p. 89; Merlin, 2003, p. 40).

The final two questions about Stanislavski bridged the gap between the two parts of the survey, the first asking about the degree to which a respondent uses the 'system' when preparing a role where nearly all of the 54 respondents indicated 'elementally'. A lone respondent opted for 'wholly' with the remaining four selecting 'not at all'. The second question was limited to those who previously selected 'wholly' or 'elementally', asking if the Stanislavski 'system' helps develop their characterizations. Here 41 agreed, proving difficult to understand as these respondents had previously indicated using the 'system' in preparation but subsequently claim Stanislavski's techniques do not help in the development of the role. This may indicate respondents who identify the 'system' as beneficial in the preparatory phase of their work do not recognize the degree to which that early work influences their final performance. In truth, having relied upon the analytical components of the 'system' in preparation, the actor may not consciously make use of the 'system' during the act of performance as Stanislavski in many ways intended (2008b, p. 300).

Having completed the series of questions surrounding Stanislavski and the 'system', the successive series explored the Method and Strasberg. Beginning with familiarity, 64 of the

69 respondents recognized the name Lee Strasberg. The five who did not were included in the follow-up question, inquiring about a familiarity with 'an acting technique known as the Method'. Here 66 were familiar leaving the three who were not familiar with either Strasberg or the Method. Those three were directed to a final series of questions surrounding rehearsal practices. The 66 who knew of both Strasberg and/or the Method were asked if they had studied the Method as formulated by Strasberg in an attempt not only to separate the Method from the 'system' but also to recognize the work of other Method teachers. Surprisingly, 40 of the 66 indicated they had not studied the Strasberg Method. Focusing on the 26 who had studied the Strasberg Method, this group was asked to identify the context in which their study took place. Allowing for multiple selections, 18 indicated having studied as part of undergraduate coursework, three as part of graduate work, eight as part of self-directed study with four selecting 'other'. These 'other' contexts included rehearsals, high school, and studio courses—one respondent specifically having studied at Strasberg's Actor's Studio.

Returning to the group who indicated not having studied the 'Method as formulated by Strasberg', the 40 respondents were asked if they had studied the 'Method as formulated by another teacher': 32 had not and were advanced to the final series of questions. The eight who studied the Method under a different teacher were given the options of Adler, Lewis, Meisner or 'other'. Allowing for multiple selections five selected Meisner, three Adler, and four indicated 'other'. Interestingly, no respondents indicated having studied Lewis' work supporting Darvas' conclusion that he is relatively unknown (2010, p. 7). The four respondents who selected 'other' identified Uta Hagen, Lee Hicks, Eric Morris, and Stanislavski. Lee Hicks is credited as having performed in films, listed on the Internet Movie Database (Internet Movie Database, http://www.imdb.com/name/nm3234790/bio, no date) while Eric Morris teaches in Los Angeles, professing his own technique of acting based on the work of Strasberg and actor Martin Landau (Morris, http://ericmorris.com/biography/, no date). While a single

respondent, that a contemporary actor would identify Stanislavski with the Method after having been asked about Strasberg, Adler, and Meisner supports the conclusion that the terms 'system' and Method are still used interchangeably in the United States (Carnicke, 2009, p. 7).

Those who indicated having studied other Method teachers skipped the next question, proceeding into a series which mirrors those surrounding the application of the 'system' in practice. Posed only to the group who identified having studied the Method as formulated by Strasberg, 26 respondents were asked whether they have read *A Dream of Passion* and in what context. Overwhelmingly, they had not—only five from the group of 26. Of these, four read it as part of undergraduate coursework and one as part of self-directed study.

Recalling the same question in regards to study of Stanislavski, the subsequent question explored the nuance between study and practical instruction. Posed to the pool of 34 respondents who had studied the Method—whether as formulated by Strasberg or another teacher—the subsequent question inquired as to whether they trained as an actor using the technique. Of the 34 respondents, only 11 had not trained in the Method leaving 23 who had. Those 23 were asked if training in the technique developed their skills as an actor to which all agreed. The next question, posed to all 34 respondents, examined the degree to which the Method is used when preparing a role where 26 stated 'elementally', two 'wholly', and six 'not at all'. Those who selected 'wholly' or 'elementally', were asked if the Method helped develop their characterizations to which all but two agreed. Reviewing the data from this series for clarity shows that, of the entire pool of 69 respondents, only 26 have studied the Strasberg Method with an additional 8 having studied another Method teacher's technique despite the familiarity with Strasberg and/or the Method which 66 respondents claimed. This further supports the conclusion that the Method and 'system' are interwoven at a fundamental level given the responses from Part I which indicate the influence of the Method ideology upon the surveyed actors' understanding of the elements of the 'Stanislavski

vocabulary'.

After exploring exposure to both Strasberg and Stanislavski, the 34 respondents who had studied both the 'system' and some version of the Method were asked to select between the two as more useful for their work on a role with the option to decline the applicability of either. A majority of 17 favored the 'system' with the remainder almost equally divided between the Method and 'neither'. Regardless of response, textual follow-up inquired about the respondent's rationale for their selection. Those who opted for the 'system' generally praised its practicality and structure, citing vocabulary—*actions* and 'objectives'—as fundamental to their work. Comments from those who selected the Method focused on the individual connection between the actor and character as facilitated by the technique. One respondent, however, distinguished between using a Strasberg-based Affective Memory exercise on some occasions while on others making use of the *magic 'if'* further supporting the difference between the subjective Method characterization and the more objective Stanislavskian one. The seven respondents who declined either technique as more helpful cited a combination of both techniques or an infusion with others. These responses highlight the actor's need to use a blended technique which best supports their work on a role while also suggesting commonalities between the Method and 'system' from a contemporary practical working perspective.

This same group of 34 were then asked if they perceive differences between the Method and the 'system'. Only five claimed to see none, with 29 recognizing some degree of difference. A textual follow-up asked respondents to clarify. Here the comments were particularly informative as many discussed a self-indulgence or a deeply psychological approach central to the Method. Some found the Method simpler to adopt, remarking on the complexity of the 'system' while others noted a difference between the imaginative foundation of the 'system' and personal emotional foundation of the Method. This group of

responses also supported the emphasis on emotion in the Method, noting the difference between the action-driven work that exists within the entirety of the 'system'. By contrast, the five who discerned no difference between the techniques were also given the opportunity to comment. Here respondents admitted not having confidence in their understanding of either to make a judgment between them or cited a common origin and goal resulting in a general similarity. One respondent also specified that the Method is an Americanized 'system' overshadowed by its own celebrity reputation.

The final questions recall the differences between Stanislavski's ideal and the reality of American theatre as a business. All respondents were asked whether or not rehearsal provides adequate time to develop a characterization to which 63 of the 69 agreed. That majority was asked if rehearsal provides enough time to develop a role to which just over 55% could not agree. This means only 28 of the 63 respondents find sufficient time in rehearsal for the development of a role. Similarly, of the six who do not develop their characterizations in rehearsal, four agreed that rehearsal does not provide adequate time. These same four agreed with the subsequent follow-up question which asked if they must work outside of rehearsal to develop the role. Altogether, 39 of the 69 respondents suggest rehearsals do not provide enough time to adequately develop their characterization, speaking directly to the earlier assertion that American theatre requires of the actor the ability to prepare their characterizations independent of formal rehearsals or during their first performances.

Before completing the survey, respondents were given the opportunity to share any additional thoughts or comments. Some responses clarified that whatever works for an individual actor should be recognized above fidelity to a name. Others focused on both the Method and 'system' as foundational to the actor's work. Additional comments noted having formally studied at the beginning of their career and through practice forgetting the names attached to concepts or the definitions of terminology from different techniques. Another

respondent noted the difference between acting for the stage and for the camera as having a distinct bearing upon which approach they use and the end result they aim to achieve.

Respondents were also asked if they viewed their responses from Part I differently after having completed Part II. Most reiterated the same comments while some revisited the black and white nature of the questions from Part I. Additionally, some noted the interval between each part impacting their ability to recall Part I while completing Part II. Finally, as the full title of the research project had been necessarily withheld, respondents were given the opportunity to provide feedback after learning the title of the project. Revealing Stanislavski as the central focus generated additional commentary on the associations between Stanislavski and Strasberg. Some used the opportunity to clarify that their own associations influenced their responses while others reiterated the foundational nature of Stanislavski in their training and work. Overall, these comments from the end of both Parts I and II reveal that many actors enjoyed reflecting upon their process and training, highlighting the rarity with which contemporary actors are given such opportunities. Not only do these comments create the opportunity for future studies of a similar nature, this also supports the assertion that American actors are largely the author of their own individual technique. This reinforces not only the existence of a unique understanding of Stanislavski in the United States but also validates the conjecture that focus upon the individual is elemental within American acting as is suggested by the recognition of the 'actor as self'.

Having explored respondents' familiarity with, formal training in, and study of Stanislavski, the 'system', Strasberg, and the Method, Part II allowed for a deeper understanding of what the modern American actor believes about the origins of their technique. Part I provided an analysis of this technique which begins to look different in light of the perspective provided by Part II. Primarily exposed to Stanislavski as part of an undergraduate education, the contemporary American actor conceivably overlooks the

influence Stanislavski's work has had upon the processes and techniques they identified in Part I. With the survey population's history of association and exposure to both the 'system' and Method established, their understanding and use of the concepts of the 'Stanislavski vocabulary' can be placed into better context through a comparison of the process outlined by Part I with the demographic information provided in Part II.

5.   THE 'CONTEXTUAL VOCABULARY'

For the final analysis, a total of 21 questions were extracted from Part I corresponding to the formulations of the 'system' based on the emphases of emotion and action, the elements of the 'Stanislavski vocabulary', and the 'actor as self' construction (Appendix D). In order to compare data between parts of the survey, only questions which were posed to all respondents could be used. Responses to each question were first broken down across generational lines before being examined in light of formal training, study of Stanislavski and the 'system', as well as experience on stage or screen. For elements of the 'Stanislavski vocabulary' and the formulations of the 'system', responses were also examined as to whether or not characterizations were developed inside or outside of rehearsal. To explore the 'actor as self' construction, this criterion was replaced identification of acting as the respondent's profession. The sample size for these conclusions is limited to the 57 respondents whose data could be correlated across both parts of the survey (Appendix E). These pairings were drawn through either a 'hard match' where the username in each part matched identically or through a 'soft match' where usernames were paired by common elements: a variation on a name or sequence of numbers. In some cases, participants were contacted to confirm these pairings.

As all responses in Part III will be examined along generational lines, Figure 3 establishes a count of the respondent pool for each. With only one respondent from the Silent generation (born 1924-42), those responses have been removed from the analysis, creating a pool of 56 respondents: eight from the Boom generation (born 1943-
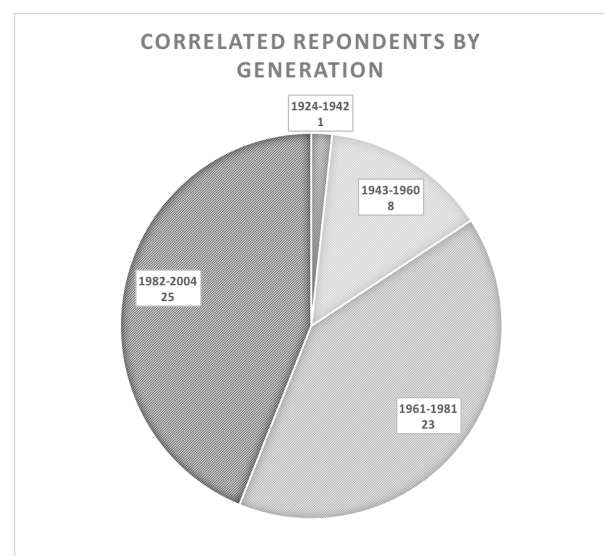
Figure 3. Part III respondents, by generation

60), 23 from Generation X (born 1961-81), and 25 from the Millennial generation (born 1982-2004). Relative to the whole, the sample size from the Boom generation is small enough that trends within that group may not be representative. Similarly, from an overall view, Generation X consistently shows an opposition to the trends seen in both the Millennial and Boom generations which may not be indicative of group as a whole.

Action and Emotion: the formulations of the 'system'

In Part I of the survey, respondents were asked which had a greater bearing on their development of a role: 'what their character does' or their character's 'ultimate goal'. This was intended to indicate any preference between an emphasis upon action or emotion in the 'system' among contemporary American actors. As the Strasberg Method was primarily built

upon a deepening of Stanislavski's initial emphasis on emotion, an exploration of this preference against all demographic criteria sheds light on both the universality of the 'system' and the Method's popularity throughout the 20th century as well as influence upon the understanding
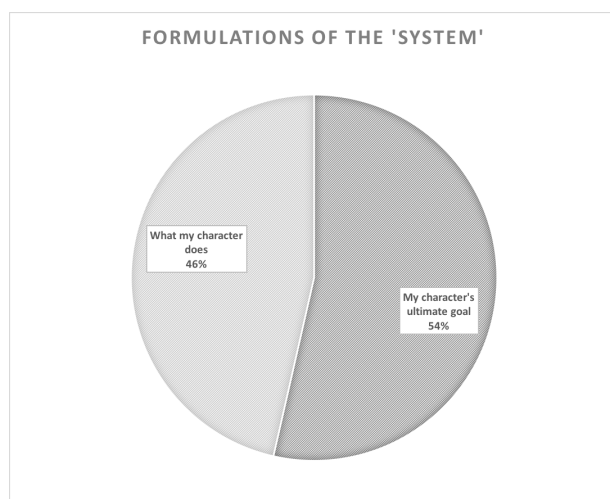
Figure 4. Part III responses to formulations of the 'system'

of the 'Stanislavski vocabulary'. In Figure 4, the 56 respondents show an overall preference for emotion, suggesting a determination of what the character wants as having a greater impact upon the development of a role.

For further analysis, responses separated along generational lines show the preferred emphasis upon emotion growing over time. In Figure 5, the decrease between the Boom generation and Generation X runs counter to the rise of the Method. Considering the small sample size from the Boom generation, this data may not be an accurate reflection of the preference between formulations of the 'system' alongside the rise of the American Method
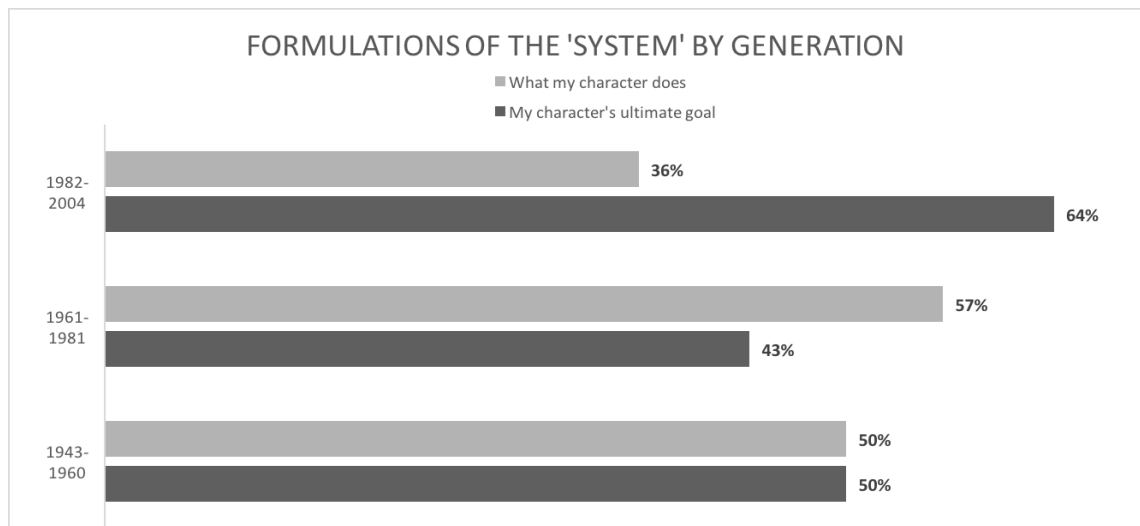
Figure 5. Formulations of the 'system' by generation

as might be represented across a larger sample. By contrast, the reversal of preference between Generation X and the Millennial generation suggests modern American actor training has shifted to place an emphasis upon the *tasks* and *supertask* of the character. Seeing this reversal between Generation X and the Millennial generation could suggest that Millennial students—likely taught by members of the Boom generation—may illustrate the preferences of the larger Boom generation itself.

To test this hypothesis, the preference for formulations of the 'system' can next be analyzed by comparing those with and without formal actor training, shown in Figure 6. The vast majority of the Millennial generation with training prefer the emphasis upon emotion—supporting the previous conjecture of the Boom generation's responsibility for the structure of the training the Millennial generation received. Generation X continues in opposition of the Boom and Millennial generations, opting for what their character does—*actions* and *throughaction*—as the primary factor in the development of a role. Throughout this portion of the analysis those without training can serve as a control group, having been influenced by trends in American acting while still representing the instincts of an actor. Among those without formal actor training, surveyed members of the Millennial generation identify *actions* and *throughaction* as having greater bearing on the development of their characterizations.
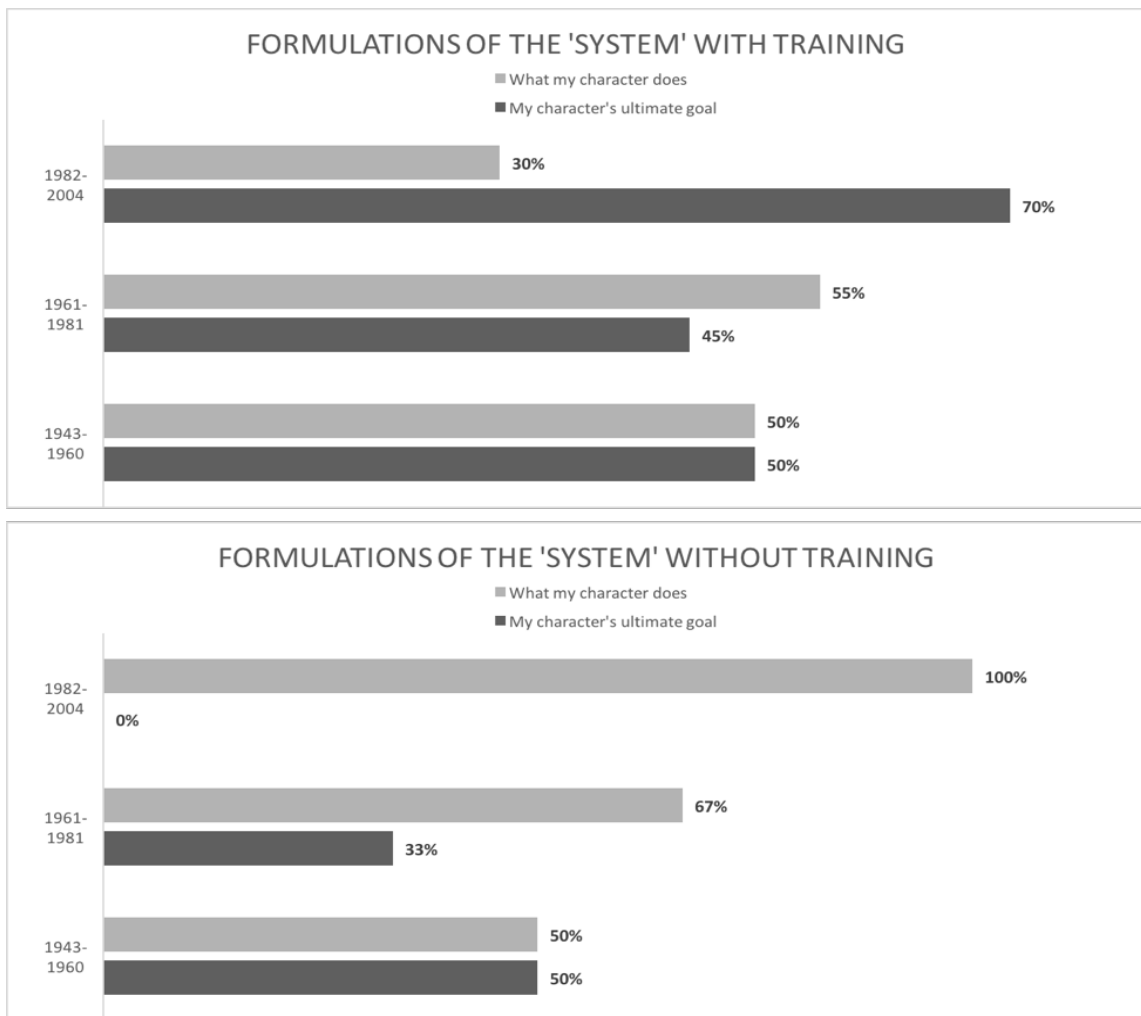
Figure 6. Formulations of the 'system' with and without training

Here even Generation X follows the trend: emphasis on the character's *tasks* and *supertask* diminishes over time. Without training, the action-driven 'system' shows an increase in popularity with each successive generation—could this suggest training encourages the American actor's focus upon either action or emotion?

To answer this question, further analysis of the data allows for a comparison of the preferred emphasis between those have studied Stanislavski and the 'system' with those who have not, shown in Figure 7. Among those who have studied, the data mirrors the previous trends, validating the supposition that training inspires a preference in the emphasis of the 'system': during training the American actor is guided to use either emotion or action in their work using the 'system'. Among those who studied Stanislavski, the Boom generation remains neatly divided while the Millennial generation favors the emotion-based 'system' leaving

FORMULATIONS OF THE 'SYSTEM' WITH STUDY OF STANISLAVSKI

- What my character does
- My character's ultimate goal

1982-2004: What my character does 38% | My character's ultimate goal 62%

1961-1981: What my character does 59% | My character's ultimate goal 41%

1943-1960: What my character does 50% | My character's ultimate goal 50%

FORMULATIONS OF THE 'SYSTEM' WITHOUT STUDY OF STANISLAVSKI

- What my character does
- My character's ultimate goal

1982-2004: What my character does 25% | My character's ultimate goal 75%

1961-1981: What my character does 50% | My character's ultimate goal 50%

1943-1960: What my character does 50% | My character's ultimate goal 50%

Figure 7. Formulations of the 'system' with and without study of Stanislavski

Generation X running counter to the trends emerging among the other generations. Those without training also emphasize emotion, developing their characterization around the character's *supertask*. Without training, the Boom generation remains in a perfect split while Generation X shifts to echo this division while among the Millennial generation, the preference for the emotion-driven 'system' increases. Thus it would seem that formal actor training in the United States, whether or not it included Stanislavski, inspires a preference for their character's 'ultimate goal'—an emphasis upon emotion and psychology—in the development of a role.

To further test this conclusion, the preference for the emotionally-based formulation of the 'system' can next be examined against the medium in which respondents have

experience acting. As explored in the introduction to this research, acting for the smaller scale of the camera may require a different approach (Scheeder, 2006, p. 9), the successful application of which lies at the root of the rise of the Method in the 20th century (Carnicke, 2009, p. 11). Figure 8 shows the preference for formulations of the 'system' among those who have experience only on stage in contrast to those who have experience acting for the camera. Despite the Method's reputation for a deepened connection to the emotional work on a role, the

FORMULATIONS OF THE 'SYSTEM' ON STAGE

What my character does 41%

My character's ultimate goal 59%

FORMULATIONS OF THE 'SYSTEM' ON SCREEN

What my character does 49%

My character's ultimate goal 51%
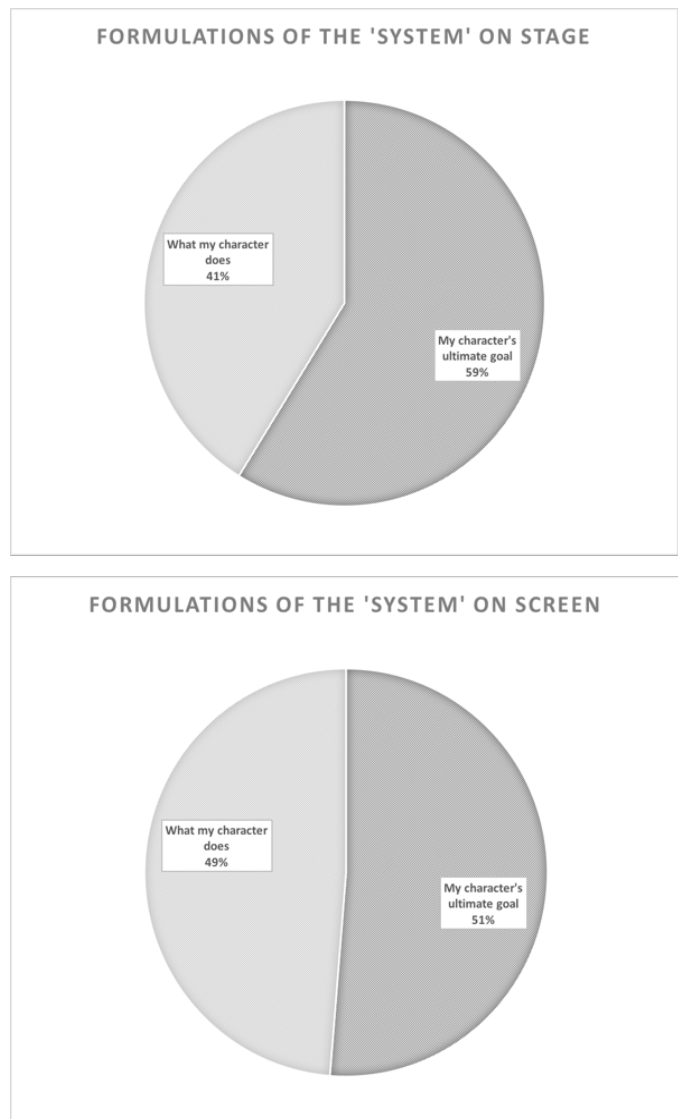
Figure 8. Formulations of the 'system' by medium

data suggests that work upon the screen may in fact shift an actor's preference toward the action-driven formulation of the 'system'. Those with experience in film and on television are almost evenly divided between the two whereas those who have only acted upon the stage are more likely to prefer emotion, as has been consistent throughout.

The final criteria against which to evaluate the American actor's preference between the two emphases within the 'system' lies in exploring the degree to which the American theatre's operation as a business endeavor impacts the actor's art: 'I develop my characterizations in rehearsal.' Much as with those without formal training, Figure 9 shows that those for whom rehearsal provides ample time to develop the role are able to do so using the emotional work of the 'system'. In stark contrast, those for whom rehearsal is not

FORMULATIONS OF THE 'SYSTEM'
DEVELOPED IN REHEARSAL

What my character
does
42%

My character's
ultimate goal
58%

FORMULATIONS OF THE 'SYSTEM'
NOT DEVELOPED IN REHEARSAL

My character's
ultimate goal
17%

What my character
does
83%
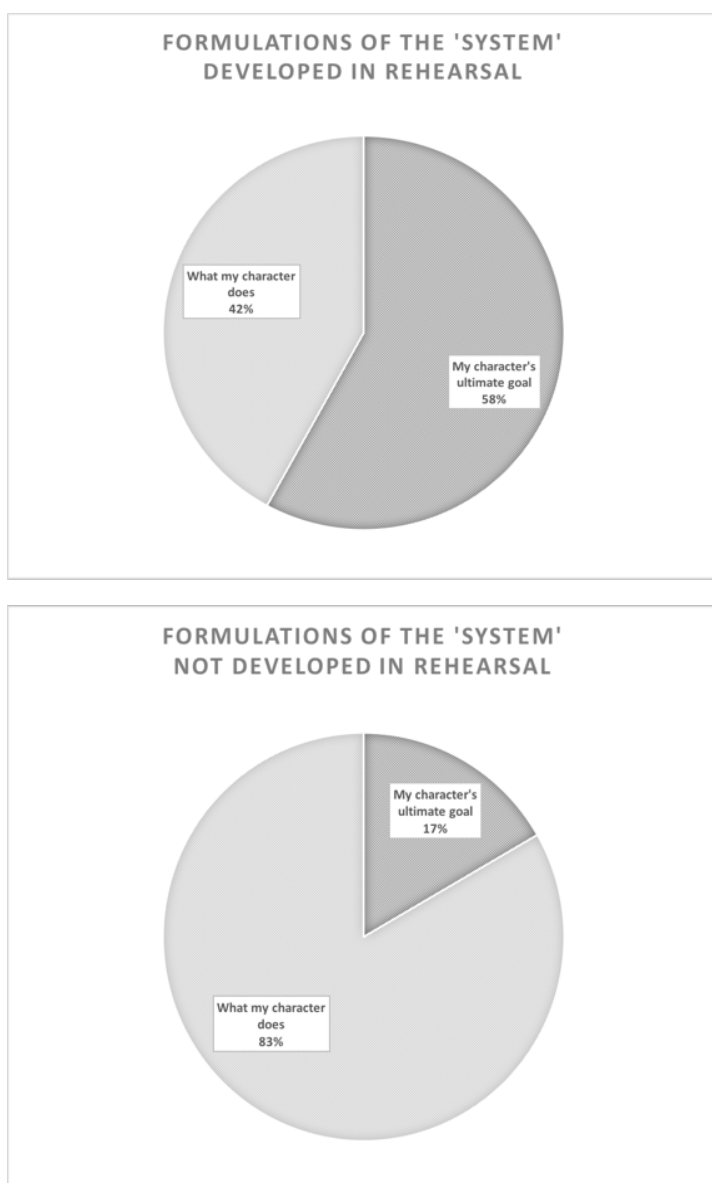
Figure 9. Formulations of the 'system' in and out of rehearsal

adequate will emphasize action in their approach. In an examination of this data, when rehearsal is adequate—whether that implies the rehearsal period itself is long enough or the actor has developed the ability to work inside the period however brief—the contemporary American actor is able to construct a characterization using the emphasis favored throughout: the emotional work based upon the *supertask*. In opposition, contemporary actors who find rehearsal inadequate will construct their characterizations based upon what their character does—*actions*—and, likely to a lesser extent, *throughaction*. This suggests that when the modern actor is not given sufficient time in rehearsal to develop a role, they will build the performance from the blocking or stage business. Recalling responses from Part I indicating the director's influence upon the characterization and Whyman's clarification of *actions* as prescriptive movements rather than psychophysical tools (2016, pp. 158-9), it appears that when rehearsal is inadequate the American actor will rely upon information given by the director rather than constructing a characterization from an analysis of the role. Attempting to stimulate *experiencing* from a construction of production-specific blocking or stage business cannot succeed as this approach builds the characterization subjectively from the

individual actor's experience in the specific production rather than objectively from the character's experience within the story of the play. This further illustrates the impact of not only the American theatre's business model upon the actor's work but aligns with central tenets of the Method, helping to illustrate the context in which the 'actor as self' construction would arise. The analysis between the dual emphases of the 'system' against demographic criteria also begins to illustrate the changing understanding of Stanislavski through the American 20th century.

Elements of the 'Stanislavski Vocabulary'

Having examined the actor's preference between the active and psychological formulations of the 'system' through the lens of each demographic, terms from 'Stanislavski vocabulary' can next be explored using the same approach to 18 questions drawn from Part I: two for *magic 'if'*, four for *given circumstances*, three for *sense of truth*, two for *actions*, one for *throughaction*, two for *task*, two for *supertask*, and two for *memory of emotion*.

Beginning with *Magic 'if'* One, Figure 10 shows the correlated responses to the true or false question, 'When preparing a role, a necessary first step is entering into the world of the character.' Overall, respondents selected 'true', accepting the *magic 'if'*; however, along generational lines this preference diminishes over time with those selecting false appearing only among the Millennial and Generation X. Closer examination shows this
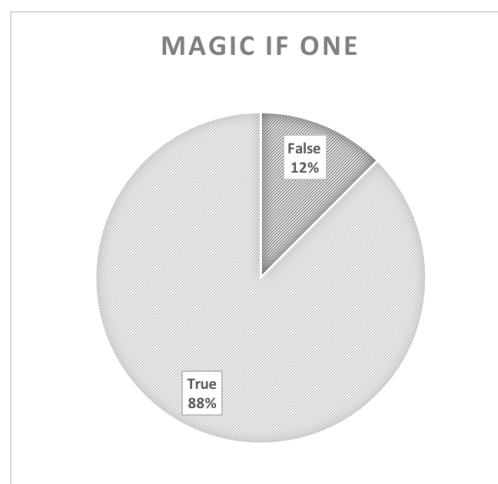
Figure 10. Magic 'if' *One*

emergent minority is comprised almost entirely of those who have either no formal training or whose formal training did not include study of Stanislavski and the 'system'. Thus it would appear that while the modern American actor generally accepts the premise upon which work within the 'system' begins, those who do not have either not honed their craft through

training or their training has not included exposure to Stanislavski.

To better explore this idea, *Magic 'if' Two*, shown in Figure 11, illustrates the responses to 'When preparing a role, a necessary first step is entering into the world of the character.' Overwhelmingly favoring 'always' or 'sometimes', this c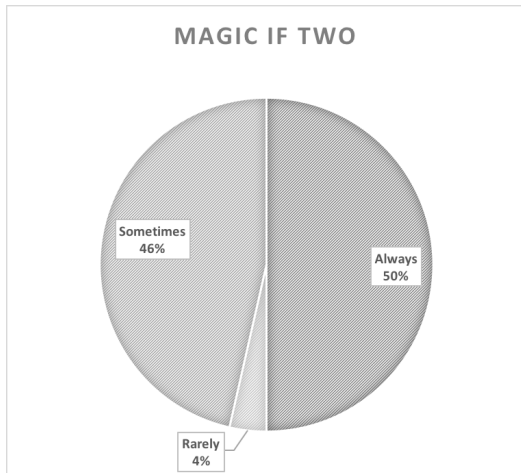ould indicate the American actor uses the *magic 'if'* supported by the premise of 'I am being'; however, when examined along generational lines, 'always' decreases over time alongside an increase in 'sometimes'. This data illustrates a shift away from the necessity of 'I am being' over the course of the American 20th century. Coincidentally, responses of 'rarely' only appear among members of Generation X. Looking next at the same question in regard to training, both those with and without formal training support the generational trends. Similarly, between those who have and have not studied the 'system', the data shows that the preference for 'always' holds more strongly over time than with other demographics; however, those who have studied Stanislavski are almost unanimously divided between 'always' and 'sometimes'. When acting medium is examined, the *magic 'if'* is favored more strongly among those who have worked on screen—the option for 'rarely' is entirely represented by those whose experience is limited to the stage. Coincidentally, the data from the larger group is replicated almost exactly among those who develop their characterizations in rehearsal while those who work outside of rehearsal have a stronger reliance upon the *magic 'if'*. Together this shows the contemporary American actor beginning work under the premise of 'I am being' and establishes the *magic 'if'* within the modern 'Stanislavski vocabulary'; however, the popularity and necessity of beginning work as Stanislavski envisioned is decreasing with each successive generation which begins to document the

Figure 11. Magic 'if' *Two*

impact of the Method's divergence from the 'system' upon American acting.

Within the 'system', the actor begins by walking through the door into the world of the character before examining that world through the rubric of the *given circumstances*. The first of four questions, *Given Circumstances* One assessed the degree to which the circumstances are determined by the playwright. Figure 12 shows that when
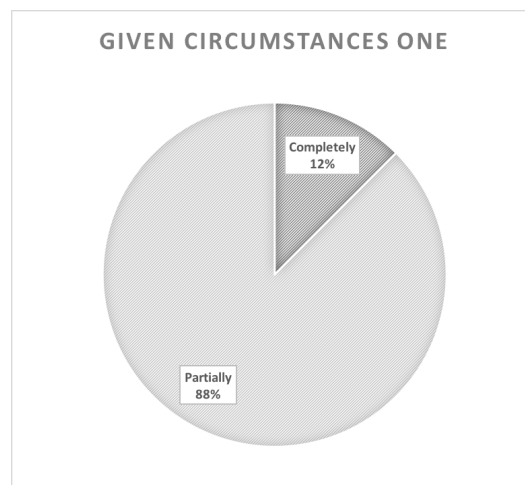

Figure 12. Given Circumstances *One*

asked, the larger group favored 'partially'; however, a generational analysis shows this preference emerging over time: by the Millennial generation no respondents selected 'completely'. Neither formal training, study of Stanislavski and the 'system', nor development in rehearsal yield any insight into this trend: across all three variables the preference for 'partially' prevails. It becomes a question of medium as those who have only acted upon the stage show the strongest preference for the playwright's defining the *given circumstances*. As it is common when working in film for scenes to be shot out of sequence and often without the effects which may appear in the final edit, the *given circumstances* dictated in the script and by the director are essential for use while developing and performing the role.

To gain better insight into the support for *given circumstances* partially defined by the playwright among the survey population, *Given Circumstances* Two asked if the world of the

character can be defined by the director and/or production designers. Figure 13 shows the respondents in overwhelming agreement, a preference supported among all demographic criteria. Regardless of generation, training, study of Stanislavski, acting medium, or development

Figure 13. Given Circumstances *Two*

inside rehearsal, the contemporary American actor favors *given circumstances* defined by a production-specific collaboration with the director and designers. Recalling the Method's justification principle which grounds the actor's choices for the character to the actor's own experience within the production, analysis of *Given Circumstances* Two illustrates the impact of the Method upon the contemporary American understanding of this element of the 'system'.

       Given Circumstances Three examined the converse, asking if the individual actor has the power to define the *given circumstances*. As seen in Figure 14, the majority of respondents agree they have this power. The narrowest margin lies within the Boom generation, suggesting that this has developed over time and again illustrating the impact of the Method upon American perceptions of the 'system'. Among those without
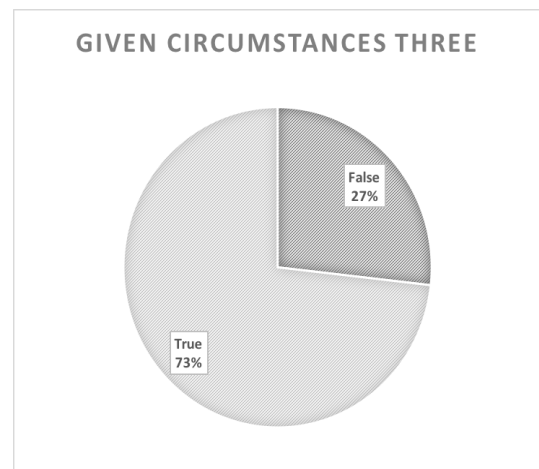
Figure 14. Given Circumstances *Three*

formal training, both the Boom and Millennial generation were almost evenly split on whether this power rests with the actor. When formal training did not include study of Stanislavski and the 'system', the same growth over time emerges as was seen in the larger generational analysis. This could indicate the trend among American actors in the 20th century has been an increased sense of the actor's power to define the world of the character. At odds with the Stanislavskian conception of the *given circumstances*, this raises questions about the American 'actor as self' and the contemporary understanding of the 'Stanislavski vocabulary'.

       Responses to *Given Circumstances* Four help to explore the influence of the 'actor as self' on this element of the 'system'. When asked if the world of the character differs from that of the play, Figure 15 shows respondents agree, though by a relatively narrow majority. Supporting the character existing independent of the world of the play highlights a stress upon
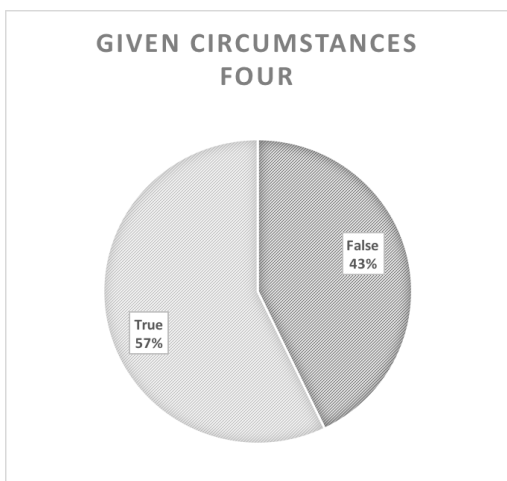
GIVEN CIRCUMSTANCES FOUR

False 43%

True 57%

Figure 15. Given Circumstances *Four*

the individual, rather than the ensemble. This preference is held primarily by members of Generation X, followed by the Millennial and Boom generations. This illustrates the development of the 'actor as self' over the course of the 20th century, taking hold in Generation X alongside the predominance of the Method. With training, each generation is more evenly divided—though Generation X remains more inclined toward the individualized conception. Among those without training, the opposite effect emerges: a reversal among Generation X despite the Boom and Millennial generations remaining evenly divided. Training that included Stanislavski did not diverge from the initial trend while those who had not studied the 'system' were perfectly divided across all three generations. Acting medium and rehearsal development did not significantly influence the preference for the world of the individual character as opposed to the united world of the play. Altogether, this suggests the 'actor as self' has had an influence upon what contemporary American actors understand the *given circumstances* to be.

Moving next to the actor's contract of fidelity to the character, *Sense of Truth* One— 'It is imperative to me that the world of the character remain authentic to the script'—bridges the gap between the *given circumstances* and the actor's *sense of truth*. As Figure 16 shows, the majority favor this fidelity. Generationally, there was no variation over time; however, those without formal training were less likely to adhere to the world of the character as articulated by the script. Recalling the explanation of the *given*
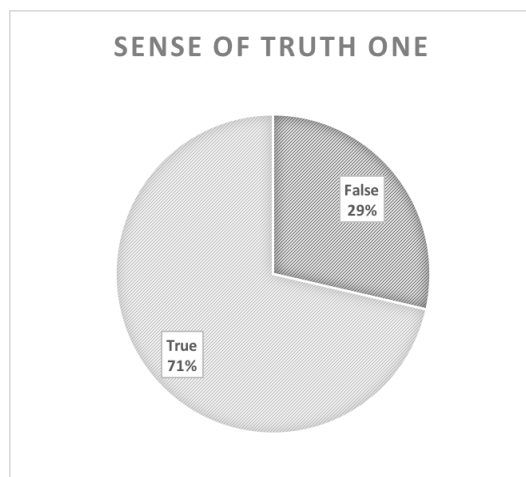
SENSE OF TRUTH ONE

False 29%

True 71%

Figure 16. Sense of Truth *One*

circumstances from the 'Stanislavski vocabulary', this demonstrates the influence of formal

training upon the contemporary actor's process and the understanding fostered during that

training as critical to the development of the role in performance. Similarly, this also indicates

the director is instrumental in shaping the contemporary actor's characterization. The same

trend holds true with training that included Stanislavski and the 'system', which showed a

slight increase with each successive generation. Neither acting medium nor development in

or out of rehearsal showed any deviation from the overall trend.

For further insight, *Sense of Truth* Two asks if the actor's characterizations center on a

fidelity to the world of the character. Here, the majority indicated 'always', as seen in Figure
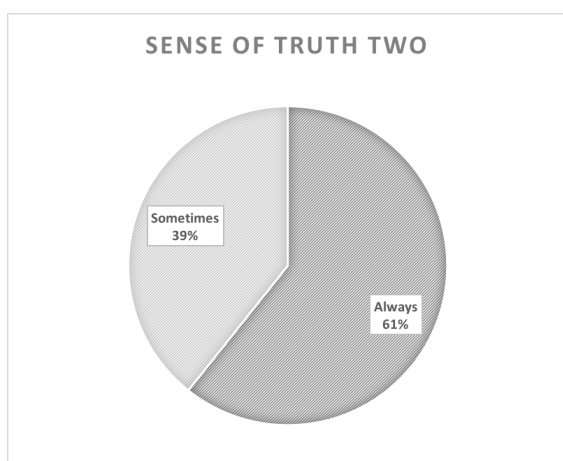
Figure 17. Sense of Truth *Two*

17. When viewed across generational lines, there is a shift from 'always' toward 'sometimes' over time. Echoed among those with formal training, developing a role from within the world of the character is less essential than for those without. Oddly, this trend reverses with those who have not studied Stanislavski as 'always'

increases with each generation. Among those who have formal training with the 'system', the

preference for 'sometimes' grows over time. Though characterizations developed in or

outside of rehearsal did not yield a significant difference, actors with experience only on stage

are more likely to rely upon the truth of the world of the character to develop the role.

Analysis of *Sense of Truth* Two suggests the world of the character is key to the fidelity with

which a performance is constructed. If, as suggested by *Given Circumstances* Three and Four,

the world of the character is to be defined by the individual actor rather built upon a study of

the play, the contemporary American *sense of truth* does not align with the concept as

Stanislavski articulated it. This points to the influence of the Method which, through

Strasberg's repurposing of Vakhtangov, encourages the actor to personalize the characterization thus constructing it from their own point of view.

Sense of Truth Three asks if an acting choice is 'not legitimate in the world of the character' whether an alternate will be sought. As shown in the previous question, if the world of the character is subjective in the American understanding, responses to this question are not easily aligned with either the 'system' or Method. Figure 18 shows respondents agree with rejecting choices which do not feel truthful in the world of the character. The
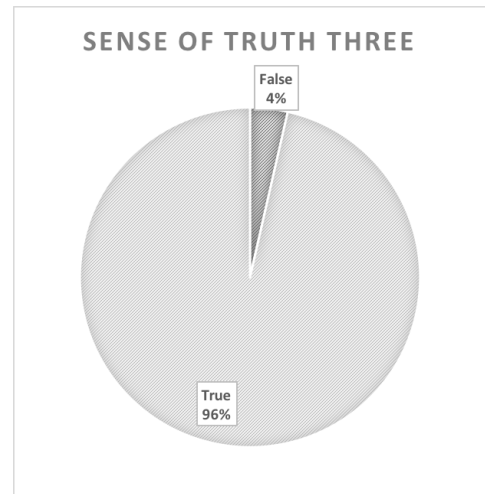
Figure 18. Sense of Truth *Three*

dissenting minority are entirely from Generation X, have formal training, and have studied Stanislavski and the 'system'. Only among those who develop characterizations outside of rehearsal and act upon the stage was there any significant insight into the rejection of a character choice that violates their *sense of truth*. While the American actor may have redefined the *magic 'if'* and *given circumstances*, the analysis of *sense of truth* suggests the contemporary actor feels bound by one; however, the data does not reliably indicate whether that *sense of truth* is objective to the character or subjective to the actor.

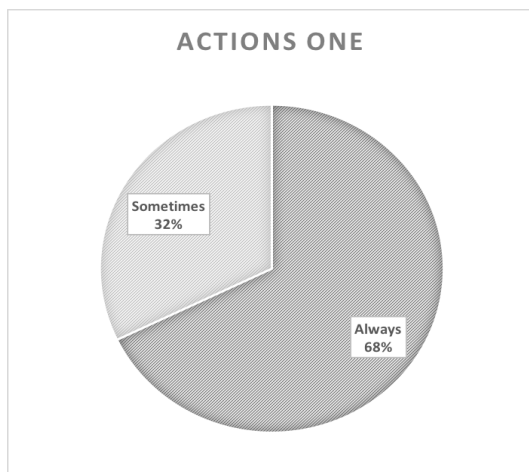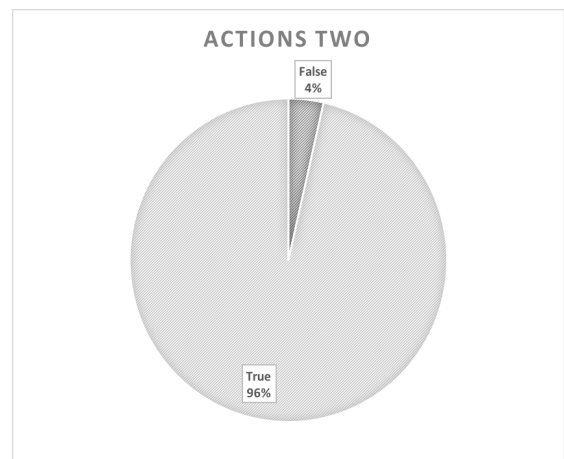The first three terms in the 'Stanislavski vocabulary' addressed initiation of the process, the next series evaluates the working development of the role. Recalling the agnostic substitute, *Actions* One asked if 'what a character does in a scene' affects the way the role develops. As Figure 19 shows, the majority favored 'always'. In both the 'Stanislavski vocabulary' and Part I, it was suggested that *actions* are not simply the

Figure 19. Actions *One*

movements upon the stage but instead demonstrate the character's psychology; however, *Actions* One does not provide insight into which understanding of *actions* exists among the survey population. Furthermore, none of the demographic qualifiers showed a substantial variation which would point to why respondents might select 'sometimes' instead of 'always', leaving conclusions to be drawn from an examination of the subsequent question.

Looking ahead to the interplay of *actions* and *tasks*, *Actions* Two asked if what the character does helps the actor understand the character's goal. As seen in Figure 20, an overwhelming majority favored the influence *actions* have upon *tasks*. The four-percent dissenting represent two respondents from the Millennial generation. Looking more closely at that minority, those who do not connect *actions* with *tasks* have had formal training—as those without were in agreement with the majority. For members of the Millennial generation to be the source of disagreement could suggest a future trend among American actors which would effectively uncouple *actions*

Figure 20. Actions *Two*

and *tasks*. Formal training that included the 'system' reduced the minority among the Millennial generation, suggesting that the influence of Stanislavski upon an actor's training will continue to encourage the actor to make the connection between *actions* and *tasks*. Analysis of neither rehearsal nor acting medium provided further insight into this minority opinion. Depending upon how *actions* are viewed by the actor—whether as prescriptive movements or as psychophysical expressions of the character—will have influenced the responses, pointing again to the influence of the director upon the actor's understanding of the character.

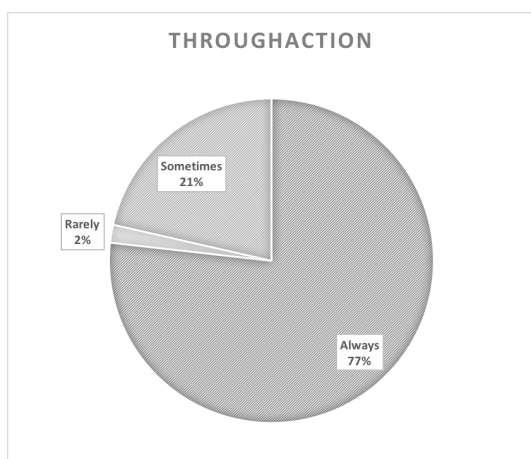Uniting *actions* into *throughaction* is at the core of the 'system'. The question for

Figure 21. Throughaction

Throughaction inquired if, during preparation, the actor connects 'what the character does from scene to scene'. The majority favored 'always' to 'sometimes' with a slight percentage indicating 'rarely', as shown Figure 21. Results were generally the same across generational lines though the minority who do not make use of *throughaction* were entirely members of Generation X. For a sophisticated concept like *throughaction*, it is interesting to note that actors who have not had training or studied the 'system' opted for either 'always' or 'sometimes', highlighting once again how Stanislavski's work articulates an intuitive response to the challenges of acting. Returning to the minority from Generation X, these actors have had formal training and have studied Stanislavski—how can it be that actors who have trained will 'rarely' do what the untrained actor would? Examining acting medium and rehearsal development, both stage and rehearsal seem to foster the rare use of *throughaction*. Looking to time in rehearsal, the data suggests *throughaction* is less likely to be evaluated when the actor's work is rushed or fragmented. Similarly, recalling Hapgood's translation of the term as 'through-line of action' restricts the understanding of this term by deemphasizing the way in which *throughaction* is a summary of the preceding *actions* while simultaneously an overarching one. Overall, the contemporary American actor places emphasis on *actions* as Stanislavski might have defined them; however, the few dissenting views among the Millennial generation suggest that this understanding may shift in the coming Homeland generation. While this series of responses show the understanding of *throughaction* as fractured from a holistic view of the 'system', the concept is still present in the modern actor's work in the United States. Despite the preference for the emotion-based 'system', the contemporary American 'Stanislavski vocabulary' is still solidly founded upon the

necessity of the physical work represented by *actions* and *throughaction*.

Figure 22. Task *One*

Shifting into *task* and *supertask*, the analysis allows for a deeper exploration of the population's preference for the emotion based work of the 'system'. *Task* One asked if during preparations for a 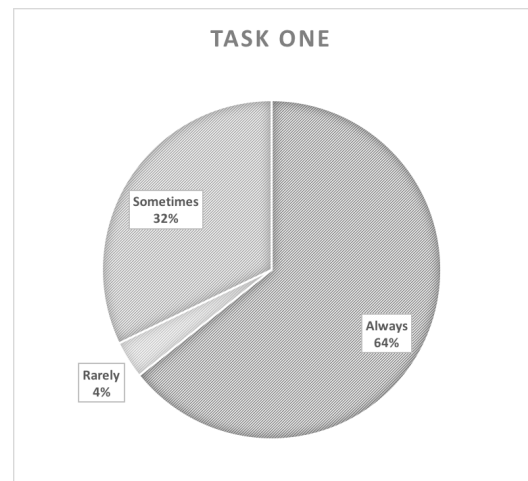role the actor considers the character's goal in each scene. Figure 22 highlights a majority similar to what was seen in the analysis of *actions*. Here, 96% of respondents opted for 'always' or 'sometimes'. Along generational lines, 'always' increases as 'sometimes' decreases over time. Those who indicated 'rarely' considering their character's goals from scene to scene were split between Generation X and the Millennial generation. Additionally, the respondents who selected 'rarely' have also had formal training and studied Stanislavski. *Task* One also shows a larger majority opting for 'always' or 'sometimes' onscreen opposed to the stage and in rehearsal rather than outside of it. The importance of understanding what is driving the character from scene to scene prevails though it would seem the modern actor is trending away from considering *tasks* despite the overall preference for an emphasis on emotion over action.

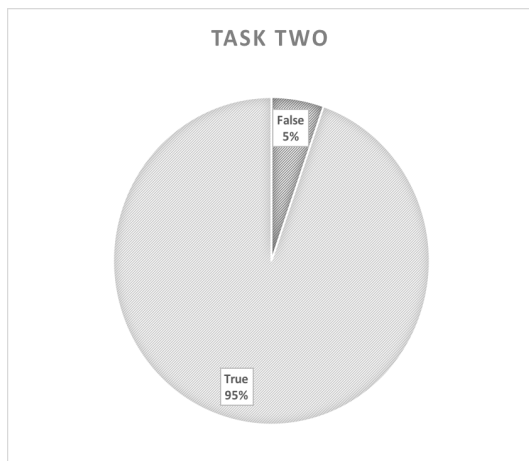*Task* Two— 'My character's mission in a scene influences my understanding of the

Figure 23. Task *Two*

role'—was overwhelmingly answered in the affirmative, seen in Figure 23. The small number who disagreed were first members of Generation X before the numbers increased among the Millennial generation. Those without training or study of the 'system' agreed, limiting the opposing responses to those with formal training or study of

Stanislavski. The numbers seen in the entire group are almost identically replicated among those who develop their characterizations in rehearsal or have worked on screen. Combining both questions exploring *tasks* suggests the contemporary actor in the United States makes use of the concept; however, less so when working on stage or when working outside of rehearsal. Given the preference for the emotional work of the 'system', both sets of results are mysterious, suggesting the contemporary actor's development of the role is driven by what the character wants while simultaneously more inspired by what the character does. This would suggest the American understanding of the *task* is limited by the ubiquitous Hapgood translation of 'objective', creating an opportunity to further explore the contemporary actor's understanding of the source of both *actions* and *tasks*. Recognizing the influence of the 'actor as self' construction as induced by the Method wherein the American actor substitutes their own persona in place of a unique characterization would support the survey population's preference for an emphasis on emotion while at the same time justifying the data showing the contemporary actor does not use the Stanislavskian *task*.

Figure 24 shows the responses to *Supertask* One: 'When preparing a role, I examine my character's mission within the scope of the play.' Here only five percent of the respondents indicated 'rarely', with the majority selecting 'always'. Through a generational analysis, these numbers yield an interesting insight into a shifting perspective on *supertask*: 'always' remains steady across all three generations, showing a slight increase among the Millennial generation. A similar pattern emerges for responses of 'sometimes'; however, it is not until Generation X that responses of 'rarely' appear before growing among the members of the Millennial generation. Thus 'always' and 'rarely' increase as 'sometimes'
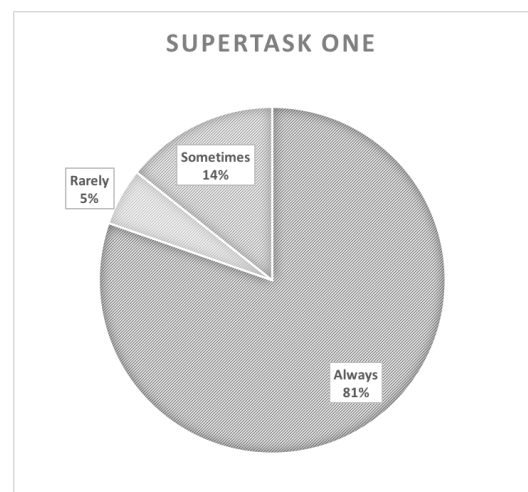

Figure 24. Supertask *One*

decreases. This indicates an emerging divide between modern actors: either they will consistently consider the *supertask* or they will seldom do so. Among actors without formal training or who have not studied the 'system', the Boom generation entirely selected 'sometimes' transitioning to the Millennial generation who entirely opted for 'always'. Those with formal training or who had studied Stanislavski showed a similar pattern as was seen among the larger group, though there was variation among Generation X within each demographic criteria. Both on stage and in rehearsal yield the strongest preference for 'always'; however, outside of rehearsal respondents were evenly divided between 'always' and 'sometimes' while the largest number of responses indicating 'never' were found among those with experience on screen. These responses show that when working outside of rehearsal, the contemporary actor is more likely to consider an overarching goal for the character; however, when working on film, they are less likely to do so. This analysis is inconclusive without a further understanding of whether the contemporary American actor is working from the perspective of the character in the script or from their own perspective when developing the *supertask*.

For more insight into the contemporary actor's usage of the term, *Supertask* Two asked about whether the actor connects their character's goals from scene to scene through the entire play. Figure 25 illustrates a sli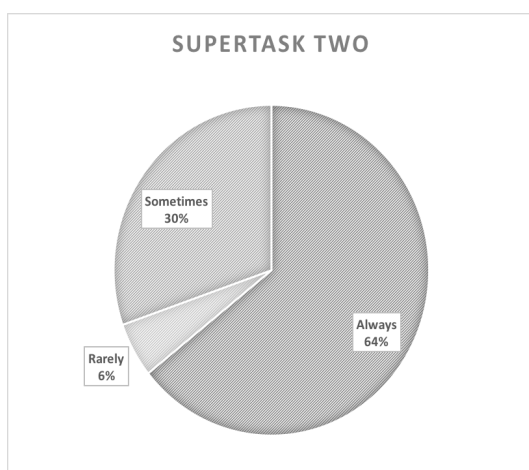m minority who selected 'rarely' with the majority favoring 'always' over 'sometimes'. The generational distribution suggests that 'always' has increased since the Boom generation while 'sometimes' has declined. Moreover, 'rarely' first presents within Generation X before increasing among the Millennial generation. These same results carry over into formal training where

Figure 25. Supertask *Two*

'rarely' is only selected by those who have been trained and 'always' remains the most common selection. Those with training, however, are more evenly divided between 'always' and 'sometimes' than among those without. Among those who have studied Stanislavski, 'always' remains the consistent selection with only members of the Millennial generation opting for 'rarely'. Actors who have not studied the 'system' echo previous trends, though in this case only those from Generation X indicated 'rarely'. This selection was also only made by those who develop their characterizations in rehearsal or on screen, reinforcing the assertion that the nature of filming a performance for the screen or segmenting the work within rehearsal can deemphasize the need to examine the entirety of the character's journey. It would appear that while *Supertask* One suggested actors consider their character's ultimate goal *Supertask* Two highlights that it may not be the result of connecting individual *tasks* throughout the play. Looking at both terms together, it would seem the contemporary actor considers the goal within segments of the play while not requiring that goal be borne from an analysis of the character. Thus, the data suggests that in considering their character's 'mission', the contemporary American actor does so from their own perspective which would support the influence of the Method and the development of the 'actor as self'.

Having examined the key terms from the 'Stanislavski vocabulary', the American understanding demonstrates a distinct preference for the individual *actions* and *tasks* without an emphasis upon these contributing to a larger whole of *throughaction* or *supertask*. While this does not necessarily imply that the contemporary understanding in the United States has been influenced by interpretations of Stanislavski, an examination of *memory of emotion* will more deeply explore whether the 'system' or the Method has more hold for the American actor. *Memory of Emotion* One, shown in Figure 26, asked if when preparing a role, the actor looks for personal emotional experiences similar to those of the character. While 'sometimes' was the clear preference, the slim minority who opted for 'rarely' illustrates the relatively

common practice of comparing the experiences of the character with those of the individual actor. Along generational lines, 'always' increases over time while 'rarely' only appears among members of Generation X and the Millennial generation. Furthermore, 'rarely' was selected only by those with formal training from the same two
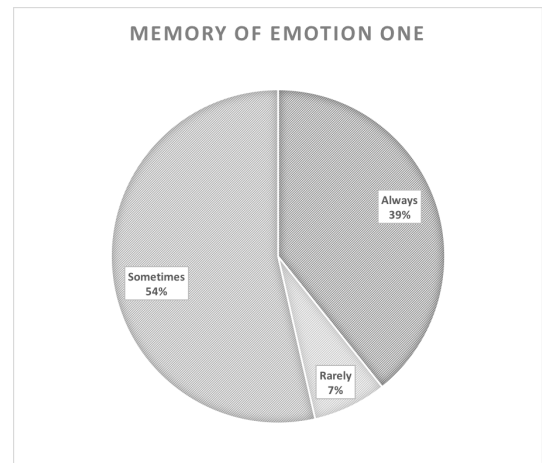

Figure 26. Memory of Emotion *One*

generations. Among those without formal training all members of the Boom generation selected 'sometimes' while among the Millennial generation, all respondents opted for 'always'. When responses are limited to those who have studied Stanislavski, the same trend presents; however, the results are more evenly split. Among those who have not studied the 'system', the Boom generation all selected 'sometimes' but by the Millennial generation, 'sometimes' was tied with 'always'. Analysis of acting medium suggested the practice was more common on stage with 'rarely' appearing only among those with experience on screen. Character development inside and out of rehearsal were nearly identical, with ever so slightly fewer respondents utilizing personal experiences when working on their own. Altogether, responses to *Memory of Emotion* One suggest the contemporary actor is familiar with using their own personal emotional experiences as part of character work, with this preference growing over the course of the 20th century.
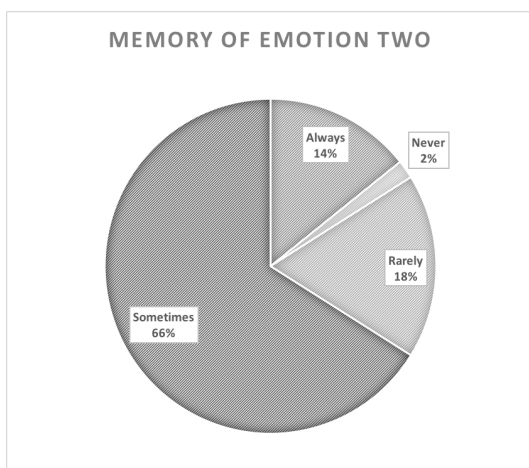

Figure 27. Memory of Emotion *Two*

While the popularity of personal emotional experiences during character development mirrors the popularity and influence of the Method in the United States, *Memory of Emotion* Two takes the practice from preparation into performance. Figure 27 shows 'sometimes' as the most common

response to 'When performing an emotion on stage, I draw upon my own past personal emotional experiences.' When combined with the responses of 'always', this indicates a large majority of respondents who use their own emotional experiences in performance. Only through a generational analysis does the minority appear, representing only members of Generation X and the Millennial generation. This same trend is replicated among those with formal training and those who have studied the 'system'. Only among actors without formal training or study of the 'system' will respondents 'sometimes' or 'rarely' use personal emotional experiences in performance—though 'rarely' increases over time. This suggests each successive generation of American actors who have not been trained or studied the 'system' use personal emotional experiences with decreasing frequency. This implies that the practice is encouraged through formal training—even among those who study Stanislavski—in the United States. Looking at rehearsal development and acting medium, the responses mostly favor 'sometimes' without significant insight into where the practice would be more common.

Having examined *memory of emotion* both in preparation and performance, the data suggests the practice of aligning the actor's persona with the character is increasingly common among American actors. Recalling the difference between *memory of emotion* in the work of Stanislavski and Strasberg as distinguishing the 'system' from the Method, the data from *Memory of Emotion* One and Two suggests the contemporary American actor has been influenced by the work of Strasberg as the practice of identifying the actor with the character has increased among successive each generation. Bearing in mind the limited number of respondents who had studied Strasberg or the Method, it appears that Strasberg's work permeates the contemporary American understanding of acting. While these two questions do not fully examine the effect the Method has had, they do suggest that actor training in the United States has been influenced by interpretations of rather than by the 'system'.

The American 'Actor as Self'

Unique to the United States in its development, the 'actor as self' construction is perhaps the most influential part of the identity of the contemporary American actor, to be explored as the conclusion of this research through two questions from Part I. For these, rather than examining the development of the character in or out of rehearsal this criterion was replaced by 'I consider acting my profession' in order to explore difference between those who pursue acting as a career as opposed to those whose work in the theatre is done outside of another occupation. As explored in the introduction to this research, the conceit behind the 'actor as self' construction lies in whether or not the actor approaches the character as a set of personality traits which must be sought within themselves as opposed to a unique individual whose persona will be fused with their own in performance through *experiencing* and *embodiment*. 'Actor as Self' One asked if when preparing a role, respondents consider the character as a 'person apart from themselves'. Responses from the entire group were narrowly divided with only a slight majority agreeing indicating that, overall, the surveyed actors prepare a role by considering the character as a separate person from themselves.

Looking at this question along generational lines, as shown in Figure 28, the Boom generation was evenly divided while among those from Generation X more agreed before the trend reversed within the Millennial generation. This suggests that generally over time more
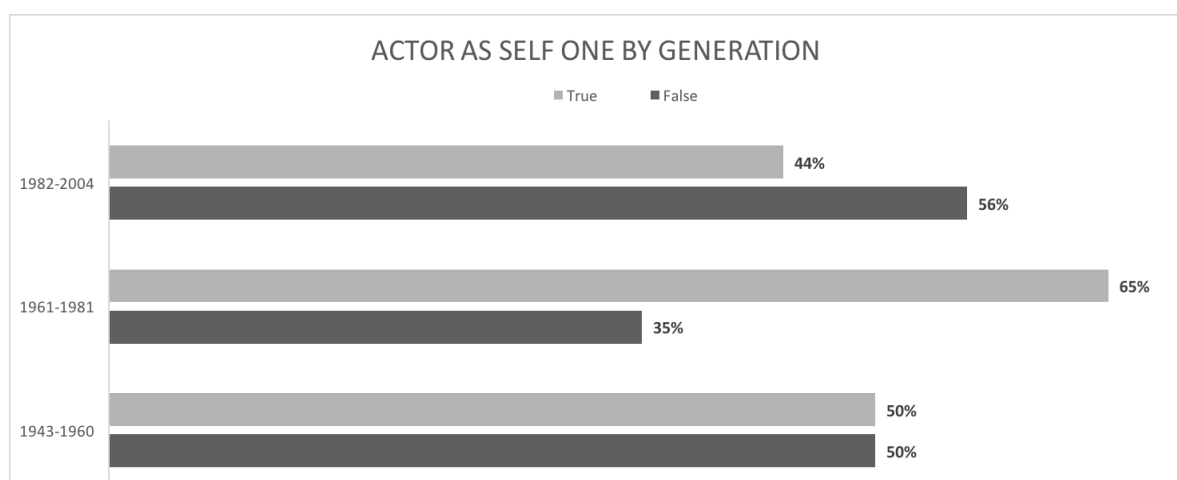

Figure 28. 'Actor as Self' One by generation

American actors have come to align the character with their own persona; however, the significant spike in preference among Generation X can almost entirely be attributed to the popularity and prevalence of the Method-inspired characterization based upon the individual (Scheeder, 2006, pp. 8-9). The reversal seen in the Millennial generation could represent a shift away from this practice as the Method's dominance over American actor training waned near the end of the 20th century alongside the 21st century publication of new scholarship on the 'system'.

A similar pattern emerges among those with formal training, seen in Figure 29; however, those from the Boom generation who have training are more likely to base the character upon their own persona. Looking next at those without training, agreement that the character exists separate from the individual actor decreases over time. Thus it would appear that an identification of the actor's persona with the character is more common among those
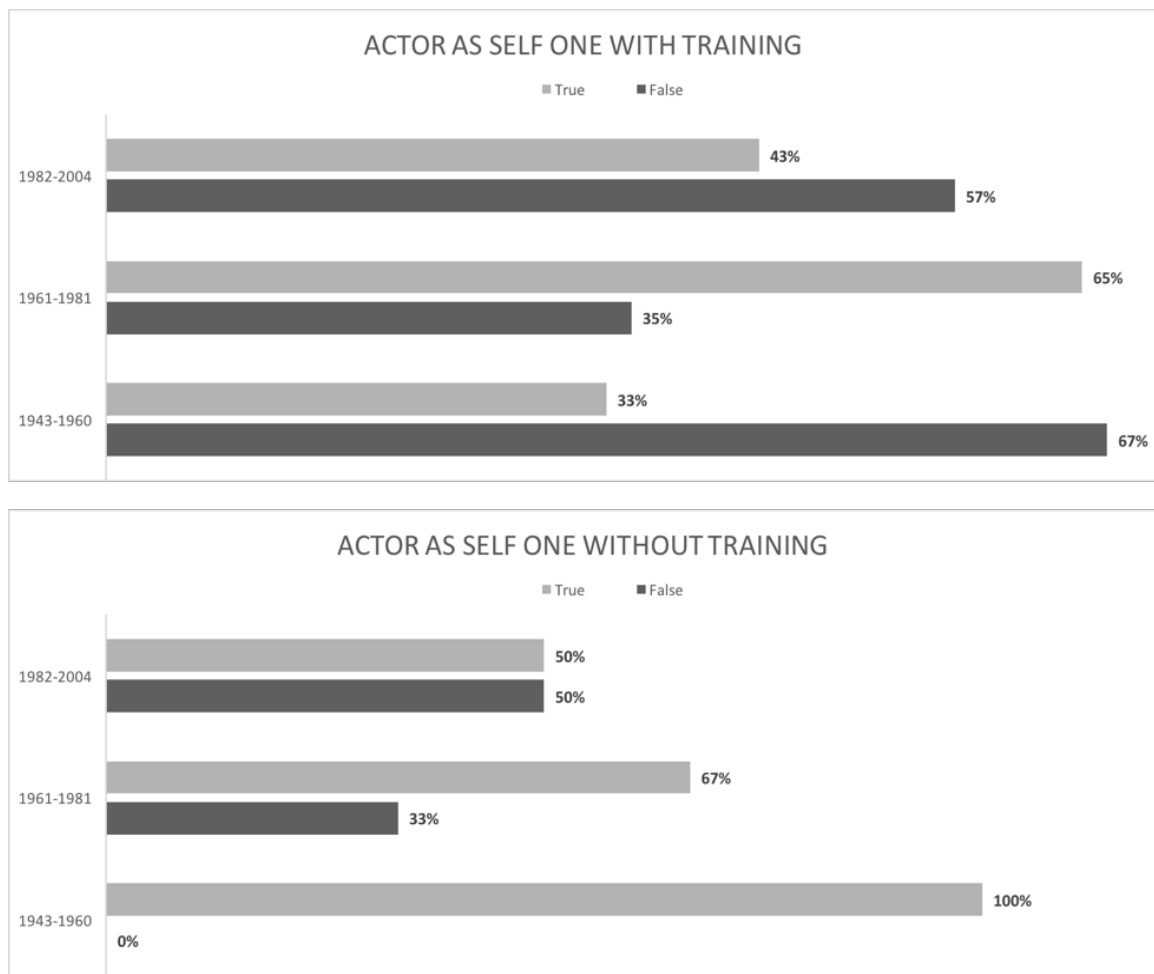

Figure 29. 'Actor as Self' One with and without training

with training but has extended to those without, growing over the course of the 20th century. Despite American actor training representing a multiplicity of voices, responses to this question among those who have and have not studied the 'system' were a perfect mirror of those with and without formal training. Recalling Part II, those with training also studied the 'system' at a rate of nearly 80%, thus it would follow that training is nearly synonymous with having studied Stanislavski—most likely as part of undergraduate coursework. This does not, however, imply that American actor training in the 'system' is faithful as the data shows the pervasiveness of the Method's encouragement of the actor's aligning the character with their own persona. As evidenced by the data surrounding the number of respondents who have read beyond *An Actor Prepares*, the majority of actors in the United States base their understanding of the 'system' on Stanislavski-as-lore—thoroughly influenced by Strasberg and the Method—rather than on a comprehensive study of Stanislavski.

Following this assumption, Figure 30 shows that among those with experience on screen, it is more common to align the character with the individual actor. The success of the Method lay in its applicability of acting for the camera as the perception of the character is more naturally tied to the individual (Scheeder, 2006, p. 9). In an examination of the 'actor as self' construction, the responses help to illustrate this influence as ongoing. By contrast, actors are less likely build the character from their own persona when working on stage. While the respondents with training and who had studied the 'system'
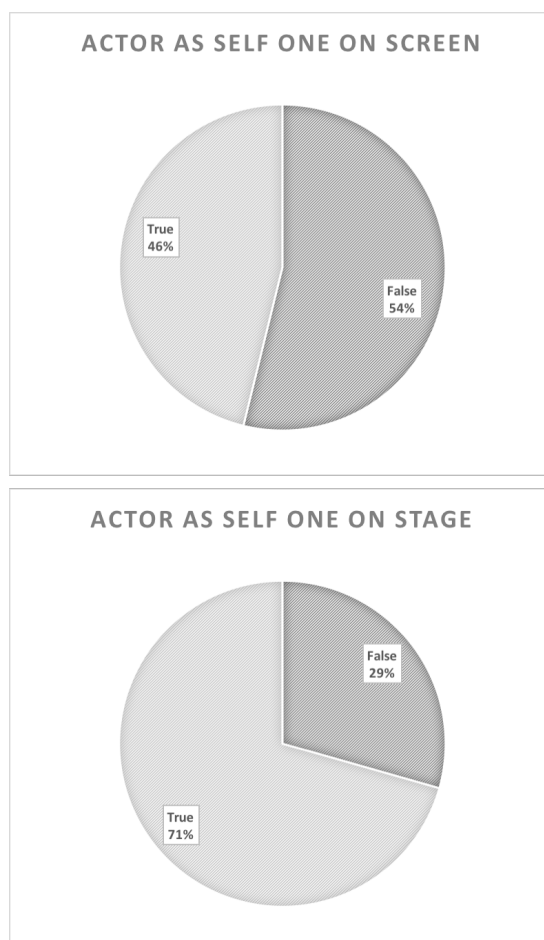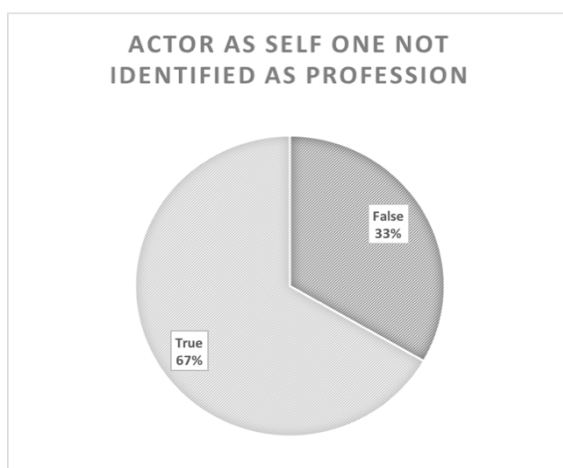

Figure 30. 'Actor as Self' One by medium

were perfect replications of one another, the analysis by medium helps to clarify that among American actors who work on stage, the practice of associating the character with the actor during preparation of a role is less common. Thus, acting medium supports the presence and development of the 'actor as self', originating from the Method's influence upon American screen acting (Carnicke, 2009, p. 11).

While the two media showed a discernable difference, the unique criterion of profession further illustrates the American actor's use of their persona as the basis of their characterization. As can be seen in Figure 31, among those who consider acting their profession, the majority do not regard the character a person apart from themselves. This is then reversed among those for whom acting is not their profession, revealing that it is common practice among contemporary American professional actors to prepare a role by aligning the character with themselves. This speaks to Oppenheim's assertion that actors 'figure out their type and stick to it' (2012, p. 35) as well as showcasing the Method's influence on actor training in the United States. This influence stems from Strasberg's repurposing of Vakhtangov (Krasner, 2000, p. 29), creating the grounds for a characterization built upon the actor's persona which this data shows as permeating American practice over the course of the 20th century.

Taking this same idea into performance, 'Actor as Self' Two asked respondents to select between true or false in response to, 'When on stage performing, I am not myself.' Here a

Figure 31. 'Actor as Self' One self-identified by profession

selection of 'false' indicates the actor believes they are themselves in performance and those who select 'true' believe they perform as another person, as it were, presumably the character. On some level the actor is perpetually aware they are performing and cannot truly become another person during performance (Auslander, 1997, pp. 30-1); however, the question aimed to explore whether or not the contemporary actor strives to *experience* as the character rather than display an extension of themselves while performing. The majority of the large group opted for 'false'—they are themselves on stage. On the surface, this runs counter to the very premise of the 'system' wherein an actor develops the skills needed to create the life of another upon the stage. Could it be that American actors are more likely to use themselves as the basis for their characterizations? Exploring 'Actor as Self' Two through the various demographic criteria will test this assumption.

In Figure 32, a generational analysis of 'Actor as Self' Two shows responses as divided evenly demonstrating that, over time, more actors are inclined to build their characterization as an extension of themselves rather than *experience* as the character during performance. While evenly divided in the Boom generation, Generation X and the Millennial generation identify performing as an extension of their own personality. The increase of this practice among members of Generation X corresponds with the Method's popularity when the deepened inner psychology of the character dominated American training and technique.
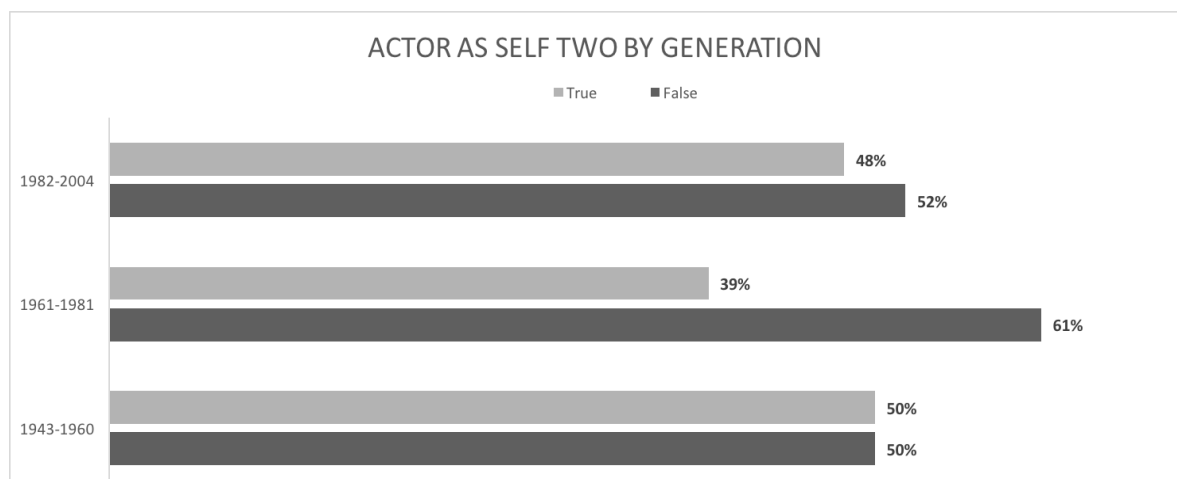

Figure 32. 'Actor as Self' Two by generation

Looking at the Millennial generation, the more even split of the responses suggest that future generations may shift away from a performance based in the actor's persona and toward the actor's *experiencing* and *embodiment* of the character.; however, to better explore this future change, the same question must be examined among those with or without formal training.

In Figure 33, the data illustrates that training contributes increasingly to an actor's use of their own persona during performance. As has been the case throughout, those without formal training serve as a control group, indicating the unconscious technique of the actor influenced by American practice: here responses are generally better aligned with the work of Stanislavski. Among the Boom generation, the untrained actor is divided between performing as themselves or the character, showing the American actor before the rise of the Method. In Generation X, all untrained actors perform as themselves whereas in the Millennial generation, the exact opposite occurs and all perform as the character. When examined between those who have and have not studied the 'system', a similar but not exactly
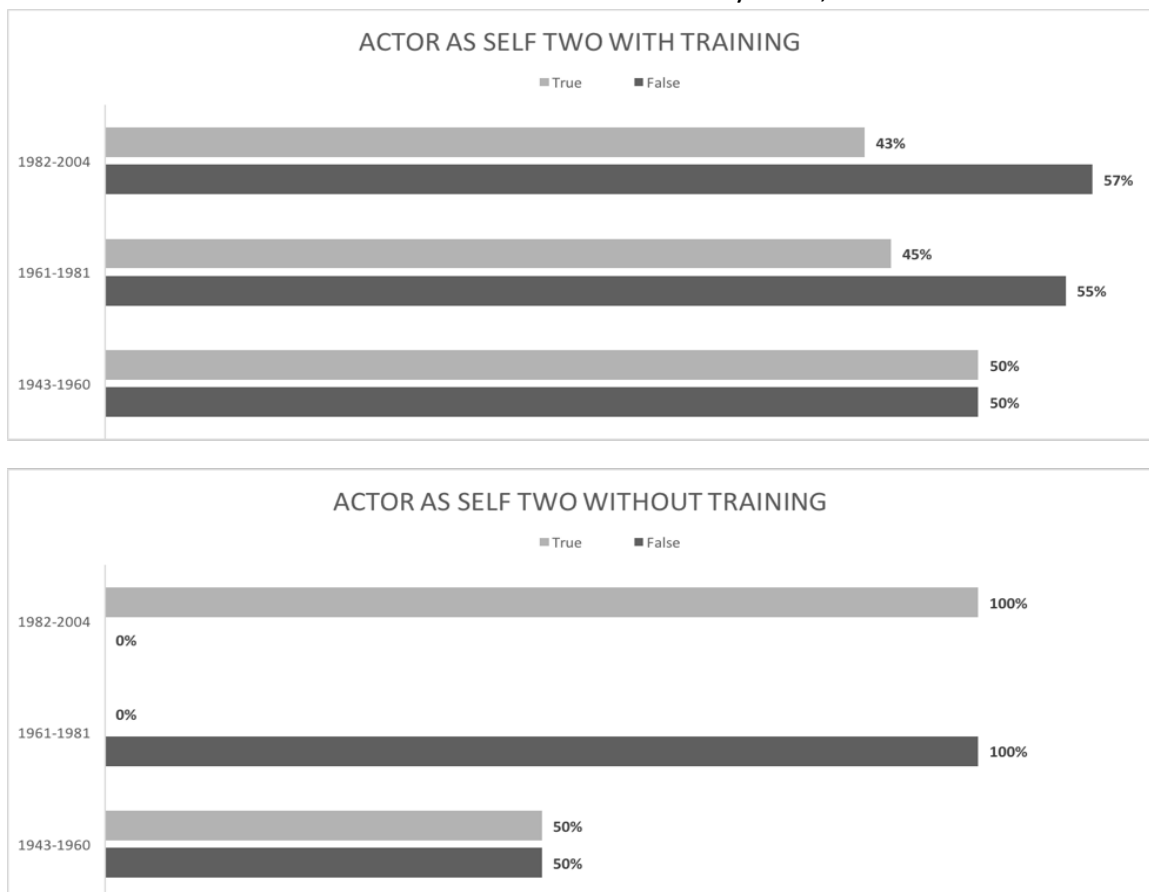

Figure 33. 'Actor as Self' Two with and without training

replicated trend emerges. Among those without exposure to Stanislavski, the responses are evenly divided in the Boom and Millennial generations; however, among Generation X, a large majority perform as themselves. Conversely, responses from those who have studied the 'system' more closely mirror to those with formal training, suggesting that the American actor who studies Stanislavski is still encouraged to construct the character from their own perspective rather than from a digestion of the script's information. As this does not come from a faithful study of Stanislavski, it must be the result of American interpretations of the 'system'—all of which were directly influenced by the rise and popularity of the Method.

In order to better understand the Method's influence upon the 'actor as self' in performance, the medium in which the actor works can once again be examined for context. Figure 34 confirms that influence as those with experience on screen are more likely to use their own persona in performance whereas those on stage are less likely to do so. Acting for the screen was at the heart of the creation of the Method and the 'actor as self' in the United States, thus it would logically follow that on screen the majority of surveyed actors construct performances based upon an extension of themselves rather than by approaching the character as a unique individual.

The final demographic criterion by which the 'actor as self' in performance can be evaluated is among those who consider acting their profession. Interestingly, among those for whom acting is a passion rather than a career pursuit, building the character from their own
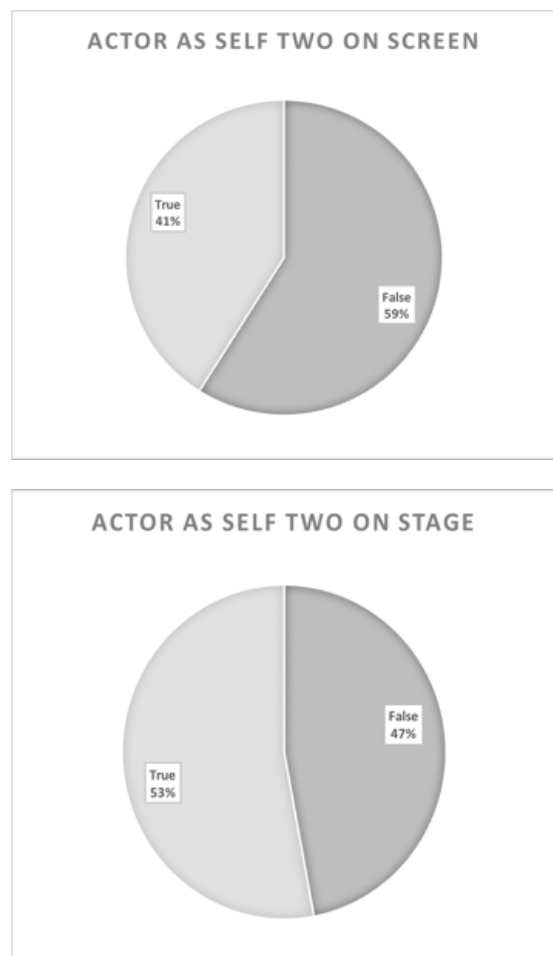

Figure 34. 'Actor as Self' Two by medium

persona is more common than among career actors. This could indicate an instinctual predisposition towards the actor's use of their own persona as the material for the development of a role. This would clarify why among professionals, the emphasis shifts towards a desire to portray another only to be encouraged otherwise in the course of their training and career. Both questions exploring the 'actor as self' reveal the modern American actor as experienced at filtering their own persona into the circumstances of the role and not necessarily as a malleable artist in whom the skills are developed which allow for the portrayal of roles diverging from their own personality.

With the entirety of the survey analyzed, it is evident that the elements of the 'Stanislavski vocabulary' endure within the contemporary American lexicon; however, the contemporary understandings revealed by the survey which most directly align with Stanislavski's conception are those elements through which the actor analyzes the role. The concepts involved in Stanislavski's *experiencing* seem lost on the surveyed contemporary American actors. In Part II, the entire population surveyed was familiar with Stanislavski in name but after inquiring about which texts were read, most still base their understanding of the 'system' on *An Actor Prepares*. This then makes sense of why the 'contextual vocabulary' analysis shows actors less inclined to make use of the concepts of *supertask* and *throughaction* as *An Actor Prepares* outlines the actor's work on the self before progressing to the actor's work on the character. In the United States, the division of the 'system' between inner and outer work rather than between the actor and character preserved the actor's work on the self as the consistent focus, overlooking the importance the work on the role. Similarly, the Hapgood translation of *experiencing* as 'living' further contributes to the contemporary American understanding's lacking the crucial infusion of this concept in practice. Limiting the performance to *embodiment* through identification of the actor's persona with the character prohibits the American actor from fully *experiencing* as the character and thus truly making

use of the 'system'. This critical misstep which finds its origin in Stanislavski-as-lore, American culture, and the publication of Stanislavski's work in English created the opportunity for the American 'actor as self' construction to emerge.

Despite the familiarity with Stanislavski and the vocabulary, the data illustrates the uniquely American interpretations and definitions of the terminology among the survey population. While Stanislavski promoted an ensemble aesthetic, it is evident the individualized work promoted by the Method and supported by American capitalist society contributed to the contemporary understanding of Stanislavski and the 'system'. Through a generational analysis of each term, the data suggests that training and exposure to Stanislavski in America contributes to a removal from many of the principles of the 'system' itself. This then supports the power Carnicke attributed to Stanislavski-as-lore (2009, p. 62), which endures with such strength that contemporary understanding is not only built upon it but its continued spread among theatre artists where iterative misunderstandings successively influence one another.

The frequency with which actors in the United States move from cast to cast, production to production removes the means by which any processes but those of the individual actor can be consistently applied. This requires the actor to rely upon themselves not only as the inspiration for the character but also as the arbiter of technique. Furthermore, the brevity of the contemporary American rehearsal period restricts the actor's work to the most time-efficient means (Oppenheim, 2012, pp. 34-5), prohibiting the exploration needed to deliver the 'creative breath', through which the actor unites *embodiment* and *experiencing*. Thus the prevailing trend is an emphasis upon a performance grounded in the actor's persona rather than in the character as the actor is not given the time to fully explore the character as a unique individual and is necessarily limited to the application of their own persona. As many of the respondents identified the director having a stake in the creation of a performance, a

future survey of American directors may yield information about facilitating the process of characterization as well as the relationship between actor and director which exists in the contemporary theatre.

It can be argued that the modern American actor attributes their understanding of a vocabulary of acting to Stanislavski, unaware of the legacy by which his ideas have been altered and adopted—specifically by the influence of Strasberg and the Method. Quite simply: the surveyed American actors believe their study of Stanislavski and the 'system' is faithful; however, the analysis of their understanding of what the 'system' actually is belies this conclusion. This research has shown the influence of American interpretations of the 'system' on the pedagogy of actor training in the United States, highlighting the differences between Stanislavski in theory, on the page, and as-lore; however, a dedicated analysis of the contributions of émigré advocates of the 'system' like Michael Chekhov is needed to fully understand the foundation of the American understanding of Stanislavski. Chekhov's work in Hollywood creates opportunities to explore his effect on the development of the performances on screen which contributed to the Method legacy as well as the degree to which his work may have further influenced American understandings of the 'system'.

Though a variety of voices and interpretations contributed to the foundation of Method and the pedagogy of American actor training, it is easy to see the particular influence of Strasberg on the contemporary understanding of the 'system' and acting itself in the United States. In Part II, successively smaller numbers of respondents were familiar with the Method, Strasberg, or had studied either; however, the influence of Strasberg's work upon the actors' processes is consistent throughout. As seen in the analysis of *memory of emotion*, surveyed actors are comfortable with substituting their own experiences for those of the character, a key facet of Strasberg's work. Evidenced by the analysis of the 'actor as self' construction, the contemporary actor has been predisposed to adopt a personalization of the character which

is a central tenet of the Method (Vineberg, 1991, p. 7).

Given that the pedagogical family tree of actor training in the United States is vast and largely built upon a foundation of Stanislavski-as-lore, ample opportunity exists to further explore the interplay between the Method and 'system' in both practice and contemporary understanding. The generational analysis in this research allowed for interpretations of the 'system' to be charted over time; however, this also illustrates the difference that experience with the 'system' affords. Members of the Boom generation—and even Generation X—have had more opportunities to develop characterizations, resulting in a more seasoned understanding of the 'system' whereas members of the Millennial generation are just beginning their work with the 'system' which, as Stanislavski noted, is meant to be absorbed over a lifetime (Stanislavski, 2008b, p. 300). Future research surveying a group of actors on multiple occasions over time could yield further insight into the influence of repeated practice upon the actor's development and understanding of technique.

The analysis of the modern American actor in this research also relied upon Strauss and Howe's generational time-spans without making use of the archetypal framework underlying their theory. A deeper analysis of the collective generational personalities in comparison with the 20th century timeline of dissemination of Stanislavski in the United States may better illuminate the social factors contributing to the development of the 'actor as self' alongside the adaptations of the 'system' within American actor training. Similarly, replicating the survey from this study with a larger sample size would yield stronger data to support a fuller understanding of Stanislavski's influence upon contemporary actors as well as the degree to which the 'actor as self' exists among American actors. Examining the American 'actor as self' through further surveys of actors and directors exploring institutions and philosophies of actor training will contribute to a clarification of the differences between Stanislavski in theory and both contemporary understanding and practice in the United States.

Appendix A. Participant Information Sheet and Consent Form

You have been invited to participate in a survey on actor training. This study focuses on the techniques used by actors in the process of creating a role as well as the context of exposure to theories of actor training within the United States. This information is being collected as part of a research project concerned with actor training by Timothy Kerber in collaboration with the University of Birmingham College of Arts and Law, Department of Drama and Theatre Arts.

Your participation in this research survey will require two (2) sessions of approximately twenty (20) minutes each to be completed via the Bristol Online Survey. There are no known risks associated with your participation. The larger benefit is a contribution to the understanding of contemporary acting process and actor training in the United States.

Your participation is voluntary. You are free to withdraw from the study at any time before April 1, 2016 without giving any reason. If you withdraw, your data will be removed from the study and destroyed. Should you have questions or want a copy of the results of this study, you may contact Timothy Kerber at _____ or the research supervisor, Dr. Rose Whyman at _____.

In the course of the survey you will be asked to create a unique username in order to correlate responses between each portion of the survey. Your username should not contain any personally identifying information such as your name or email address. This information will be removed prior to analysis of the data and will not be included as part of any published report on the results of the study. You will also be asked to confirm that you are an American actor before beginning the survey. For the purposes of this study American actor is defined as 1) a citizen of the United States or 2) a person who has trained as an actor primarily in the United States.

Using the link and password provided for either portion of the survey indicates your willingness to participate in the survey and signifies your agreement to the following:

- You are 18 years of age or older.
- You understand that your participation is voluntary and that you are free to withdraw at any time without giving any reason.
- You understand your personal data will be processed for the purposes detailed above and protected in accordance with the Data Protection Act of 1998.

Fair Processing Statement: The information which you supply will be collected as part of this research project in conjunction with the University of Birmingham will be entered into the Bristol Online Survey databases and will only be accessed by authorized personnel involved in the project. The information will be processed in accordance with the provisions of the Data Protection Act of 1998. Any information retained by the University of Birmingham will only be used for the purpose of research, statistical, and audit purposes. By supplying this information, you are consenting to the storage of your information by the University and Bristol Online Survey for the purposes state above.

Appendix B. The Actor's Survey Part I

Screening Question A: Please confirm that you are an American actor by selecting from the options below.

Screening Question B: Please create a unique username to identify yourself in both portions of the survey. **Note:** These codes were randomly assigned by BOS and are used in place of respondents' usernames.

11560365	11584686	11659800	11834590	11943216
11560665	11584813	11699032	11836583	11966009
11560691	11585973	11707961	11836381	11985246
11561051	11593040	11713882	11837881	11989529
11561115	11592556	11724602	11838005	11992706
11561184	11594555	11748603	11840096	11996341
11561324	11595128	11750062	11840678	12012446
11561596	11617266	11784862	11852093	12016752
11561711	11622197	11810439	11855669	12017536
11561829	11622828	11810547	11860059	12025854
11561998	11624462	11811922	11861635	12031831
11562154	11642211	11819726	11874915	12033582
11573004	11642510	11821356	11884534	12037082
11560396	11633680	11826295	11913917	12049937
11582575	11647793	11826499	11914866	12057280

1. When preparing a role, a necessary first step is entering into the world of the character.

   a. If TRUE: I accept the world of the character as hypothetical but real within the scope of the play.

   b. If FALSE: Please explain why you do not believe the first step of preparing a role is entering into the world of the character. **Note:** All textual responses appear verbatim, without spell checking or copy editing.

11561115	Logistics first
11561829	There has only been 1 role in my actor lifetime that I had the luxury of time to do so.
11573004	LEARN everything you can about the world of the character yes, but one cannot ENTER the world of the character. We are after all pretending.
11560396	There are literally dozens of ways to begin an acting process, to call any of them "necessary" is to invalidate the others.

11622197	First step is much more mechanical for me: learning the lines and notes. "World of the play" will come later when I know the words.
11659800	I like to research the character, scenes, script, etc, first. Read the script several times to understand who they are. The external view.
11699032	There is an emotional center to each character that can be applied to any given situation or universe. For me, the emotional core, the archetype of the character, is the starting point.
11826295	That can be a part of the process but it isn't necessarily the first step.
12016752	I believe the first step is more practical, like learning lines and blocking

2. When beginning preparations for a role, I proceed into the world of the character.

Always	38 (50.7%)
Sometimes	33 (44%)
Rarely	3 (4%)
Never	1 (1.3%)

   a. If ALWAYS or SOMETIMES: The world of the character exists before I begin to work on the role.
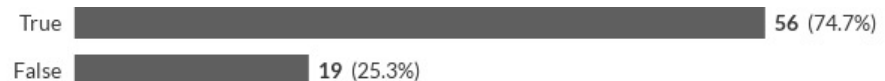
| True | 56 (78.9%) |
| False | 15 (21.1%) |

   b. If RARELY or NEVER: Please explain why you rarely proceed into the world of the character.

11561829	I wait for rehearsals.
11622197	It is only at the beginning that I don't care to enter the world of the play. Later, of course, I will.
11852093	I think it's necessary to understand where they are coming from, but I personally don't need to be coming from the same place.

3. The world of the character is defined by the playwright.

Completely	8 (10.7%)
Partially	67 (89.3%)
Not at all	0

4. The world of the character can be defined by the director or production designers.

| True | 56 (74.7%) |
| False | 19 (25.3%) |

5. As an actor, I have the power to define the world of the character.

| True | 64 (85.3%) |
| False | 11 (14.7%) |

6. The world of the character and the world of the play are not the same.

| True | 47 (62.7%) |
| False | 28 (37.3%) |

a. If TRUE: Please explain why you believe the world of the character and the world of the play are not the same.

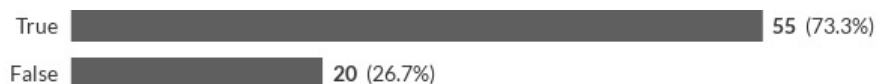| 11560365	The world of the character is the character's perspective which might not be the 'reality' of the play. For example, in NEXT TO NORMAL, the mother behaves and believes her son is alive, she sees him and talks with him, in the reality of the play he has died several years before.
11560665	For the same reason that the world I live in and the world around me are not the same: reality exists within the experience.
11560691	The character could have many internal struggles that might not be apparent to the world around him.
11561051	Depending on the play the character may be out of step with the world of the play in a kind of contra temp way.
11561324	The world of the character also contains the character's inner world.
11561596	On a simple level, they might be different settings/time periods/places, and therefore may involve different social, political or cultural conditions.
11561829	My character could be outside the main storyline.
11562154	That can be true, when the character makes asides or breaks the fourth wall, and the world of the character is larger than the world of the play because the character is acting outside the world of the play.
11573004	A character is concerned with his or her conflicts & desires, which are part of the world of the play, but not the same thing. Each character has their own point of view, and together they create the world of the play. In a sense the actor is responsible for the character, the director for the world.
11560396	The word of the play are the facts of the environment, time, and culture of the people who inhabit it. The world of the character is how that person interprets and sees those things, and how they feel about them. They need not be the same.
11582575	The character can be affected by the world in which it survives but they are two different entities.
11584686	I think the world of the character and the world of the play can be different in the same way that my world, or my perception of the world is different from someone else's. For example: my husband and I live in the same house and have been together a decade, but our experiences past, present and future, will shape our worlds differently. Yes, we still live in the same structure, during the same time period, experiencing many of the same things, but there will be differences. If the play was about our relationship, I believe there would a my world, my husband's word and the world of the play. My world (as the character) is specific to me, and is influenced by my feelings and experiences. I approach it in terms of the world of the play being the rules or framework that we must either follow or break or bend, but the world of the character is much more subjective and malleable.
11584813	A character has his/her own identity and backstory and circumstances - equaling his/her "world." That individual is then met with new situations and examinations within the realm of the play of the overall "world."
11585973	The character does not have to ascribe to the greater world of the play. It may not be the same reality. The characters world is their own personal truth which may be in direct conflict to the world of the play as a whole
11593040	Specific characters have certain given circumstances and interpret their place in their world in a particular way. I define the world of the character as their worldview. This differs from the overall world of the play which is determined largely by the director's vision and execution of physical realities by designers.

11592556	I think it mostly depends on the characters given circumstances. The character could be suffering, going through something that the play doesn't provide, its the characters own world.
11595128	The world of the character is made up of past experiences. Reaction to the world of the play
11617266	I identify this interpretation of "world" to mean a form of environment or lifestyle. For example, if a character if being abused by a parent or guardian in a society where parental figures are supposed to be a source of love and support/guidance; the world of the character may consist of similar parts of the world around them, but ultimately holds definitive factors within their life.
11622828	this is based on if the character is an actual person you are portraying. And in the creation of a new play scenes come and go changing the world the play is in. And not who the character the character was. A director or playwright may choose to ignore a certain part of that character's history for the story they are choosing to tell.
11642211	The world of Romeo is in the play, *defined* by the words , but the play could be set in modern Montana for instance. I don't really like these world questions. A bit confusing.
11633680	Sometimes the character is not actually living in the reality that the other characters around them are living. Their world may be completely different than what others see.
11659800	It depends on the character. Although the character may be in that world, physically, they are not subject to be in the world mentally.
11713882	Each character's experience contributes to their own world view. A character with a mental issue can live in the same physical world as other characters in the play, but live in a very different mental and emotional one.
11724602	Just as an individual may live in the own world (their perception of reality effected by their own thoughts and biases more than by external factors) a character may be of the world of the play and outside this world at the same time. Well, maybe not. They are outside of their own world, but even that "outsiderness" is contained in the play so... There is your answer... And given the chance to type I must say that answering many of these questions without further thought or discussion is difficult for me. I am not a very "true or false" sort of person.
11810439	The world of the character is defined by the playwright but the actors imagination is distinctive to his/her character.
11821356	One can be a subset of the other, one can be an exact overlap of the other, but I think of them as two separate, if deeply connected, things.
11826295	The character may technically exist in the world of the play but that may not be that character's whole world and/or the the world of the play may be bigger than the world of the character.
11826499	Do not know
11834590	A character could have a completely different outlook on life and live accordingly, oblivious to the fact that the world around them may view them as an "outsider" or "strange". For instance, in Hairspray the protagonist, Tracy Turnblad, sees right thru the racial barriers set up in the world she lives in. She does not adhere to the rules of the way of this world because she lives in a different world which does not include racial injustice and gender inequality.
11836583	The world of the play often has some given circumstances-- a place in time, location, etc. However, the world of the character embodies so many other things-- their pre-conceived notions based on their previous experiences, the way they react to things, their version of reality.
11836381	How a character perceives the world around them, may be different than the actual world of the play. Also, as an actor I bring my personal experiences into the imaginary world of the character. The world of the character is not just the given circumstances

	of the play, but the memories and experiences of that character and how they then move within the play's world.
11840096	There is a wold prior to, and perhaps after the world of the play that may be part of the character's journey
11840678	It varies from play to play - with something like The Magic Glasses, the main character's imaginary world is extrinsic to that of the others in the play.
11852093	It would just depend on the character, and the play. Romeo and Juliet didn't necessarily live in the world of everyone else in the play. They were effected by the world of the play, but the personal worlds of the characters were defined very differently.
11861635	Perception is reality. Each character views their world based on their perceptions. Just like in real life- we all have a different reality based on our perceptions.
11874915	The character can exist in opposition to or refuse to accept the world in which the rest of the characters exist. This is especially with mentally unstable characters.
11913917	While the world of the character is contained within the world of the play, I do not believe the character is necessarily limited to that scope. In the same way that you might record a 2 or 3 hour slice of my day, the me that presents itself during that given time period does not necessarily represent the entirety of all that I am. You might, for example, take a slice out of the busiest portion of my work day, when I am an OCD monster. It doesn't mean that's what I am, it is simply my being choosing to express itself in a given circumstance, based on a variety of factors. Changing the circumstance could easily change the expression, and if that is the case, then my world is not contained only within those 3 hours.
11914866	The world of the play is a larger framing context, a point of reference for the audience. Time, place, sociopolitical climate--various aspects of an agreed upon reality. The world of the character is dependent on these aspects but it also dependent on personal history, temperament and individual response to the world of the play.
11966009	Each character has his or her own views of the world of the play; each person has a different interpretation of the world.
11985246	The world of the character is a unique component within the world of the play. The two interact but are not necessarily one in the same.
11989529	They may influence one another, but I see them as different planets in orbit in the same solar system
12012446	Just as in real life, there is a possibility that the character may be residing within their own scope of reality regardless of their written environment.
12016752	they intersect, but the world of the character is personal to the actor
12017536	A character exists in the world of the play, but the way they experience that world is personal.
12025854	I believe that the world of the character has to exist "within" the world of the play, but they are not the exact same thing. The world of the play is the time period, the setting, the tone. The world of the character is the experiences and background of the character that are within this world.
12031831	I think it depends on the character. For main characters, the world of the play and the world of the character are very similar, even identical. But for smaller roles, I think the world of the character can be fleshed out in a way that does not affect or reflect the world of the play.
12057280	This isn't a question where I can summon a strong opinion one way or the other, but I suppose I would argue that the world of the character is one slice of the full world of the play. My character perceives the world of the play differently than other characters do.

b. If FALSE: The world of the character is newly created and the world of the play is previously established.

True	6 (21.4%)
False	22 (78.6%)

7. It is imperative to me that the world of the character remains authentic to the script.

True	55 (73.3%)
False	20 (26.7%)

8. My characterizations center on a fidelity to the world of the character.

Always	44 (58.7%)
Sometimes	31 (41.3%)
Rarely	0
Never	0

a. IF ALWAYS or SOMETIMES: If a character choice is not legitimate in the world of the character, I will search for an alternate.

True	72 (96%)
False	3 (4%)

b. If RARELY or NEVER: Please indicate why your characterizations do not center on a fidelity to the world of the character.

[No responses]

9. Which has greater bearing on your development of a role?

What my character does	36 (48%)
My character's ultimate goal	39 (52%)

10. What my character does in a scene affects the way the role develops.

Always	54 (72%)
Sometimes	21 (28%)
Rarely	0
Never	0
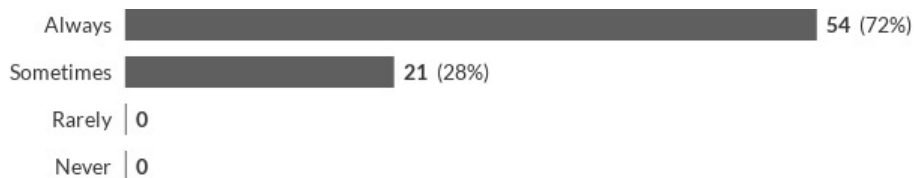
a. If ALWAYS or SOMETIMES: My blocking helps me understand my character.

True	60 (80%)
False	15 (20%)

b. If RARELY or NEVER: Please explain why what your character does in a scene does not affect the way the role develops.

[No responses]

11. What my character does in a scene helps me understand my character's goal.

True — 73 (97.3%)
False — 2 (2.7%)

    a. If TRUE: What my character does is influenced by their mission.

True — 72 (98.6%)
False — 1 (1.4%)

    b. If FALSE: My character's mission helps me understand what my character should do.

True — 1 (50%)
False — 1 (50%)

12. When preparing a role, I connect what my character does from scene to scene.

Always — 56 (74.7%)
Sometimes — 18 (24%)
Rarely — 1 (1.3%)
Never — 0
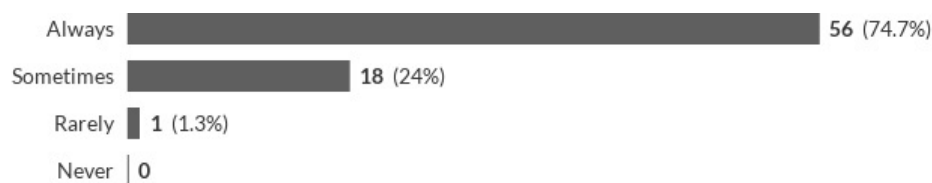
    a. If ALWAYS or SOMETIMES: What my character does from scene to scene impacts how the role develops.

True — 73 (98.6%)
False — 1 (1.4%)

    b. If RARELY or NEVER: Please explain why you do not connect what your character does from scene to scene.

11561829	When preparing, the work is scene by scene...the connection comes later

13. When preparing a role, I consider my character's goal in each scene.

Always — 51 (68%)
Sometimes — 22 (29.3%)
Rarely — 2 (2.7%)
Never — 0
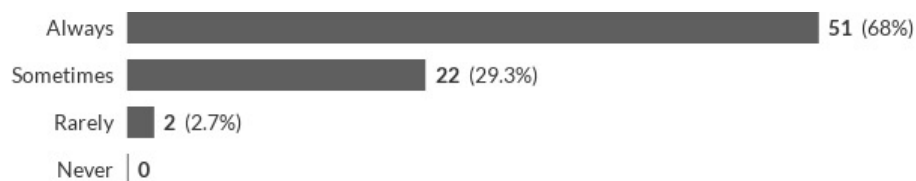
    a. If ALWAYS or SOMETIMES: My character's mission within a scene impacts the acting choices I make.

True — 71 (97.3%)
False — 2 (2.7%)

    b. If RARELY or NEVER: Please explain why you do not consider your character's goal in each scene.

11561829	Final outcome only

| 11996341 | I find it more useful to focus on creating & living in the world of the character, and what I am doing as the character... humans in real life don't think about our objective; we just live in our world. |

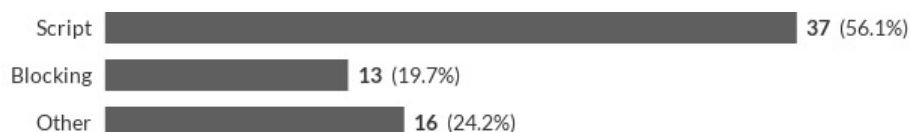14. My character's mission in a scene influences my understanding of the role.

| True | 71 (94.7%) |
| False | 4 (5.3%) |

a. If TRUE: I have the power to decide what my character wants.

| True | 41 (57.7%) |
| False | 30 (42.3%) |

1. If TRUE: I base my decision on the:

Script	37 (56.1%)
Blocking	13 (19.7%)
Other	16 (24.2%)

i. If OTHER: Please specify.

11561184	Look to the script, the decide what is the most specific and dramatically interesting choice.
11561998	Instinct. Intellect. Human nature.
11573004	It is both the script AND how the actor and director INTERPRET the actions and the text
11593040	I rely equally on text-based cues, my own physical-emotional impulses, interaction with other characters, and staging created by the director.
11617266	The director's interpretation plays a huge factor when performing the role.
11624462	SELF
11713882	Dramaturgy, historical context, director's input
11750062	My personal intersection with the character I'm playing.
11821356	my experience and imagination in response to the givens (text, direction, design, etc.)
11836381	My emotions when I speak the play, which is the script in a way, but more than that. My emotional instincts dictate whether what the script says is truth or a lie and the decisions on what each line means.
11837881	A character's "mission" (which I call "objective") comes from the text, the direction, and my scene partner. Often there can be many possibilities and through the particularities of a certain production the specificity for my work becomes clear
11840096	collaboration with director and other actors
11874915	All of the above and then some. Sometimes the text is explicit and says the character must get a specific thing in a scene. Sometimes the blocking expresses sub-textual elements that make clear what the character wants. Sometimes the actor must supply an imaginative want outside of text or blocking that makes the scene live in an honest way. It depends on the nature of the moment at hand.
11884534	Whatever I need to imagine to produce an effect or outcome desired by the director.
11913917	While both above answers represent a portion of the puzzle, I like to allow the character to emerge and tell ME what she wants. For me, that is when a role becomes magical. And in order to make them speak, I often monologue in character or improv interviews in order to get the thinking mind out of the way and allow them to speak through me.

| 11985246	Based on the character choices that I have made, I can choose how my character interacts with the world of the play. For example, an actor could interpret the choices of a character based on, script, blocking, mission, and in the world the director shapes. There are many moving components.
11989529	All of it... including the text and design
12017536	relationships, what is happening in the moment
12057280	Conversation with collaborators.

b. If FALSE: My character's goal is defined by the:

- Script — 26 (66.7%)
- Director — 5 (12.8%)
- Other — 8 (20.5%)
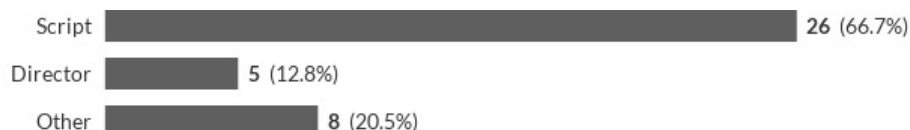
1. If OTHER: Please specify.

11582575	Collaboration between actor, playwright, director and designers
11584686	All of the above? I must pull guidance from the script, trust the Director's vision and choices, but also justify and define my character's goals based on my own choices for the role. All of those pieces must find some harmony in order for my to be comfortable moving through a project.
11584813	I like to think that there is more than one layer to help define the goal of a character. The base layer is given from the playwright. The director supplements that. My job is to fuse all information and still add another layer working toward said goal.
11642211	Goal is defined by script and director.
11707961	Script, director and actor collaborating
11724602	Scrip, director, me together. Script comes first but it is interpreted by those working on it and this interpretation can have an effect on the way the character is portrayed.
11748603	Partially script and partial director/actor choice
11840678	Direction of production when constructed through devisement or workshop

15. When preparing a role, I examine my character's mission within the scope of the play.

- Always — 57 (76%)
- Sometimes — 13 (17.3%)
- Rarely — 5 (6.7%)
- Never — 0
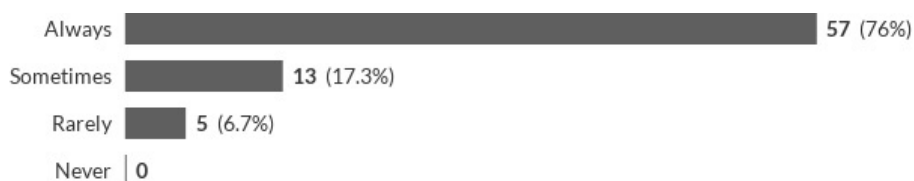
a. IF ALWAYS or SOMETIMES: My character's greater goal impacts the path the role takes through the play.

- True — 68 (97.1%)
- False — 2 (2.9%)

b. If RARELY or NEVER: Please explain why you do not examine your character's mission within the scope of the play.

11624462	that is too macro- the scope of the play is for the director to sculpt, i work moment to moment, action to action. the director works the scope of the play, i work the scope of the character.
11724602	I may do this... but I don't think of it in those terms. I am not one to sit and study beats (I want him to love me, I need to stop this, I have to get the dinner on the table)

	and name an over all "mission". I usually take a play scene by scene and try to inhabit each moment honestly. If a character is obviously trying to accomplish something it will color what I do. But I am not sure that examining their mission is what I do. Somehow the language of that doesn't seem right
11836381	I get to it eventually usually. But, many characters aren't aware of their mission. Or they think they have one mission, but it is actually another. I like my characters to grow more organically. If a character says I want something or does something and there is truth in the commitment of that moment, then the mission comes from that. It is more important to me to figure out how a character copes, moves, and reaccts in the world than what their goal is. When I meet people, I'm way more interested with who they are than what they do or what they want. It is the same for the characters I explore. If you figure out all of the other things, then the mission is there without you having to decide it or even be aware of it.
11852093	The character doesn't know the scope of the play. The character knows that scene, that moment, so that's what I focus on.
11996341	Same answer as before - goal/mission/objective is not something that people think about in our day to day interactions and I find that it keeps me in my head and thinking about the character cerebrally rather than living as them viscerally.

16. When considering my character's greater mission, I examine the path the character's goals take through the course of the play.


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Always     50 (66.7%)
Sometimes  21 (28%)
Rarely     4 (5.3%)
Never      0
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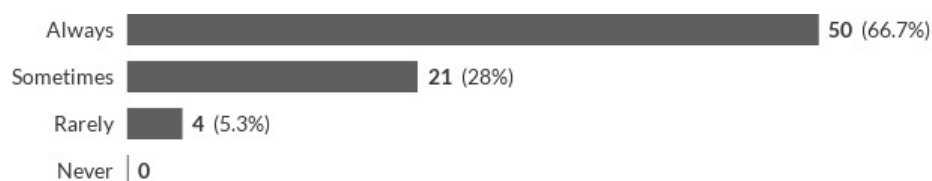
  a. If ALWAYS or SOMETIMES: Establishing the path of my character's goals helps me develop the role.


```
True   66 (93%)
False  5 (7%)
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  b. If RARELY or NEVER: Please explain why you do not examine the path a character's goals take through the course of the play.

11624462	It may be the wording of this question- but i focus on working moment to moment- a leads to b leads to c. if i'm worried about action c and how it affects action a, i feel like that leads to playing the end at the beginning.
11724602	I think it is important to know what is going on in a scene. What do I want/fear/think. I think to communicate honestly with an audience we need to be clear on what is happening. I feel into this more than I think into this (does that make sense?) I don't chart a characters goals through a play though I do feel through their emotional arch. I'm not sure, again, maybe I do this... It is important to me to portray a character honestly, to integrate bod, breath, and mind, and to know what they want. But "examining the path a character's goals take" sounds to technical and cerebral for what I do
11836381	I try not to judge my character too much, unless they are a character that does such things or is extremely retrospective. Also, you can't play the end from the beginning of a play. I have to be honest from the beginning and let the path unfold.
11996341	Same.

17. When preparing a role, I consider the character a person apart from myself.

True	40 (53.3%)
False	35 (46.7%)

    a. If TRUE: My characterization is not based upon an extension of myself.

True	20 (50%)
False	20 (50%)

    b. If FALSE: My characterization is based upon an extension of myself.

True	34 (97.1%)
False	1 (2.9%)

18. When preparing a role, I look for personal emotional experiences that are similar to those of the character.

Always	30 (40%)
Sometimes	40 (53.3%)
Rarely	4 (5.3%)
Never	1 (1.3%)

    a. If ALWAYS or SOMETIMES: My personal emotional experiences help me develop a role.

True	69 (98.6%)
False	1 (1.4%)

    b. If RARELY or NEVER: My personal emotional experiences do not help me develop a role.

True	32 (42.7%)
False	43 (57.3%)

19. When on stage performing, I am not myself.

True	0
False	5 (100%)

    a. If TRUE: When on stage, I am performing as my character.

True	31 (96.9%)
False	1 (3.1%)

    b. If FALSE: I am performing myself as a version of myself.
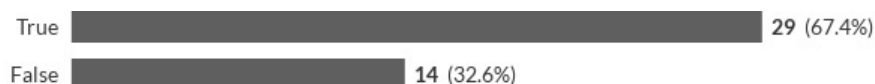
True	29 (67.4%)
False	14 (32.6%)

20. When performing an emotion on stage, I draw upon my own past personal emotional experiences.

Always	13 (17.3%)
Sometimes	47 (62.7%)
Rarely	13 (17.3%)
Never	2 (2.7%)
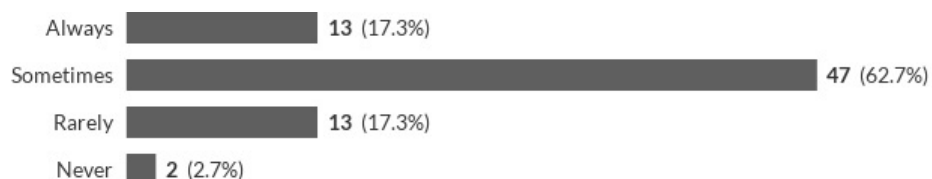
a. If ALWAYS or SOMETIMES: My personal emotional experiences can be adapted to suit the needs of the character.

True	57 (95%)
False	3 (5%)

b. If RARELY or NEVER: My personal emotional experiences are not of use when performing a role.

True	3 (20%)
False	12 (80%)

21. Having completed this portion of the survey, are there any additional thoughts or observations you would like to share?

11560665	Acting is complex; not necessarily an easily defined combination/differentiation of/between the self and the character. Our "self" is our instrument, therefore informs the way our bodies, emotions, and logic work to make the magic on stage. However, in an ideal situation, we don the skin of another -- ourselves aside. So, some of the questions seemed to be at odds with the previous answer given. It isn't as easy as separation of self and character. It's about entering another world, another reality, and living there.
11561051	Much of what was asked had obvious answers. But most times character creation is more nuanced; that is, combinations of playwright, director, and actor ideas. That doesn't mean I don't go into a role without a lot of personal character thought and development, - but it definitely changes with interaction with other characters and with director choices.
11561115	Too many buzz words. Seems like author has an agenda.
11561184	The question about not being myself onstage made me pause. I am myself, and will be at all times. I am playing a character that may or may not be similar to myself. The audience will always see parts of me, since it is my body, and who I am am the resources I have (vocal range, physical abilities and limitations) will influence what choices I can make.
11561324	fun things to think about :) I always know I am the most in character when I actually have moments when I have briefly forgotten that I am on a stage. :)
11561596	For some of the true and false questions, I found that my answer was "unsure" or "in between," but there was no option for that.
11561711	I feel like I am able to decide some objectives of the character myself (beat by beat within a scene) but larger objectives (scene goals and play objectives) are more decided by the script. It was hard answering with a simple true or false!
11561829	I guess, on the whole, I'm never really vested in a role. It has always been a job.

11561998	Many of the answers I would have liked to give were "sometimes". When I was young I was "taught" to use my past experiences in roles but I find that false. I find it very easy to put myself "in someone else's shoes". I don't have to dredge up emotions from my past. Especially in a well written play I can feel what the character is going through using just their words. It feels truer and more direct.
11562154	Thank you, the questions took some unexpected turns that would come from an actor.
11560396	Defining what "The world of the character" is would help answer some of the early questions. Also, true/false responses for some of the later questions don't really cover the "real" range of responses.
11584813	Sometimes selecting "true" or "false" leaves the answer to lack a well-roundedness. In certain instances. It becomes more of X% true or X% false.
11593040	Drawing on my experience as a director, educator, and actor; acting is not about becoming someone else. Many actors long for transformation; I think this is a frustrating, impossible, and unhelpful goal. The actor's job is to do what the character does in the way the character does it. When portraying a character onstage, the actor accesses different parts of self. It's about tapping into the universality of human experience and allowing the actor's uniqueness to shine through. Approaches that involve either the erasure of self or the conscious use of personal emotional trauma onstage are dangerous and ineffective.
11594555	I felt some of the questions could have been answered by something other than True or False. T or F answers seemed to make things too black and white when much depends on a specific role, director or medium you are working in.
11617266	Going through these questions has caused me to analyze my techniques and development exercises. Although I am still learning about the world of acting and the different ways of going about a performance, this gave me a fairly good stance on where I am and where I would like to be.
11642211	I find the character develops throughout the rehearsal process. Every run or review of the script brings out something new. I am always amazed how the director's vision usually surpasses my own.
11642510	I think the words "mission" and "goal" were a bit muddy for me as I read through this survey... sometimes they feel like the same thing, other times it feels like one is a path and the other a destination.
11633680	Roles can vary so widely that it's hard to say fully "true or false" to a lot of the questions. I do, however, try to find myself in as many roles as I can so that I can perform them genuinely and realistically.
11659800	I think I need to do more work & character/script breakdowns!
11707961	These questions were a bit hard for me to answer as I don't have one set preparation I rely on for character development. At times I've prepared more than other times.
11724602	I said, or implied, in some survey answers- I find it very difficult to answer in such black and white terms. My preparation as an actor draws upon my experiences. I am not myself on stage, but I am myself on stage. The life I bring to acting, the experience, learning, emotional, passionate, life I bring deepens the character I find on the page. Some of it is hard to express because there is a sort of instinct about it. In some ways I am an "untrained" actor. I have shied away from teachers who professed to know "the way". I've looked for opportunities to use as much of myself as possible. That doesn't mean I turn characters into myself. It means I show up fully and vulnerably and try to go deep into the humanity of us both...
11748603	No, best of luck!
11750062	The design of this survey still results in an incomplete understanding of the actor's process.

11811922	These questions are a little tricky. I started studying Meisner my last two years of high school and continued his technique through college. In my younger years it helped me tremendously. There have been times recently that I can't go "that deep"...I know my experiences can help my character study and sometimes it can blur the lines of my life and the one I am portraying on stage. I had to catch myself on some of the questions to make sure I am not talking out of two sides of my face. If that makes sense. I look forward to the next survey.
11819726	I would only add that I am also greatly influenced by the overall design concept of the production costume. How a character dresses affects how I move in space and how I interact with others within the physical world that the set designer has given me. The lighting of a scene can also have a huge effect on the mood of a scene and ultimately, how that scene is played.
11821356	It is very difficult to answer T/F to some of these questions - enjoyable to try, but difficult. Cognitive dissonance is at the heart of what we do. Often, True & False co-exist. I'm looking forward to the next part and the seeing the results.
11834590	Playing a character on stage, for me, is like marrying or merging myself with the character on the page. It's a dance between what's me, what's them, and what's us. Majority of the time I live in the "Us" world but it's so beautiful when all three parts can play in concert in a scene. That's when it feels like magic to me.
11836381	Regarding the last few questions about using my personal emotions and adapting them: When I first read the play, I absolutely do that. And when thinking about the imaginary world at the beginning, I rely on personal experiences and emotions. But, when I actually begin the work of saying the text aloud. I don't think about any of those things on a conscious level. I let the emotion happen naturally as if I, myself was actually in that moment. As I begin the physical character work, I've found the emotion then changes to fit the character's needs and reactions. But, that is because I first felt it deeply as myself. Only after I know the feeling of the scene deeply and personally, can my mind, body, and spirit be open to exploring that emotion in new ways that might not be my own. The first few times I do a scene, almost any scene, whether sad or not, I cry because that is my personal mode of feeling. I eventually stop crying and the emotion is free to go new places and try new things and transform into someone else.
11837881	The language used in the survey is different from the language I would use in discussing my process. I come from the world of "objective", "super-objective", "given circumstances", "arch", etc. I utilize the "GOAT Approach" - Given Circumstances, Objectives, Actions, and Tactics. As for the personalization questions... it's insane to think an actor can completely remove themselves from a role. It's also so unhealthy to bring too much of one's self to the work. I use personalization to connect to my character, but rather than stand on stage thinking about my dead grandmother I utilize my body. I use breath to access parts of my self to help bring my character's to life. My body is my greatest tool in connecting myself to my character and in bringing that character to life. I do look for the ways in which I am like my character early on rather than the ways we are different so as not to distance myself too much from the role.
11838005	Because I think the human experience is universal, once I understand the world of the play, I think: How would I behave in this world, with this character's history/goals? Every character is a reflection of of myself through the specific lens of the viewfinder of the play. I'm not an actor who "becomes" a character. No judgement on those who do, it's just not my process.

11840096	There were some answers I would have liked to have nuanced somewhat--personal emotions are informative, but not necessarily used in a substitution kind of way. And characters goals are not the only thing that creates character, though it is a large part of it. But it also depend on the play--i.e. whether it demands "realistic" acting, or perhaps calls for another relationship to text and physicality.
11860059	The emotions displayed in the performance of a roll are typically a side effect of the set of circumstances my character is living in, not the goal to "feel". Therefore, the emotions displayed onstage might be tied to personal experiences, indirectly, but are not called upon directly.
11874915	Character is conveyed through the sum of the actions done on stage. You are what you do. Some scripts and some directors are more explicit than others. The are always a range of choice to be made and a range of reasons to make them.
11884534	True/false doesn't cut it much of the time. "When I am on stage I am not myself." I am performing a character "not myself" but I am, as a craftsman, utterly aware of what I am doing including mundane things like hitting marks and making myself heard.
11989529	Each role is so different as is each connection we have to make, whether it be with the story, time period or emotion. Even though I consider myself the character on stage, their is the reality that I am myself ,portraying a character and that I will never really BE that character.
12037082	Every play is different. So that would warrant a different response. Some scripts come with all the details and then there are some that you have to create with the help of the director
12049937	Some questions seem rather limiting in their point of view. And also rather restrictive, not taking into account the wide variance of actor training methods such as the differences between a formalist Stanislavski based training or a hyper physical method such as Grotowski based work, or something more grounded in physical space such as Viewpoints. Personally my character choices are based in three sources from a conservative Stanislavski basis: what the character SAYS, what the character DOES, and what OTHER characters say about me.
12057280	With some of these questions, I wished there were another option, as I couldn't agree fully with either "true" or "false." For instance, to the question "When on stage performing, I am not myself," I would say part of the the pleasure of theatre is that that statement is both true AND false: it is something in between. Mark Rylance is both himself and Olivia in "Twelfth Night," and part of the pleasure I got in watching him perform is that both he and she were so abundantly and fully present. Thanks very much for the chance to reflect via this survey!

Appendix C. The Actor's Survey Part II

Screening Question A: Please confirm that you have completed Part I of this survey.

Yes ▓▓▓▓▓▓▓▓▓▓▓▓ 69 (100%)

No | 0

Screening Question B: Please reenter your unique username created in Part I. **Note:** These codes were randomly assigned by BOS and are used in place of respondents' usernames.
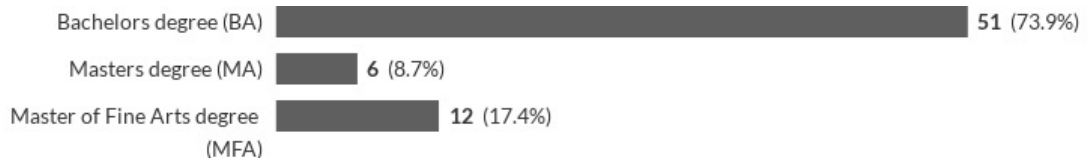
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12454029	12480828	12601159	12674597	12893067
12454107	12480865	12601474	12732985	12936918
12454154	12483194	12609282	12742929	12951658
12454200	12484101	12619108	12752033	12952988
12454492	12486546	12619815	12770960	12956274
12454585	12488458	12620087	12821998	12977074
12454612	12509338	12620967	12821955	12977411
12455519	12511182	12625764	12823104	12986985
12456819	12513952	12640427	12824686	12998920
12463950	12523303	12643001	12824847	13086896
12466661	12543901	12653570	12825474	13111244
12475761	12545676	12660670	12838666	13199964
12477728	12554609	12661962	12846881	

1. I have formal actor training.

    a. If YES: Please indicate in what capacity this training took place.

As part of undergraduate/graduate coursework ▓▓▓▓▓ 23 (37.7%)

In an ongoing studio training environment ▓ 3 (4.9%)

Both ▓▓▓▓▓▓▓ 34 (55.7%)

Neither ▓ 1 (1.6%)
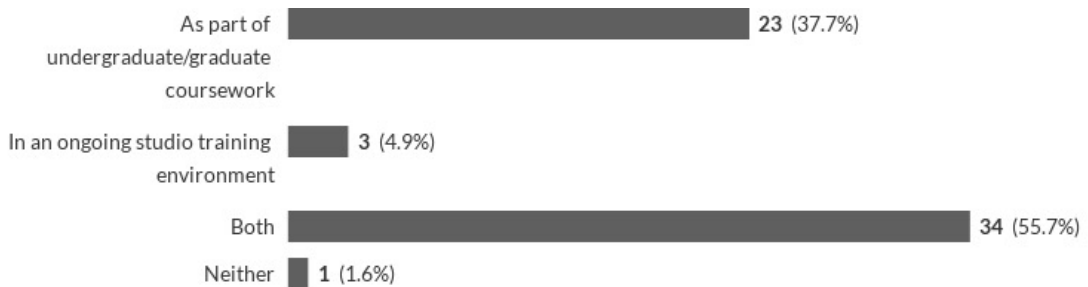
    i. If UNDER/GRADUATE or BOTH: Please select any degree(s) held in theatre.

Bachelors degree (BA) ▓▓▓▓▓▓▓▓ 51 (73.9%)

Masters degree (MA) ▓▓ 6 (8.7%)

Master of Fine Arts degree (MFA) ▓▓▓ 12 (17.4%)

b. If NO (1) and ANY (1A): I have engaged in self-directed study.

Yes	13 (26%)
No	37 (74%)

2. I have trained as an actor outside of the United States.

Yes	50 (72.5%)
No	19 (27.5%)
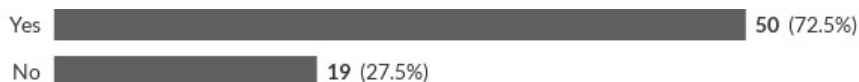
a. If YES: Please indicate where your international training took place. **Note:** All textual responses appear verbatim, without spell checking or copy editing.

12454107	Berlin, London
12454585	Moscow Art Theatre
12454612	Loughborough University of Technology, England. UK
12509338	British American Drama Academy in London, UK
12513952	England
12576963	Shakespeare's Globe Theatre, London
12821998	Rhodopi International Theatre Laboratory in Smoylan, Bulgaria
12821955	Not sure if this counts, but I studied for around three weeks in St. Petersburg Russia during my time at the National Theater Institute program.
12823104	Ireland, Italy
12825474	Russia
12977074	Mxat
13111244	I trained in Arezzo, Italy at the Accademia dell'Arte and in Calabria, Italy with actor/cantastorie Nino Racco.
13199964	NYU Tisch Dublin Summer Abroad

3. I consider acting my profession.

Yes	44 (63.8%)
No	25 (36.2%)

a. If YES: Acting is my primary source of income.

Yes	19 (43.2%)
No	25 (56.8%)

i. For EITHER: I supplement my income with other work.

Yes	33 (75%)
No	11 (25%)
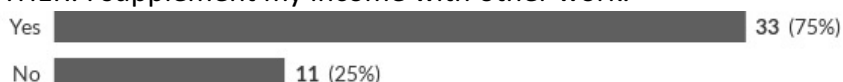
b. If NO: I pursue acting outside of another full-time occupation.

Yes	16 (64%)
No	9 (36%)

4. Please select all mediums in which you have experience acting.

Medium	Count
Theatre/Stage	69 (46.9%)
Film	43 (29.3%)
Television	35 (23.8%)
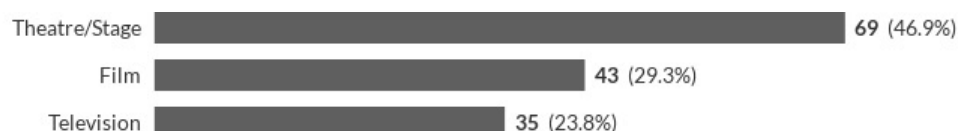
5. I am or have been a member of an actor's union.

Yes	41 (59.4%)
No	28 (40.6%)

    a. If YES: Please indicate any union(s) of which you are a member.

Actors' Equity	39 (65%)
SAG/AFTRA	21 (35%)

6. Please indicate the year of your birth.

Before 1924	0
1924-1942	1 (1.4%)
1943-1960	10 (14.5%)
1961-1981	31 (44.9%)
1982-2004	27 (39.1%)
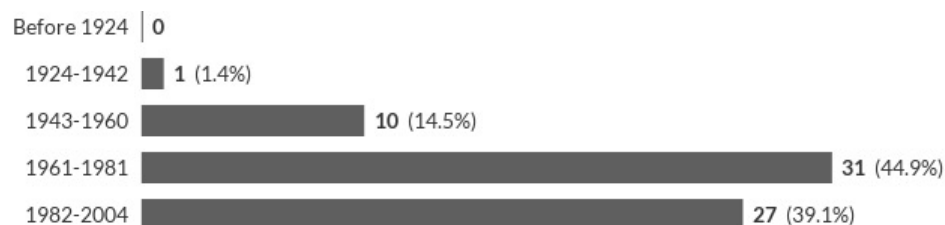
7. I am familiar with the name Konstantin Stanislavski.

Yes	69 (100%)
No	0

    a. If YES: In what context are you familiar with Konstantin Stanislavski?

12453953	Russian as hell and credited with coining the term, "beat". As someone with no formal training of any kind, his is a name I've heard a million times from others, but have never delved into the epic importance that I understand he holds.
12454029	Guru acting teacher... :)
12454107	Books, acting classes
12454154	His methodology was the focus of training at Boston university in the 1960's.
12454492	Familiar with the technique
12454585	Mostly through his books in undergrad- My Life in Art and An Actor Prepares
12454612	Studied technique.
12455519	We used one of his books in college
12456819	I have all three books, and read throught them extensively. I was introduced to Stanislavski (historically speaking) in college, taking Acting for Non-Majors classes
12463950	Father of "Method" Acting, Russian, author of several seminal books on acting
12466661	Studied his technique in my acting classes
12475761	I have studied the method and read 3 of his famous works
12477728	His involvement with the Moscow Art Theatre, his work as a director, actor, and teacher of actors. For his theories on acting articulated in "An Actor Prepares," "Creating a Character," and as articulated by those who studied with him (Chekhov, Boleslavski, Sonia Moore, Stella Adler, et al.)

12480114	Namesake for which a style/method of acting is named
12480828	From learning about him and his methods in undergraduate theatre courses.
12480865	Studied in school. Have read books. Taught his method
12483194	college acting 101
12484101	An Actor Prepares was given to me as a gift when I graduated college, by my theatre professor. Also, several of my acting classes have touched upon his work.
12486546	An Actor Prepares
12488458	He originated "method" acting, or at least was a principal proponent of it.
12509338	Studied in college
12511182	Studied Stanislavski method in undergrad
12513952	Studied his method through an acting class and read about him through my coursework.
12523303	The method. Stanislavski believed that by using sense memory, emotional memory, characters would become more alive.
12543901	having read his books for acting classes in college
12545676	He is a leader in actor preparation techniques. His theories are taught in classes worldwide.
12554609	I have studied his 3 books ABC's of acting quite extensively.
12576963	Father of "method" school of acting. Studied in college
12601159	He was the main acting technique I studied in college.
12601474	Method Acting was covered in my training.
12609282	acting technique
12619108	duhhhhh
12619815	World famous for acting theories. Read book.
12620087	I was taught about him during a history class during school.
12620967	Method
12625764	As one of the greatest acting teachers ever
12640427	Philosophies and approaches to modern acting
12643001	I am familiar with his name through my MFA acting training, as well as time spent both reading his work and studying at the Actors Studio in NYC.
12660670	I've read 2 of his books on acting and trained in his "method" of acting.
12661962	Writer of An Actor Prepares and developer of the Stanislavski System which led to the creation of Method Acting.
12667412	When I studied privately, my teacher required I read "An Actor Prepares"
12674597	I know simply that he was a Russian actor/director who developed an acting system that inspired the likes of Stella Adler, Lee Strasberg, and Meisner to further aid in the evolution of acting techniques.
12732985	it was the basic model for my acting training program. I'm familiar with his method, work, concepts, and application.
12742929	I have read his texts on acting.
12752033	I've read/studied some of his texts.
12770960	I have learned about him in various acting classes I have taken (at college and at acting studios)
12821998	Studied and taught Stanislavski
12821955	I'm familiar with them via academia. NTI works very closely in the Stanislavski method, using many of his texts and ideas in their work. I have also worked with various professors on the Stanislovski methods and studied his theories and the system.
12823104	Director of the Moscow Art Theatre, known for his System (which is ruined by "Method") - I prefer his Physical Method, both as actor and director.
12824686	Famous acting teacher

12824847	I read and studied his teaching in college. I was first exposed to some of his exercises at summer arts camp in middle school.
12825474	An Actor Prepares
12838666	College study.
12846881	I was a theatre major in a performing arts high school, his presence among the curriculum was prevalent.
12849081	His acting technique
12893067	Stanislavski was one of the primary methods, if not the primary method through which I learned to prepare a piece of work.
12936918	Undergraduate study
12951658	Hearing him referred to in school and rehearsals. He is sort of in the blood o the theater. I have not read An Actor Prepares but on of my favorite quotes about finding ones self as an actor is his-"Create your own method. Don't depend slavishly on mine. Make up something that will work for you! But keep breaking traditions, I beg you."
12952988	My undergrad training was mostly Stanislavski based.
12956274	From studying the Stanislavski method
12977411	Graduate coursework
12986985	Theater class at college
12998920	I have studied his techniques both in studio and university settings
13086896	father of modern acting methods, inspired the teaching of Stella Adler, Meisner, Karnovsky, The Group Theatre, Etc.
13111244	I read "An Actor Prepares" in college in acting class (which included lectures/haranguings on him and Nemirovich Danchenko too) and then read "Building a Character," "Creating a Role," and "My Life in Art" in graduate school.
13199964	He's the foundation of modern acting technique

b. If NO: Direct to question 12

8. I have studied Stanislavski and the 'system'.

Yes	54 (78.3%)
No	15 (21.7%)

a. If YES: Please indicate in what context(s) you have studied Stanislavski and the 'system'.

As an undergraduate student	47 (64.4%)
As a graduate student	12 (16.4%)
As part of self-directed study	12 (16.4%)
Other	2 (2.7%)
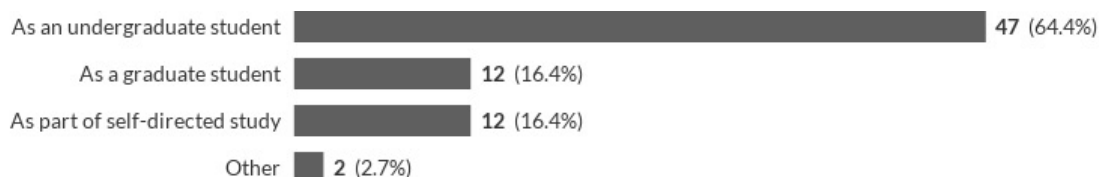
i. If OTHER: Please specify.

12667412	With a private tutor
12846881	High school student

b. If NO: Direct to question 12

9. I have read Stanislavski's texts on acting.

Yes	49 (90.7%)
No	5 (9.3%)

a. Please indicate which text(s) you have read.

Text	Count
An Actor Prepares	48 (40.3%)
Building a Character	30 (25.2%)
Creating a Role	18 (15.1%)
My Life in Art	13 (10.9%)
An Actor's Work	9 (7.6%)
An Actor's Work on a Role	1 (0.8%)
Other	0
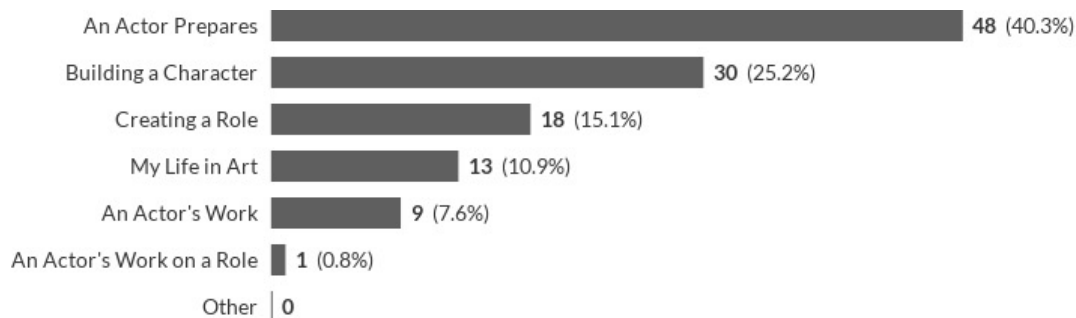
i. If ANY SELECTION: Please indicate in what context(s) you read the text(s) selected.

Context	Count
As an undergraduate student	46 (62.2%)
As a graduate student	8 (10.8%)
As part of self-directed study	20 (27%)
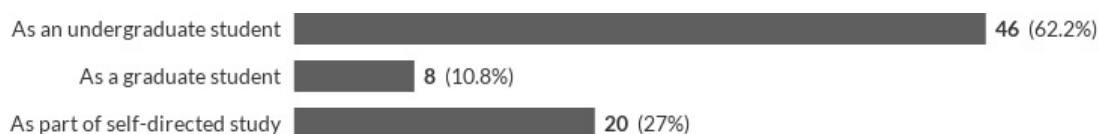
ii. If OTHER: Please specify.

[No responses]

10. I trained as an actor utilizing the Stanislavski 'system'.

	Count
Yes	42 (77.8%)
No	12 (22.2%)

a. If YES: Use of the Stanislavski 'system' developed my skills as an actor.

	Count
True	39 (92.9%)
False	3 (7.1%)

11. I use the Stanislavski 'system' when preparing a role.

	Count
Wholly	1 (1.9%)
Elementally	49 (90.7%)
Not at all	4 (7.4%)

a. If WHOLLY or ELEMENTALLY: The Stanislavski 'system' helps me develop my characterizations.

	Count
Yes	41 (82%)
No	9 (18%)

12. I am familiar with the name Lee Strasberg.

	Count
Yes	64 (92.8%)
No	5 (7.2%)

13. I am familiar with an acting technique known as the Method.

Yes 66 (95.7%)
No 3 (4.3%)

14. I have studied the Method as formulated by Strasberg.

Yes 26 (39.4%)
No 40 (60.6%)

   a. If YES: Please indicate in what context(s) you have studied Strasberg and the Method.

As an undergraduate student 18 (54.5%)
As a graduate student 3 (9.1%)
As part of self-directed study 8 (24.2%)
Other 4 (12.1%)
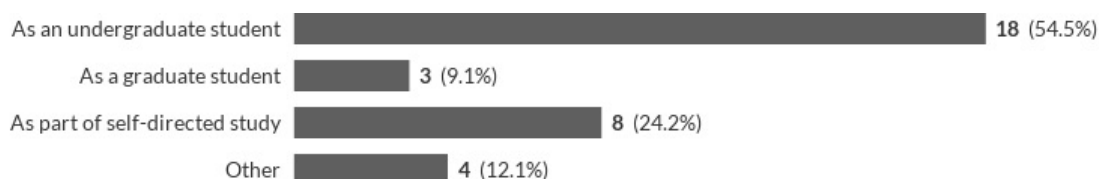
     i. If OTHER: Please specify.

12454200	During regional production rehearsals
12643001	At the Actors Studio in NYC
12846881	High school student
12998920	In studio

   b. If NO: I have studied the Method as formulated by a teacher other than Strasberg.

Yes 8 (20%)
No 32 (80%)

     i. If YES: Please select any Method teacher(s) you have studied.

Stella Adler 3 (25%)
Robert Lewis 0
Sanford Meisner 5 (41.7%)
Other 4 (33.3%)

       1. If OTHER: Please specify.

12454492	Lee Hicks
12513952	Stanislavski
12543901	Uta Hagen
12732985	Eric Morris

     ii. If NO: Direct to question 19

15. I have read Strasberg's *A Dream of Passion*.

Yes 5 (19.2%)
No 21 (80.8%)

a. If YES: Please indicate in what context(s) you read *A Dream of Passion*.

As an undergraduate student	4 (80%)
As a graduate student	0
As a part of self-directed study	1 (20%)
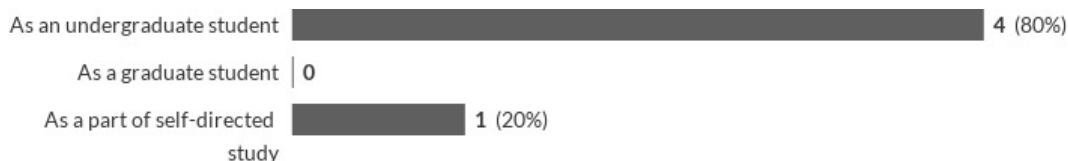
16. I trained as an actor utilizing the Method.

Yes	23 (67.6%)
No	11 (32.4%)

a. If YES: Use of the Method developed my skills as an actor.

True	23 (100%)
False	0

17. I use the Method when preparing a role.

Wholly	2 (5.9%)
Elementally	26 (76.5%)
Not at all	6 (17.6%)

a. If WHOLLY or ELEMENTALLY: The Method helps me develop my characterizations.

Yes	26 (92.9%)
No	2 (7.1%)

18. Which approach is more useful to you in preparing a role?

The Stanislavski 'system	17 (50%)
The Method	9 (26.5%)
Neither	8 (23.5%)

a. If 'SYSTEM': Please explain why you find the Stanislavski 'system' useful in preparing a role.

12463950	like any other school of acting, it simply supplies a structure, an ordering, of imaginative/creative work - it is a tool I use not always, but sometimes - like every other artistic tool in my repetroire
12477728	I use a combination of techniques from Stanislavski,and the Method, in tandem with more explicitly physical approaches. (Viewpoints, Laban, Lucid Body, Grotowski, Lecoq)
12480865	Most importantly know what your character wants.
12511182	The system helps me to connect my character objectives with my physical being in a role. It helps me personally relate to a character in any given circumstance.
12513952	Channeling my own experiences to bring the character to life makes my characterization more visceral and real.

12523303	I believe in creating the character from the outside in and vice versa. The physical, psychological, and emotional development are equally important.
12545676	Using my own emotions to transfer emotions into a character and using my own sense memory of situations and emotions help build the way a character can react to situations presented to her.
12643001	Primarily, it is useful to me in understanding the essential actions and objectives of a character as he struggles to resolve his conflict within the plot that the playwright has created. I also find it useful in personalizing the emotional life of a character.
12661962	It helps me find the character within myself as opposed to trying to create it from the outside.
12732985	I find the practical application of it efficient, effective and healthy.
12752033	It's a bit easier to use in the operatic world.
12821955	I find the Stanislavski system more useful in preparing for roles because the process allows me to explore the world of the play much more, instead of feeling as though the focus is solely on my character's world. I appreciate the methodical nature of the system, and find that I am able to delve deeply into a text, beyond the written word. Also, as a big nerd, I dig the work.
12893067	The Stanislavski system is a reliable approach to performance and character development. I am able to connect on a psychological and physical level with a role without putting myself through detrimental or potentially harmful practices.
12956274	It was the first formalized method of acting I studied, and although I studied and read others and utilize them Stanislavski is my go to.
12977074	Makes performance more specific, full, forces actor to consider all aspects of play and character. Creates more well rounded, authentic characterizations because the actors becomes a detective of the playwright's words. Through it, the actor can is both analytical and emotional.
12998920	It's about actions and intentions, in addition to the inner emotional life, whereas Strasberg is very focused only on the internal and self-indulgent
13199964	The magic if is perhaps the most crucial tool in an actors toolbox

b. If METHOD: Please explain why you find the Method useful in preparing a role.

12454107	Helps get to a deep place within myself.
12454492	Helps develop character
12456819	It seems to me more immediate, a more direct line into the being of the character. More working from inside out than outside in, although both Stanislavski and Strasburg focus on the former.
12466661	I find it easier to connect to the piece using method acting.
12554609	I find that it is an extension of what Stanislavski is talking about and is the best of both worlds. I have always found Strasberg techniques more understandable than others.
12824847	It relies more on my own instinct and emotions
12846881	I actually prefer to intertwine the magic if with the use of affective memory. the method stems from stanislavski's work, just as meisner is its own variation. For certain characters and situations it is simply more natural for me to use sense memory. For other times when it isn't naturally occurring I use the 'as if...' to build a truth from a fiction.

c. If NEITHER: Please explain why you find neither technique useful in preparing a role.

12454612	I use bits of lots of methods. I studied in the UK and use visualization and many outside in methods to create characters as well.

12475761	They were building blocks in my development, but I don't solely use them in my roles.
12543901	Really, my answer is 'both'. I originally selected 'Stanislavski' then changed my answer. I have studied several techniques with several teachers, but my method for preparing a role is from Jayd McCarty at The Studio. He recommends reading a script 3 times, once from your own point of view, once from your character's point of view, and once from others' points of view. Researching the character should involve reading and watching everything from the time period, area of the world, works by the author, and references in the script. Then secondly, acting and reacting with the other actors in the room and reacting to props and sets and costumes and lighting etc. This is a hybrid of both techniques. :)
12640427	I believe the best approach is personal and a combination of all systems, approaches. They are tools, strategies, and ultimately success is found in the integration.
12660670	It's not that neither is useful, but that my training and my manner of preparation draws on both in such a way that I can't rank one as more useful than the other.
12936918	I use a combination of "methods" depending on what I need in terms of building a character
13086896	they go together for me- it's all part of one thing, all gateways leading to the expression of the self- I like to consider myself using a living technique, a technique that is not defined by any specific rules, but rather continues to grow and evolve as I grow and evolve.

19. I see differences between the Stanislavski 'system' and the Method.

Yes — 29 (85.3%)
No — 5 (14.7%)

    a. If YES: Please explain the differences you perceive between the Stanislavski 'system' and the Method.

12454107	One is outside in, the other is inside out
12456819	I couldn't begin to "explain", and besides, I'm not THAT knowledgeable.
12463950	I find the Method to be more self-indulgent than the "system" - this does not make it unuseful, but I am wary of it
12466661	Method acting is pulling from past experiences to build the character & Stanislavsky system wants the actor to pull from the now.
12475761	One seems "what if I were this character" and the other seems more "I AM this character."
12477728	The Method is an interpretation of Stanislavski's early teachings which emphasized sense memory and emotional recall. Stanislavski's system developed into a more psycho-physical approach later in his career...emphasizing the connection between physical action and inner life.
12480865	Imagination. Stan - imagine what the character would do and why Stras- using your own past experiences.
12511182	The system to me feels like a tapping into through exterior motivations and the Method (though I'm not very practiced) seems motivated by personal experience/discovery and less a feeling of "if."
12523303	I experienced the Method as a completely psychological approach. The other is more holistic. Our psyches don't live on the outside of our skin...there's so much more influence on our decision making - our intention.
12543901	It seems to me that the system is rooted in emotional memory, hence, the past, whereas the Method is based on present reactions.

12545676	The system does not involve as much depth as the Method does. The system focuses more on emotional connectivity versus the Method which is embodying the role AS the character totally with no outside image coming in.
12554609	I think it's easier to understand and apply. I think Stan has a way of complicating this technique of acting where I find Strasberg easier to apply.
12576963	Truthfully I see the differences as mostly semantics and as different ways to explain what we are all trying to do... multiple paths up the same mountain, perhaps.
12643001	To me, Stanislavski's 'system' is more focused on examining and fulfilling the demands as set down by the writer. The Method, as interpreted by the followers of Strasberg and the Actors Studio, tends to concern itself less with the author's intent and more with the emotional life of the individual actor. Personally, I have found this tendency of followers of Strasberg to be blindly indulgent and not always in service of the author, but instead, in service of the actor. However, some of the techniques are helpful in jump-starting my personalization of material, such as sense memory and occasionally, affective memory, as well.
12661962	The system is more internal where as the method is more external.
12732985	I'm not incredibly educated on "The Method" but the 'system' seems more about understanding and playing where the character is coming from rather than trying to "be" the character, which seems to be the theory around the Method, from my limited understanding and memories of my experience with it.
12752033	Oh man. It's been so long since I studied either, I have very little concrete ideas about the differences. But I think the Method goes a bit too deep to be useful to me, if that makes sense.
12821955	Oh boy... In my opinion, method acting involves putting yourself, as the actor, through emotional hell. You "become" the character and experience their emotions immediately. You lose yourself in the character. The System involves keeping yourself more removed from the chacter you're portraying. You may still use your emotional recall to bring forward experiences that you have which may relate to your character's emotions and which you may use to create an authentic performance. You will still have emotional responses, but there is a bit more distance between you and the character. There is a bit more control there.
12824847	I see the "system" as working outside-in and the Method as working inside-out. I use the Method more unless the character requires more external work (extreme characters and some comedy)
12846881	The system uses outside knowledge to build the character's truth and boost motivations. The method uses interpersonal responses. e.g.: Summoning the feelings/memories of a specific event in one's life v. using what is known and gathered in observation and used to motivate a line or scene.
12893067	The System is a practice for actors to develop a set of skills and abilities for them to draw from when developing a three dimensional character. They use their skill set along with the context given by director and playwright to create a world. Method acting relies heavily on an actor's ability to experience the same emotions of a character which while interesting, can be dangerous depending on the character and experiences.
12936918	The Method is more about connecting the actor's own emotion to the character to create a believable role. The System is less about the actor's emotions and more about the character's.
12977074	The method is based on a small part of Stanislavsky's teaching that he later rejected. It's based on using emotional memory and vague intentions that make for selfish actors who are consumed mainly with what they are feeling, instead of what they are doing or what they want. It's more about creating a response instead of listening and responding to ones fellow actors.
12998920	Oops, already answered this in the previous question

13086896	subtle differences. i think they are getting at the same thing, just slightly different roads to get there.
13199964	System used more imagination while the method Draws on more personal experiences

    b. If NO: Please explain why you do not perceive any differences between the Stanislavski 'system' and the Method.

12454492	I do not understand the system
12513952	I realized through these questions that maybe I don't have a strong grasp on what the method and the system really are after all.
12660670	The Method is the American version of the 'system'. At their core they have to same objective and use essentially the same means to achieve that objective. In America the Method began to grain a fame all its own as a result of the success of actors like Brando whose dramatic style gave the Method a pop culture reputation that doesn't match the true nature of the Method school of acting. While the Method is an interpretation of system, I don't consider it fundamentally different.
12956274	I believe both methods are about reaching the truth of a character but with different methods

20. I develop my characterizations in rehearsal.

True	63 (91.3%)
False	6 (8.7%)

    a. If TRUE: Rehearsal provides adequate time to develop a role.

True	28 (44.4%)
False	35 (55.6%)

    b. If FALSE: Rehearsal does not provide adequate time to develop a role.

True	4 (66.7%)
False	2 (33.3%)

      i. If TRUE: I must work outside of rehearsal to develop a role.

Yes	4 (100%)
No	0

21. Having completed Part II of the survey, are there any additional thoughts or observations you would like to share?

12454154	It can never be stressed too much that life experiences need to be lived over and over in new ways. And I have to admit that the Stanislavski we studied then largely quashed the natural approach to roles. Much was forgotten during the intervening "day job" years. It is a joy to embrace roles with lots of feeling, little "methodology".
12463950	there was no choice of BFA in the education question - so I selected BA in its stead
12466661	I feel like both "system" and method are very useful as an actor. It just depends on what YOU need to build your character in the piece.
12475761	I think that no matter what methods and techniques we study they all become part of the toolbox going forward. I don't know anyone who has one system they use

	working professionally. A lot of times the role dictates what is demanded of the actor.
12477728	I find the use of image and body more useful in my practice. Finding the physical life of a character is a major starting point for me.
12488458	I think Hamlet's instructions to the actors cover the majority of what an actor needs to know. A most important thing for an actor to do is to connect with their fellow actors by eye contact and listening.
12513952	I'm going to go back and study up on the method, the system, Stanislavski, Meisner, Strasberg, etc. It was so long ago that we touched on all of this in class that I think I have forgotten some of it, at least in regards to the specifics of theory.
12543901	Just that I can't wait to see the results of this study. Great work! Also, I clicked that I have a BA, which I don't, because my major wasn't listed: I have a Bachelor of Music in Music Theatre. :) Thanks! Great survey. Keep up the great work!
12545676	No. Thank you and good luck!
12601474	This survey is very limited to formula concepts of acting.
12619815	Comments on the binary format of this survey: acting was my profession at one time though not now. I develop much of a role via rehearsal, perhaps about half as the character interacts with the rest of the cast as as the director and the needs of the production intervene.
12620087	I think that rather than traditional training, I pull from life experiences for acting choices rather than different methods.
12643001	Only this: the demands that are placed on an actor in rehearsal and performance of a play and the demands that are made of an actor in the shooting of a TV or Film role sometimes mirror one another; but sometimes they are very different. The pace of rehearsing a play and then the lessons that one learns from the shear repetition of multiple performances can differ wildly from the requirements that the pressures of time and money can make on an actor when working on a Film or Television set. This is a pace and a tempo that is very different from that of the theatre. It can have a huge effect on how I prepare for a role that is to be shot in front of a camera, how I conduct myself on set during and between takes and how quickly I may need to 'come up with it' when time and money are of the essence. In other words, sometimes the path to get inside the work is the same and other times, the path can be very, very different.
12660670	Rehearsal time varies greatly from production to production and contract to contract. A LORT level 4 week rehearsal process allows time for exploration, where as a 2 week SPT rehearsal process barely allows time for blocking. Also, a true understanding of the character can only come in interaction with an audience which is why previews are so important. The above is in reference to the stage acting process and not necessarily film or TV.
12667412	In Part 1, I believe I said that the director didn't have a huge pull in the direction of the characters, etc; I was wrong. The director has a HUGE influence in the overall outcome of the production. I have learned the importance of the actor-director relationship and working together to achieve a successful outcome of the production.
12742929	The final question: "Rehearsal provides time to develop a role" is a wide open one. Some shows give one weeks and weeks of rehearsal, others happen in a matter of days. So sometimes rehearsal is enough, and other times it's not.
12770960	I typically use a little bit of my training from multiple acting teachers and a little bit of the things I have learned from multiple acting technique systems to prepare a role.
12821998	In the western world, Stanislavski changed how we look at acting. Of course Chekhov had a huge hand in this transformation. As was Gordy and Meyerhold.

12821955	I think I, like most actors, have developed my own bastardized version based off of the techniques created by Stanislavski and Strassberg and Adler, etc. It's my own little mess of a method that doesn't make much sense to everyone else, but that seems to work for me.
12823104	Some answers are more complicated than I could with simple true or false, chiefest that I use a different means of deriving a character depending on the show. Right now I am in Everyman, and Stanislavski can't really help me here.
12824847	I personally use an offshoot of The Method developed by Lee's son, John. It is called Organic Creative Process and focuses on some techniques of the method, but with also an emphasis on creating the imaginary world of the character and allowing the external and internal aspects of the character to be influenced by that world.
12825474	I am very curious with this survey. I am curious to what you learn and how it helps you understand. If I had to be a "student" of something/someone I would say I am a student of Sanford Meisner. I wish you all the best.
12838666	I graduated with a BFA. I think should be an option. For my full time profession I chose "no" as acting because it is part of my full time career. The question about "rehearsal being enough time to develop a role" - I think that that is the start. But previews and even performances at first are the finishing of that development.
12846881	Rehearsal is part of the development, but one must take time outside of the work achieved in rehearsal to tweak and build their character. Get past the lines so they become your vernacular. Use the space. if blocking doesn't work or if you get stuck in an emotional lull when you should be peaking, say, use rehearsal to workshop that out. No harm has come from researching many different techniques to find what theorist and style suits you the best to build an honest character.
12936918	The type of method used to develop a character depends on how and if there are similarities between the actor and character, in my opinion. Different approaches to get to the same result.
12951658	neither true nor false as a general rule- the rehearsal is all we have and so it must be sufficient but there are certainly times when we wish there could be more time (or when we arrive at the end of a production felling we have only just begun)
12998920	a great deal of my acting methodology is derived from Michael Chekov in addition to Stanislavski. Strasberg was my first introduction to acting, which probably formed a solid base of sense memory that I may unwittingly draw upon, but the other two were more heavily instrumental in the refining of my craft as a professional actor.
13111244	Thanks for the chance to reflect on our pedagogical legacy! The survey was a pleasure. Also, just fyi, I checked all three boxes ("undergraduate," "graduate," and "as part of self-directed study") because there were different phases of my readings of Stanislavski. I read "An Actor Prepares" in undergrad, and was perhaps supposed to read "My Life in Art" then too, but didn't. I finally read it in grad school, as well as his abecedarian sequels, as part of an independent study on acting pedagogy, and in preparation for a 30-minute solo show in which I played a clownish version of Stanislavski (focusing particularly on one chapter in "My Life in Art" where he describes the experience of witnessing Tommaso Salvini perform).

22. Having completed Part II of the survey, do you view your responses from Part I differently?

12456819	No, not really. Interesting lines of questioning, though. Thanks for including me.
12463950	I don't remember them
12475761	I don't think so.
12480865	no
12484101	If this survey weren't so far apart from part 1 chronologically, I might be better equipped to answer this. (Or, if I had access to part 1)

12488458	I don't really recall the questions from part I that well, was some time ago.
12511182	Nope :)
12513952	No
12545676	No
12601159	I don't believe so.
12609282	no
12620087	No
12625764	No
12643001	No.
12660670	No. There is no one process that works for every actor. Over time I've developed a process that works for me, but varies from role to role depending on the demands of the role and the time to rehearse it. It is an intensely personal process, but one that every actor could benefit from being able to articulate is need be, so that communication with a director can be clear and honest.
12661962	No
12667412	I'll reiterate what I said in the previous question: In Part 1, I believe I said that the director didn't have a huge pull in the direction of the characters, etc; I was wrong. The director has a HUGE influence in the overall outcome of the production. I have learned the importance of the actor-director relationship and working together to achieve a successful outcome of the production.
12742929	I honestly don't remember.
12770960	Not really because as I said in the last question, I pick and choose what I want to use from each acting system when I am preparing a role.
12821998	No
12821955	I have no clue how I responded to the last set of questions...
12824686	No
12824847	Not really. I can't remember what all I answered the first round since it has been a couple of weeks.
12951658	I am not sure. I do know it has made me feel a bit like picking up some acting books.... a bit....
12998920	Nah
13111244	I don't think I do, no. But I also don't remember all my responses.
13199964	No

23. At the conclusion of both parts of this survey, it is important to inform you of the title of this project as it has been withheld throughout your participation. The final report of this research will be entitled 'The Vocabulary of Acting: a study of the Stanislavski "system" in modern American practice.' In light of this information, are there any further comments you wish to make?

12454029	My study in undergrad and graduate school was in the Meisner technique. There is no doubt that Stanislavsky influences every subsequent technique, though!
12454585	In my experience, I think that Stanislavski gets used more in academic courses--theatre history, etc, than in actual actor training. Much of my training (BA and MFA) has been a mixed bag of techniques, none of which amount to a particular system, and in my training teachers have emphasized that I take what is most useful for me.
12456819	Please keep in contact regaring the final report - I'd be very interested in reading your conclusions.
12463950	no
12475761	Nope. Thanks!

12477728	I'm interested to see how Chekhov Technique, Practical Aesthetics, Viewpoints, Suzuki, Grotowski, and Lecoq actor training developed in response to Stanislavski technique offering alternatives to this approach. How do these physically embodied disciplines absorb Stanislavski technique?
12480114	I've never been clear on the distinctions between Stanislavksi and Strasberg. It all confuses me! Good luck with your project, Tim!
12488458	I wasn't much help in this regard.
12509338	I studied Stan in school, which was considered old-fashioned... but I found a lot of his fundamentals helpful and feel I actually apply some of what I learned from those methods in other parts of my life. I feel a also judge theater and performances based on his methods.
12513952	I am starting to learn more about Russian theatre, and this knowledge has allowed me to develop a deeper respect for the theatrical methodologies and practices that come out of its rich culture and history.
12523303	Well, having associated the Method with Stanislavski at the beginning of survey II, it's clear that it becomes confused with Strasberg and his teachings. There is something about the Strasberg method that I have always found a touch more abusive/cathartic than actually useful. Characters are not aware of their psychological state when making their decisions. To play our own psyches and experiences removes the ability for one to be a vessel. To pretend, like a child, to become another person requires us to live beyond our own understanding. If we must draw from our personal experience, are we being true to the character?
12543901	I wish I would have stuck with my original answer of clicking 'Stanislavski' instead of 'Neither'/'Both' then. :) Stanislavski's system for actors is still the professional standard, and any other technique we now use is an offshoot of his.
12545676	I think Stanislavki is definitely more prevelant in the US versus other countries. We also tend to focus on only the first of his books! I didn't even know there was a continuation until my work in England during my Masters. It was mindblowing!
12601159	Cool! I'm glad I know more about Stanislavski than the other methods!
12601474	You should have been upfront about the actual focus of this survey.
12619815	The vocabulary of Stanislavsky was barely mentioned. Just because I haven't studied him formally, for instance, hardly means I'd be unfamiliar with the language after essaying hundreds of roles.
12620087	I agree with his system, trying to make characters believable and natural.
12625764	In the professional world I must say I dont hear the name Stanislavski bantered around as much as I do Meisner. Im not sure many actors today really use much Stanislavsky...past the basics...im our every day work. Just an observation. Good luck with the research!
12643001	I would only refer you to my last optional comments - that interpreting and making use of the Stanislavski's System of Acting can sometimes be wildly different in the theatre and in front of the camera. Essentially, it is the same, yes; but the practical pressures of time and money sometimes make for major differences in its application. Good luck and congratulations!
12660670	Vocabulary is an interesting jumping off point. Just as Inuit people have 200 names for ice, actors have hundreds of names for similar action/objective based methods and steps within those methods. I'm interested to see all the variety that you find!
12661962	I like to see that 100 years later and Stanislavski and his work is still important enough to elicit studies such as this. Thank you.
12821955	Go Stanislavski!
12823104	I think that a lot of the ideas about Stanislavski here are based not on Benedetti's work, but that earlier rather selective and regularly inaccurate (according to Russian colleagues of mine) translation. As I had much of my training in Europe, and was

	never as big fan of the Systems as the Physical Method, I am amazed how infrequently I hear any reference to it in the US.
12824847	As I've begun teaching recently, I've found that Stanislavki is instrumental in an actor's understanding of the craft and how to think like an actor. It is far more approachable in concept to a beginner or a young person. It is the base. Once you know it, it becomes such an integral part of your process that you don't even think about it anymore and are unaware that you are applying it. Sometimes this training and making choices about a character too early can get in the way of the emotional work of The Method causing built up character defenses and assumptions made on the character to get in the way of the raw honesty that could be found in a moment. The trick is to learn Stanislavski first, but force yourself to apply it second so the character is formed with the technicalities of Stanislavski's Building a Character, but underneath it is the stripped down core and soul of who that character is which is best found when you let your character be defenseless and messy early on in the rehearsal process.
12825474	Would love to read your project when you are finished. I am sad how the "method" has been bastardized by so many teachers and actors. I am not at all a fan of Lee Strasberg...at all. I was surprised to see his name on the survey.
12951658	As I said, I think Stanislavski is in the blood of the theater, in ways we may not even realize. Though I never studied him directly I think the influence he had on my teachers has trickled down to me.
12998920	Get an A.
13111244	Best wishes with your project! My own experience in MFA training at Brown/Trinity Rep was that I was surprised how little we referred to Stanislavski in our work. I remember the head of our acting program giving an overview of the program's legacy and debt to Stanislavski (our teacher trained at Yale with Robert Lewis) at the beginning of the first year, and I think a lot of the teaching and vocabulary in the program is certainly informed by Stanislavski's writings and teachings, but the teachers in the MFA program don't refer to him frequently, or didn't when I studied there, anyway. His name came up much more often in my undergrad training...
13199964	No

Appendix D. A Comparison of Parts I and II

Part I Questions Informing the Comparison and Accompanying Data

- *Formulations of the 'system'*: 'Which has greater bearing on your development of a role?'
- *Magic 'if' one*: 'When preparing a role, a necessary first step is entering into the world of the character.'

MAGIC IF ONE BY GENERATION

■ True   ■ False

- 1982-2004: 88% True, 12% False
- 1961-1981: 83% True, 17% False
- 1943-1960: 100% True, 0% False

MAGIC IF ONE WITH TRAINING

■ True   ■ False

- 1982-2004: 96% True, 4% False
- 1961-1981: 85% True, 15% False
- 1943-1960: 100% True, 0% False

MAGIC IF ONE WITHOUT TRAINING

■ True   ■ False

- 1982-2004: 0% True, 100% False
- 1961-1981: 67% True, 33% False
- 1943-1960: 100% True, 0% False

MAGIC IF ONE WITH STUDY OF STANISLAVSKI

■ True   ■ False

1982-2004: True 90%, False 10%
1961-1981: True 94%, False 6%
1943-1960: True 100%, False 0%

MAGIC IF ONE WITHOUT STUDY OF STANISLAVSKI

■ True   ■ False

1982-2004: True 75%, False 25%
1961-1981: True 50%, False 50%
1943-1960: True 100%, False 0%

MAGIC IF ONE ON STAGE

False 24%
True 76%

MAGIC IF ONE ON SCREEN

False 8%

True 92%

MAGIC IF ONE DEVELOPED IN REHEARSAL

False 14%

True 86%
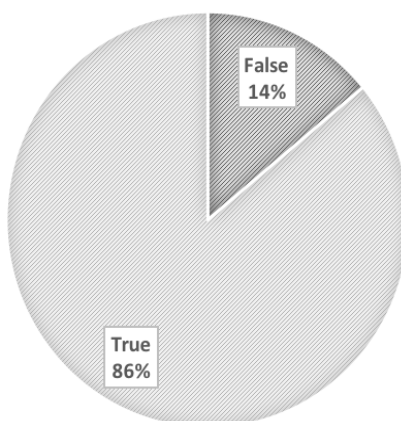
MAGIC IF ONE NOT DEVELOPED IN REHEARSAL

True 100%
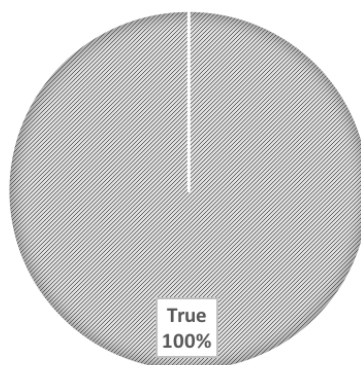
- *Magic 'if' two*: 'When beginning preparations for a role, I proceed into the world of the character.'

MAGIC IF TWO BY GENERATION

Sometimes / Rarely / Always

1982-2004: 64% / 0% / 36%
1961-1981: 35% / 9% / 57%
1943-1960: 25% / 0% / 75%

MAGIC IF TWO WITH TRAINING

Sometimes / Rarely / Always

1982-2004: 61% / 0% / 39%
1961-1981: 30% / 10% / 60%
1943-1960: 17% / 0% / 83%

MAGIC IF TWO WITHOUT TRAINING

Sometimes / Always

1982-2004: 100% / 0%
1961-1981: 67% / 33%
1943-1960: 50% / 50%

MAGIC IF TWO WITH STUDY OF STANISLAVSKI

■ Sometimes ■ Rarely ■ Always

1982-2004
- Sometimes: 62%
- Rarely: 0%
- Always: 38%

1961-1981
- Sometimes: 29%
- Rarely: 6%
- Always: 65%

1943-1960
- Sometimes: 17%
- Rarely: 0%
- Always: 83%

MAGIC IF TWO WITHOUT STUDY OF STANISLAVSKI

■ Sometimes ■ Rarely ■ Always

1982-2004
- Sometimes: 75%
- Rarely: 0%
- Always: 25%

1961-1981
- Sometimes: 50%
- Rarely: 17%
- Always: 33%

1943-1960
- Sometimes: 50%
- Rarely: 0%
- Always: 50%

MAGIC IF TWO ON STAGE

- Always: 41%
- Rarely: 12%
- Sometimes: 47%

MAGIC IF TWO ON SCREEN

Sometimes
46%

Always
54%

MAGIC IF TWO DEVELOPED IN REHEARSAL

Sometimes
48%

Always
48%

Rarely
4%
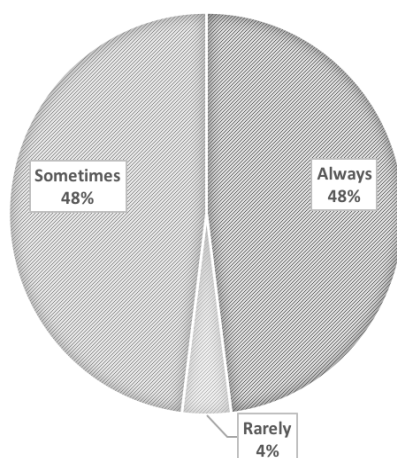
MAGIC IF TWO NOT DEVELOPED IN REHEARSAL

Sometimes
33%

Always
67%

- *Given circumstances one*: 'The world of the character is defined by the playwright.'

GIVEN CIRCUMSTANCES ONE BY GENERATION

■ Partially   ■ Completely

1982-2004	100% (Partially) / 0% (Completely)
1961-1981	78% (Partially) / 22% (Completely)
1943-1960	75% (Partially) / 25% (Completely)

GIVEN CIRCUMSTANCES ONE WITH TRAINING

■ Partially   ■ Completely

1982-2004	100% (Partially) / 0% (Completely)
1961-1981	75% (Partially) / 25% (Completely)
1943-1960	67% (Partially) / 33% (Completely)

GIVEN CIRCUMSTANCES ONE WITHOUT TRAINING

■ Partially

1982-2004	100%
1961-1981	100%
1943-1960	100%

GIVEN CIRCUMSTANCES ONE WITH STUDY OF STANISLAVSKI

■ Partially   ■ Completely

1982-2004	100% (Partially) / 0% (Completely)
1961-1981	82% (Partially) / 18% (Completely)
1943-1960	67% (Partially) / 33% (Completely)

GIVEN CIRCUMSTANCES ONE WITHOUT STUDY OF STANISLAVSKI

■ Partially ■ Completely

Period		
1982-2004	100% (Partially)	0% (Completely)
1961-1981	67% (Partially)	33% (Completely)
1943-1960	100% (Partially)	0% (Completely)

GIVEN CIRCUMSTANCES ONE ON STAGE

Completely 24%

Partially 76%

GIVEN CIRCUMSTANCES ONE ON SCREEN

Completely 8%

Partially 92%

GIVEN CIRCUMSTANCES ONE DEVELOPED IN REHEARSAL

Completely 14%

Partially 86%

GIVEN CIRCUMSTANCES ONE NOT DEVELOPED IN REHEARSAL

Partially 100%

- *Given circumstances two*: 'The world of the character can be defined by the director or production designers.'

GIVEN CIRCUMSTANCES TWO BY GENERATION

■ True ■ False

1982-2004: 80% / 20%

1961-1981: 96% / 4%

1943-1960: 75% / 25%

GIVEN CIRCUMSTANCES TWO WITH TRAINING

■ True   ■ False

1982-2004
83%
17%

1961-1981
95%
5%

1943-1960
67%
33%

GIVEN CIRCUMSTANCES TWO WITHOUT TRAINING

■ True   ■ False

1982-2004
50%
50%

1961-1981
100%
0%

1943-1960
100%
0%

GIVEN CIRCUMSTANCES TWO WITH STUDY OF STANISLAVSKI

■ True   ■ False

1982-2004
81%
19%

1961-1981
94%
6%

1943-1960
67%
33%

GIVEN CIRCUMSTANCES TWO WITHOUT STUDY OF STANISLAVSKI

■ True ■ False

1982-2004
75%
25%

1961-1981
100%
0%

1943-1960
100%
0%

GIVEN CIRCUMSTANCES TWO ON STAGE

False 12%
True 88%

GIVEN CIRCUMSTANCES TWO ON SCREEN

False 15%
True 85%

GIVEN CIRCUMSTANCES TWO DEVELOPED IN REHEARSAL

False 12%

True 88%

GIVEN CIRCUMSTANCES TWO NOT DEVELOPED IN REHEARSAL

False 33%

True 67%

- *Given circumstances three*: 'As an actor, I have the power to define the world of the character.'

GIVEN CIRCUMSTANCES THREE BY GENERATION

■ True ■ False

1982-2004
72%
28%

1961-1981
78%
22%

1943-1960
63%
38%

GIVEN CIRCUMSTANCES THREE WITH TRAINING

■True ■False

1982-2004
74%
26%

1961-1981
75%
25%

1943-1960
67%
33%

GIVEN CIRCUMSTANCES THREE WITHOUT TRAINING

■True ■False

1982-2004
50%
50%

1961-1981
100%
0%

1943-1960
50%
50%

GIVEN CIRCUMSTANCES THREE WITH STUDY OF STANISLAVSKI

■True ■False

1982-2004
71%
29%

1961-1981
82%
18%

1943-1960
67%
33%

GIVEN CIRCUMSTANCES THREE WITHOUT STUDY OF STANISLAVSKI

■True ■False

1982-2004
75%
25%

1961-1981
67%
33%

1943-1960
50%
50%

GIVEN CIRCUMSTANCES THREE ON STAGE

False
35%

True
65%

GIVEN CIRCUMSTANCES THREE ON SCREEN

False
23%

True
77%

**GIVEN CIRCUMSTANCES THREE
DEVELOPED IN REHEARSAL**

False
26%

True
74%

GIVEN CIRCUMSTANCES THREE
NOT DEVELOPED IN REHEARSAL

False 33%

True 67%

- *Given circumstances four*: 'The world of the character and the world of the play are not the same.'

GIVEN CIRCUMSTANCES FOUR BY GENERATION

■ True ■ False

1982-2004: 56% / 44%

1961-1981: 65% / 35%

1943-1960: 38% / 63%

GIVEN CIRCUMSTANCES FOUR WITH TRAINING

■ True ■ False

1982-2004: 57% / 43%

1961-1981: 70% / 30%

1943-1960: 33% / 67%

GIVEN CIRCUMSTANCES FOUR WITHOUT TRAINING

■True ■False

1982-2004
50%
50%

1961-1981
33%
67%

1943-1960
50%
50%

GIVEN CIRCUMSTANCES FOUR WITH STUDY OF STANISLAVSKI

■True ■False

1982-2004
57%
43%

1961-1981
71%
29%

1943-1960
33%
67%

GIVEN CIRCUMSTANCES FOUR WITHOUT STUDY OF STANISLAVSKI

■True ■False

1982-2004
50%
50%

1961-1981
50%
50%

1943-1960
50%
50%

GIVEN CIRCUMSTANCES FOUR ON STAGE

False 35%

True 65%

GIVEN CIRCUMSTANCES FOUR ON SCREEN

False 46%

True 54%
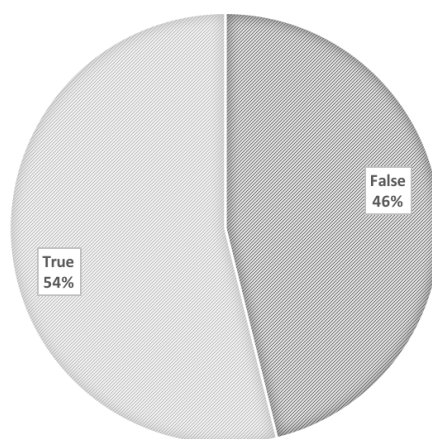
GIVEN CIRCUMSTANCES FOUR DEVELOPED IN REHEARSAL
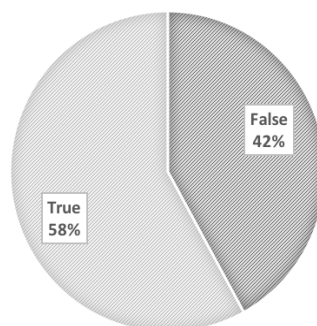
False 42%

True 58%

**GIVEN CIRCUMSTANCES FOUR
NOT DEVELOPED IN REHEARSAL**

True 50% False 50%

- *Sense of truth one*: 'It is imperative to me that the world of the character remain authentic to the script.'

SENSE OF TRUTH ONE BY GENERATION

True   False

1982-2004	True	72%
	False	28%
1961-1981	True	74%
	False	26%
1943-1960	True	63%
	False	38%

SENSE OF TRUTH ONE WITH TRAINING

True   False

1982-2004	True	74%
	False	26%
1961-1981	True	75%
	False	25%
1943-1960	True	67%
	False	33%

SENSE OF TRUTH ONE WITHOUT TRAINING

True   False

1982-2004	True	50%
	False	50%
1961-1981	True	67%
	False	33%
1943-1960	True	50%
	False	50%

SENSE OF TRUTH ONE WITH STUDY OF STANISLAVSKI

■ True ■ False

Period	True	False
1982-2004	76%	24%
1961-1981	76%	24%
1943-1960	67%	33%

SENSE OF TRUTH THREE WITHOUT STUDY OF STANISLAVSKI

■ True

Period	True
1982-2004	100%
1961-1981	100%
1943-1960	100%

SENSE OF TRUTH ONE ON STAGE

False 24%

True 76%

SENSE OF TRUTH ONE ON SCREEN

False 31%

True 69%

SENSE OF TRUTH ONE DEVELOPED IN REHEARSAL

False 28%

True 72%

SENSE OF TRUTH ONE NOT DEVELOPED IN REHEARSAL

False 33%

True 67%
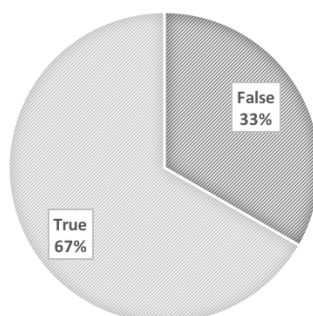
- *Sense of truth two*: 'My characterizations center on a fidelity to the world of the character.'

SENSE OF TRUTH TWO BY GENERATION

- Sometimes ■ Always

1982-2004: Sometimes 40%, Always 60%
1961-1981: Sometimes 43%, Always 57%
1943-1960: Sometimes 25%, Always 75%

SENSE OF TRUTH TWO WITH TRAINING

- Sometimes ■ Always

1982-2004: Sometimes 39%, Always 61%
1961-1981: Sometimes 40%, Always 60%
1943-1960: Sometimes 17%, Always 83%

SENSE OF TRUTH TWO WITHOUT TRAINING

- Sometimes ■ Always

1982-2004: Sometimes 50%, Always 50%
1961-1981: Sometimes 67%, Always 33%
1943-1960: Sometimes 50%, Always 50%

SENSE OF TRUTH TWO WITH STUDY OF STANISLAVSKI

■ Sometimes ■ Always

1982-2004
- 43%
- 57%

1961-1981
- 47%
- 53%

1943-1960
- 17%
- 83%

SENSE OF TRUTH TWO WITHOUT STUDY OF STANISLAVSKI

■ Sometimes ■ Always

1982-2004
- 25%
- 75%

1961-1981
- 33%
- 67%

1943-1960
- 50%
- 50%

SENSE OF TRUTH TWO ON STAGE

Sometimes 29%

Always 71%

SENSE OF TRUTH TWO ON SCREEN

Sometimes
44%

Always
56%

SENSE OF TRUTH TWO DEVELOPED IN REHEARSAL

Sometimes
40%

Always
60%
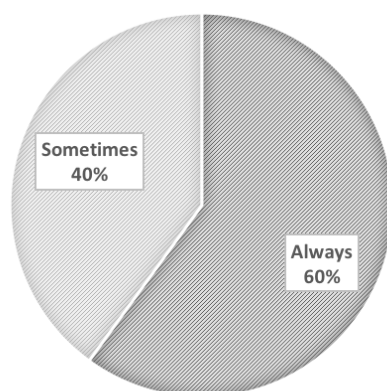
SENSE OF TRUTH TWO NOT DEVELOPED IN REHEARSAL

Sometimes
33%

Always
67%
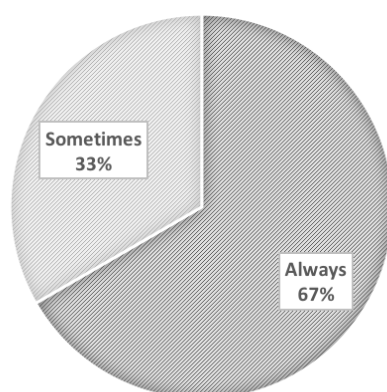
- *Sense of truth three*: 'If a character choice is not legitimate in the world of the character, I will search for an alternate.'

SENSE OF TRUTH THREE BY GENERATION

■ True ■ False

Generation	Value
1982-2004	100% / 0%
1961-1981	91% / 9%
1943-1960	100% / 0%

SENSE OF TRUTH THREE WITH TRAINING

■ True ■ False

Generation	Value
1982-2004	100% / 0%
1961-1981	90% / 10%
1943-1960	100% / 0%

SENSE OF TRUTH THREE WITHOUT TRAINING

■ True

Generation	Value
1982-2004	100%
1961-1981	100%
1943-1960	100%

header
Charts.

SENSE OF TRUTH THREE WITH STUDY OF STANISLAVSKI

■ False

- 1982-2004: 100% / 0%
- 1961-1981: 88% / 12%
- 1943-1960: 100% / 0%

SENSE OF TRUTH THREE WITHOUT STUDY OF STANISLAVSKI

■ True

- 1982-2004: 100%
- 1961-1981: 100%
- 1943-1960: 100%

SENSE OF TRUTH THREE ON STAGE

- False 6%
- True 94%

SENSE OF TRUTH THREE ON SCREEN

False
3%

True
97%

**SENSE OF TRUTH THREE
DEVELOPED IN REHEARSAL**

False
2%

True
98%

**SENSE OF TRUTH THREE NOT
DEVELOPED IN REHEARSAL**

False
17%

True
83%

- *Actions one*: 'What my character does in a scene affects the way the role develops.'

ACTIONS ONE BY GENERATION

ACTIONS ONE WITH TRAINING

ACTIONS ONE WITHOUT TRAINING

ACTIONS ONE WITH STUDY OF STANISLAVSKI

ACTIONS ONE WITHOUT STUDY OF STANISLAVSKI

ACTIONS ONE ON STAGE

- *Actions two*: 'What my character does in a scene helps me understand my character's goal.'

ACTIONS TWO BY GENERATION

■ True   ■ False

1982-2004
92%
8%

1961-1981
100%
0%

1943-1960
100%
0%

ACTIONS TWO WITH TRAINING

■ True   ■ False

1982-2004
91%
9%

1961-1981
100%
0%

1943-1960
100%
0%

ACTIONS TWO WITHOUT TRAINING

■ True

1982-2004
100%

1961-1981
100%

1943-1960
100%

ACTIONS TWO WITH STUDY OF STANISLAVSKI

■ True   ■ False

1982-2004: 95% / 5%

1961-1981: 100% / 0%

1943-1960: 100% / 0%

ACTIONS TWO WITHOUT STUDY OF STANISLAVSKI

■ True   ■ False

1982-2004: 75% / 25%

1961-1981: 100% / 0%

1943-1960: 100% / 0%

ACTIONS TWO ON STAGE

False 6%

True 94%

ACTIONS TWO ON SCREEN

False
3%

True
97%

ACTIONS TWO DEVELOPED IN REHEARSAL

False
4%

True
96%

ACTIONS TWO NOT DEVELOPED IN REHEARSAL

True
100%

- *Throughaction*: 'When preparing a role, I connect what my character does from scene to scene.'

THROUGHACTION BY GENERATION

■ Sometimes ■ Rarely ■ Always

1982-2004
28%
0%
72%

1961-1981
13%
4%
83%

1943-1960
25%
0%
75%

THROUGHACTION WITH TRAINING

■ Sometimes ■ Rarely ■ Always

1982-2004
26%
0%
74%

1961-1981
10%
5%
85%

1943-1960
33%
0%
67%

THROUGHACTION WITHOUT TRAINING

■ Sometimes ■ Always

1982-2004
50%
50%

1961-1981
33%
67%

1943-1960
0%
100%

THROUGHACTION WITH STUDY OF STANISLAVSKI

■ Sometimes ■ Rarely ■ Always

1982-2004
29%
0%
71%

1961-1981
6%
6%
88%

1943-1960
33%
0%
67%

THROUGHACTION WITHOUT STUDY OF STANISLAVSKI

Sometimes Always

1982-2004 25% / 75%

1961-1981 33% / 67%

1943-1960 0% / 100%

THROUGHACTION ON STAGE

Rarely 6%
Sometimes 6%
Always 88%

THROUGHACTION ON SCREEN

Sometimes 28%
Always 72%

TASK ONE WITH TRAINING

Legend: Sometimes, Rarely, Always

1982-2004
- Sometimes: 22%
- Rarely: 4%
- Always: 74%

1961-1981
- Sometimes: 35%
- Rarely: 5%
- Always: 60%

1943-1960
- Sometimes: 33%
- Rarely: 0%
- Always: 67%

TASK ONE WITHOUT TRAINING

Legend: Sometimes, Always

1982-2004
- Sometimes: 50%
- Always: 50%

1961-1981
- Sometimes: 33%
- Always: 67%

1943-1960
- Sometimes: 100%
- Always: 0%

TASK ONE WITH STUDY OF STANISLAVSKI

Legend: Sometimes, Rarely, Always

1982-2004
- Sometimes: 24%
- Rarely: 5%
- Always: 71%

1961-1981
- Sometimes: 35%
- Rarely: 6%
- Always: 59%

1943-1960
- Sometimes: 33%
- Rarely: 0%
- Always: 67%

TASK ONE WITHOUT STUDY OF STANISLAVSKI

Legend: Sometimes, Always

1982-2004
- Sometimes: 25%
- Always: 75%

1961-1981
- Sometimes: 33%
- Always: 67%

1943-1960
- Sometimes: 100%
- Always: 0%

TASK ONE ON STAGE

- Sometimes 23%
- Rarely 6%
- Always 71%

TASK ONE ON SCREEN

- Sometimes 36%
- Rarely 3%
- Always 61%

TASK ONE DEVELOPED IN REHEARSAL

- Sometimes 28%
- Rarely 4%
- Always 68%

TASK ONE NOT DEVELOPED IN REHEARSAL
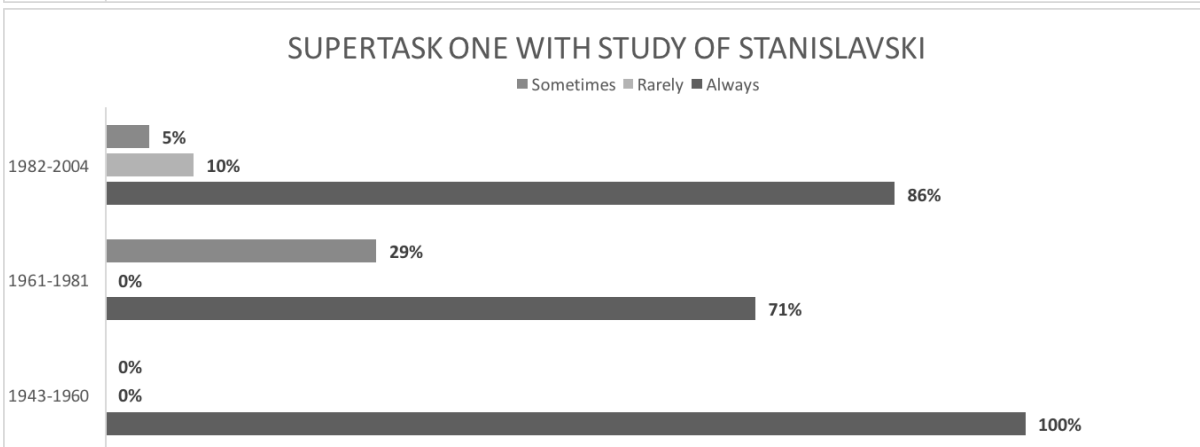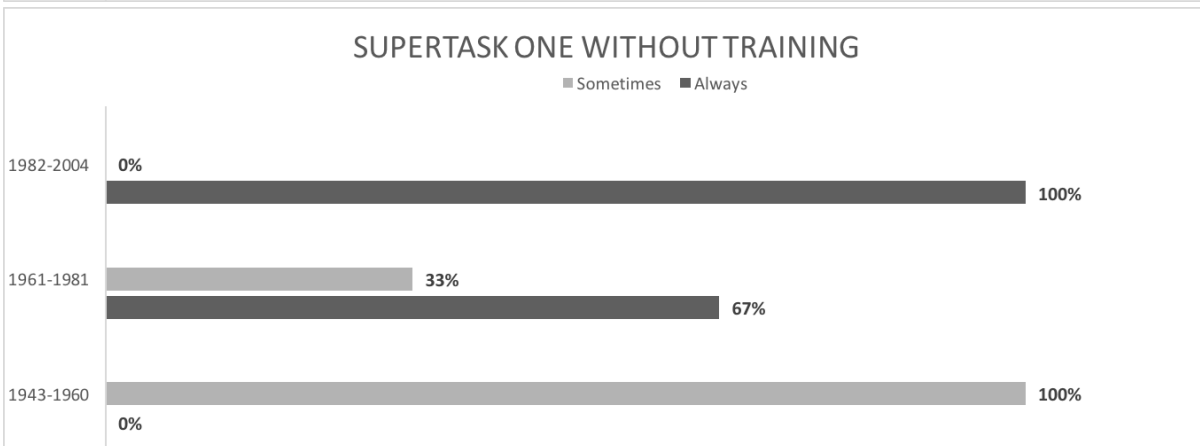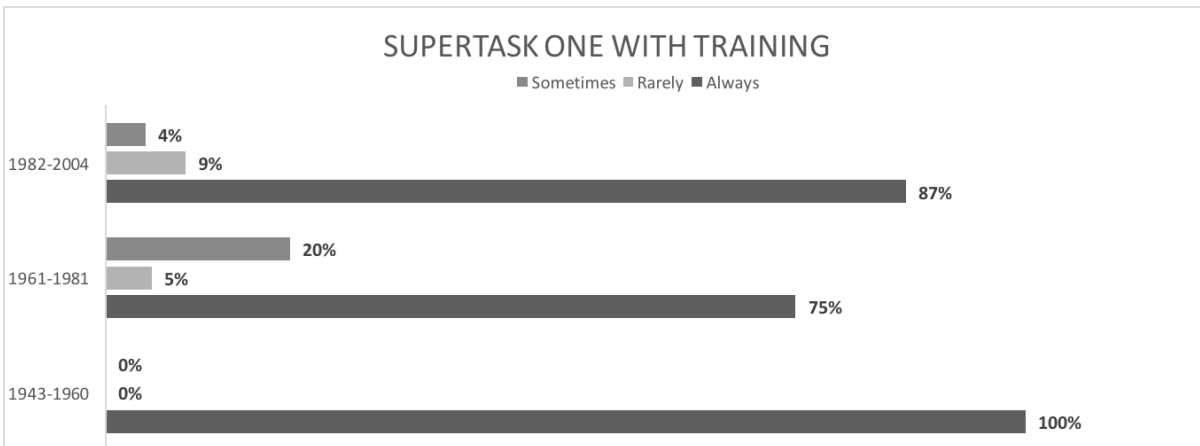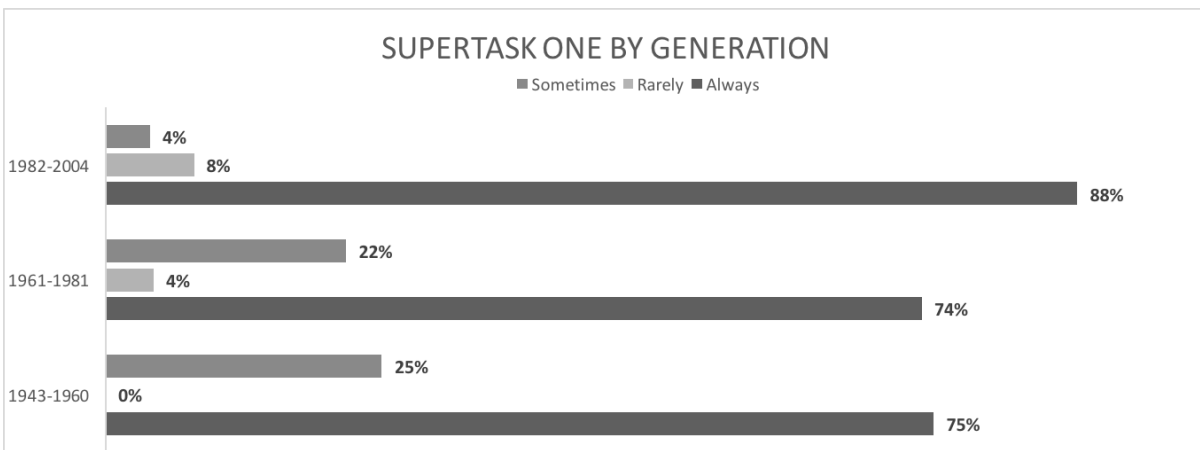
Always
33%

Sometimes
67%

- *Task two*: 'My character's mission in a scene influences my understanding of the role.'

TASK TWO BY GENERATION

■ True   ■ False

1982-2004   92%   8%

1961-1981   96%   4%

1943-1960   100%   0%

TASK TWO WITH TRAINING

■ True   ■ False

1982-2004   91%   9%

1961-1981   95%   5%

1943-1960   100%   0%

TASK TWO WITHOUT TRAINING

■ True

1982-2004 — 100%

1961-1981 — 100%

1943-1960 — 100%

TASK TWO WITH STUDY OF STANISLAVSKI

■ True ■ False

1982-2004 — 90% / 10%

1961-1981 — 94% / 6%

1943-1960 — 100% / 0%

TASK TWO WITHOUT STUDY OF STANISLAVSKI

■ True

1982-2004 — 100%

1961-1981 — 100%

1943-1960 — 100%

TASK TWO ON STAGE

True 100%

TASK TWO ON SCREEN

False
8%

True
92%

TASK TWO DEVELOPED IN REHEARSAL

False
6%

True
94%

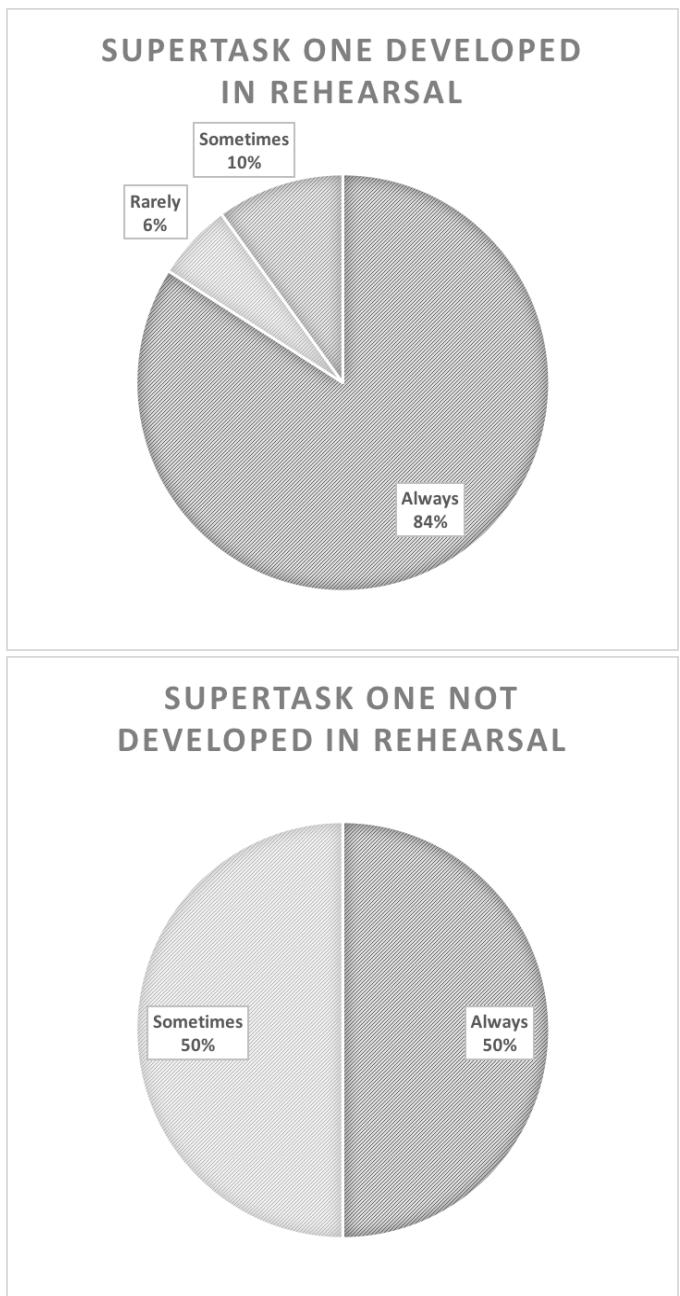**TASK TWO NOT DEVELOPED IN REHEARSAL**

True
100%

- *Supertask one*: 'When preparing a role, I examine my character's mission within the scope of the play.'

SUPERTASK ONE BY GENERATION

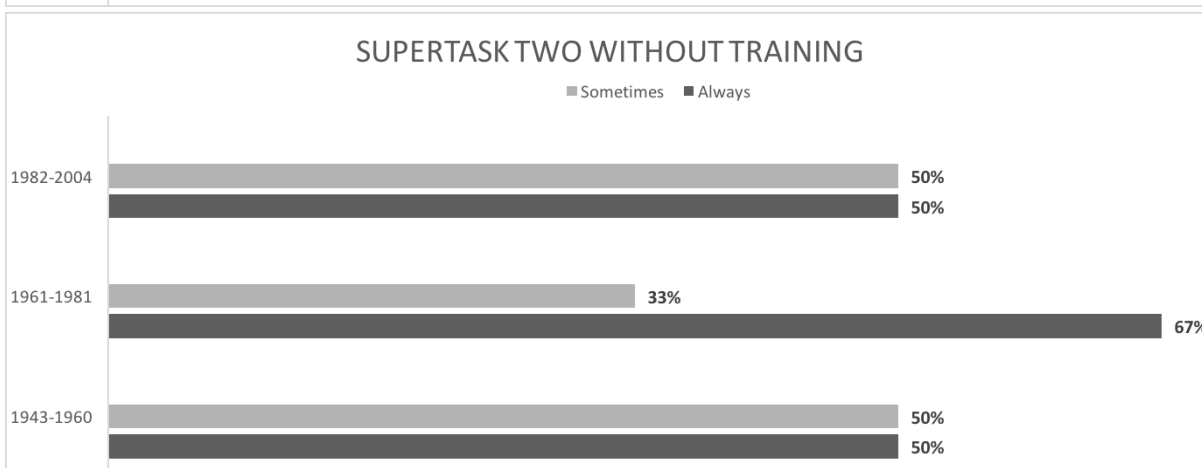■ Sometimes ■ Rarely ■ Always

1982-2004
- 4%
- 8%
- 88%

1961-1981
- 22%
- 4%
- 74%

1943-1960
- 25%
- 0%
- 75%

SUPERTASK ONE WITH TRAINING

■ Sometimes ■ Rarely ■ Always

1982-2004
- 4%
- 9%
- 87%

1961-1981
- 20%
- 5%
- 75%

1943-1960
- 0%
- 0%
- 100%

SUPERTASK ONE WITHOUT TRAINING

■ Sometimes ■ Always

1982-2004
- 0%
- 100%

1961-1981
- 33%
- 67%

1943-1960
- 100%
- 0%

SUPERTASK ONE WITH STUDY OF STANISLAVSKI

■ Sometimes ■ Rarely ■ Always

1982-2004
- 5%
- 10%
- 86%

1961-1981
- 29%
- 0%
- 71%

1943-1960
- 0%
- 0%
- 100%

SUPERTASK ONE WITHOUT STUDY OF STANISLAVSKI

■ Sometimes ■ Rarely ■ Always

1982-2004
0%
0%
100%

1961-1981
0%
17%
83%

1943-1960
100%
0%
0%

SUPERTASK ONE ON STAGE

Sometimes 12%

Always 88%

SUPERTASK ONE ON SCREEN

Sometimes 15%

Rarely 8%

Always 77%

SUPERTASK ONE DEVELOPED IN REHEARSAL

Sometimes 10%

Rarely 6%

Always 84%

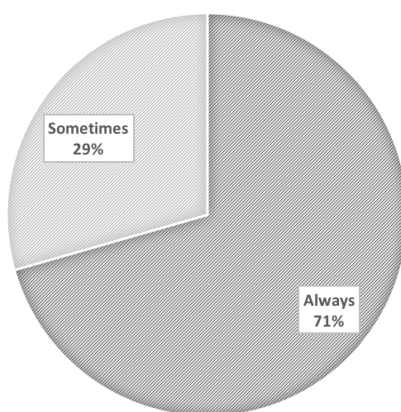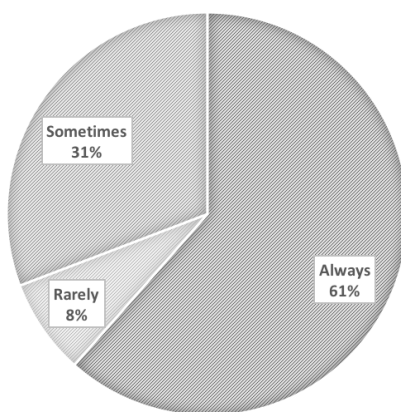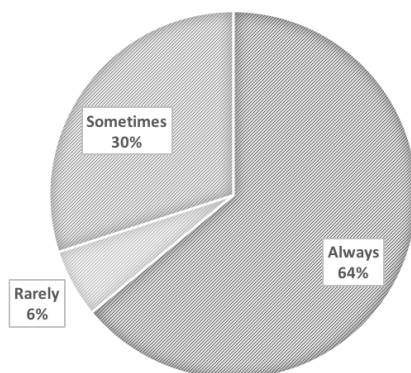## SUPERTASK ONE NOT DEVELOPED IN REHEARSAL

Sometimes 50%

Always 50%

- *Supertask two*: 'When considering my character's greater mission, I examine the path my character's goals take through the course of the play.'
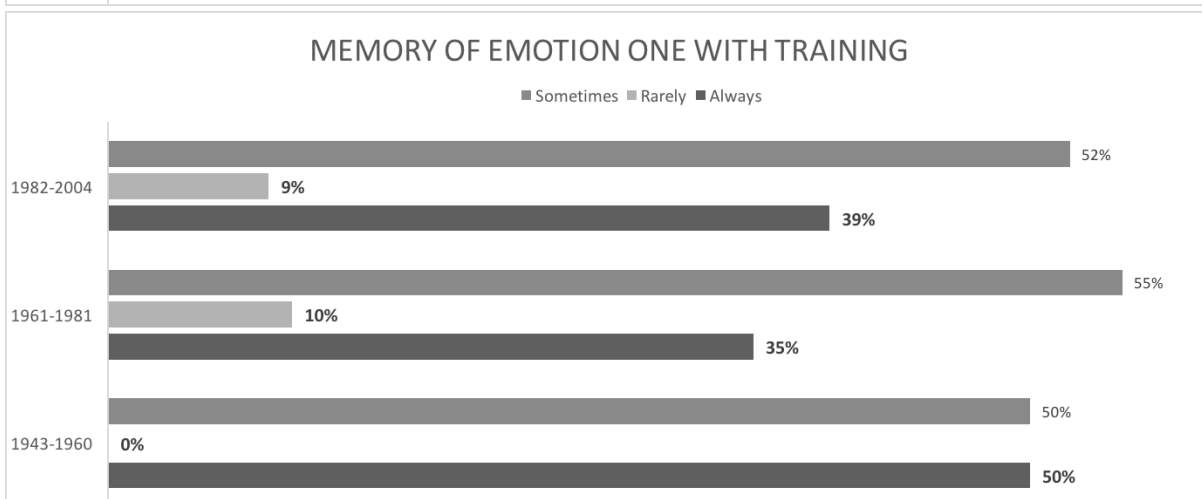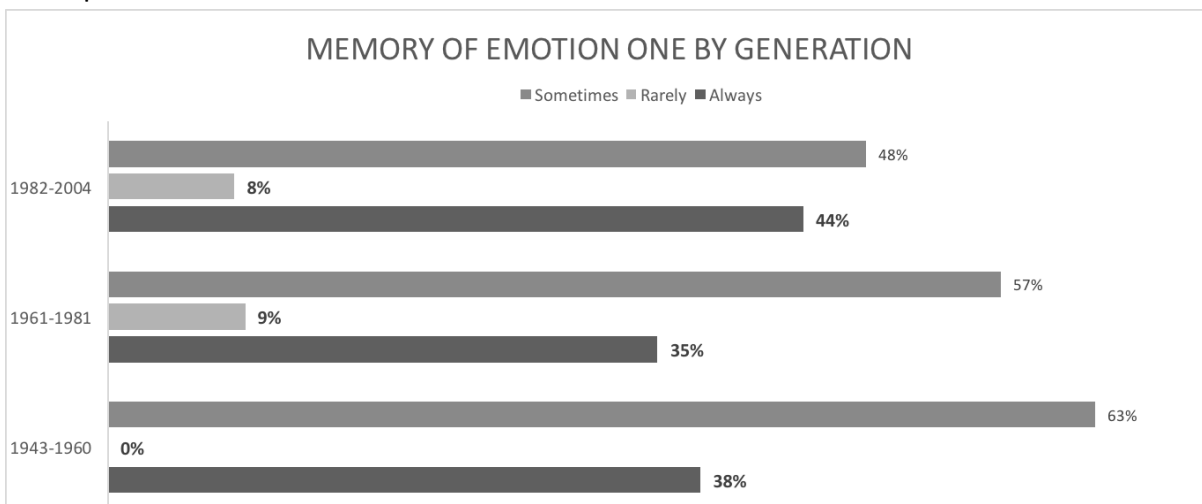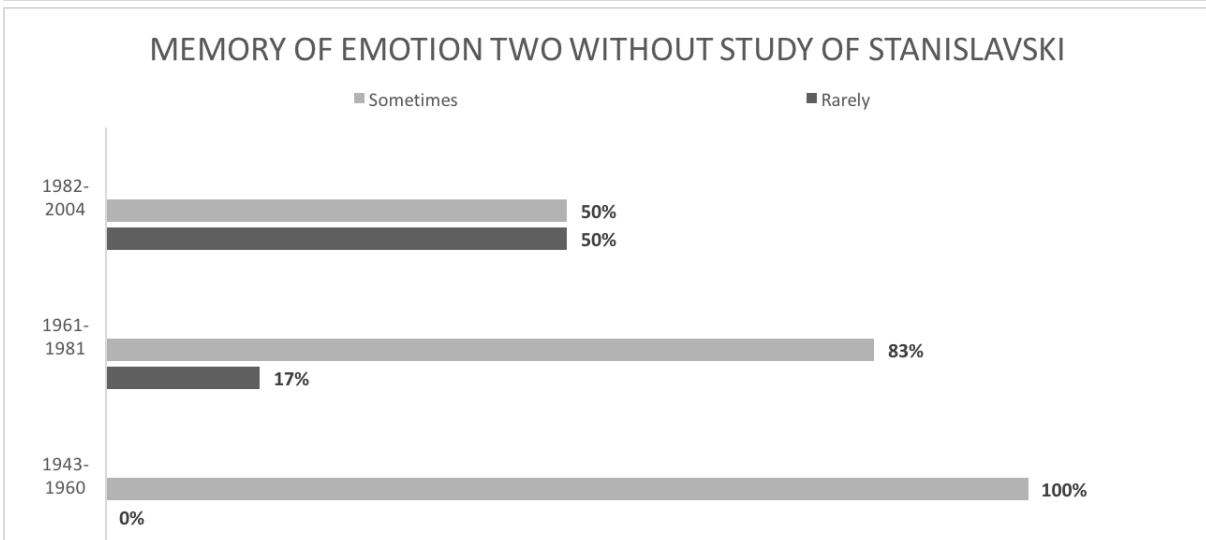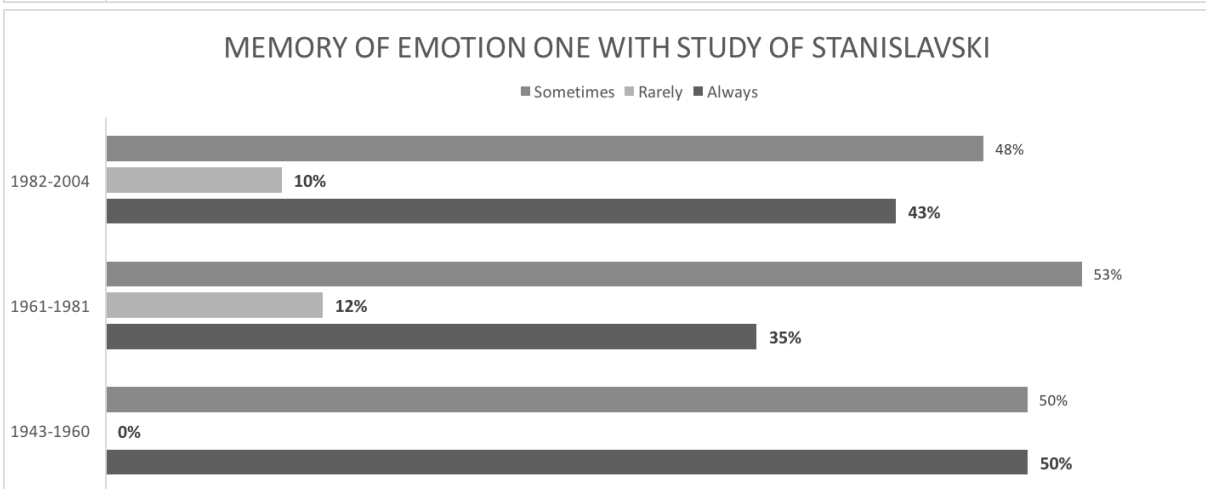
SUPERTASK TWO BY GENERATION

■ Sometimes ■ Rarely ■ Always

1982-2004
24%
8%
68%

1961-1981
35%
4%
61%

1943-1960
38%
0%
63%

SUPERTASK TWO WITH TRAINING

Sometimes ■ Rarely ■ Always

1982-2004
- 22%
- **9%**
- **70%**

1961-1981
- 35%
- **5%**
- **60%**

1943-1960
- 33%
- **0%**
- **67%**

SUPERTASK TWO WITHOUT TRAINING

Sometimes ■ Always

1982-2004
- **50%**
- **50%**

1961-1981
- **33%**
- **67%**

1943-1960
- **50%**
- **50%**

SUPERTASK TWO WITH STUDY OF STANISLAVSKI

Sometimes ■ Rarely ■ Always

1982-2004
- 19%
- **10%**
- **71%**

1961-1981
- 35%
- **0%**
- **65%**

1943-1960
- 33%
- **0%**
- **67%**

SUPERTASK TWO WITHOUT STUDY OF STANISLAVSKI

Sometimes ■ Rarely ■ Always

1982-2004
- 50%
- **0%**
- **50%**

1961-1981
- 33%
- **17%**
- **50%**

1943-1960
- 50%
- **0%**
- **50%**

SUPERTASK TWO ON STAGE

Sometimes
29%

Always
71%

SUPERTASK TWO ON SCREEN

Sometimes
31%

Rarely
8%

Always
61%

SUPERTASK TWO DEVELOPED IN REHEARSAL

Sometimes
30%

Rarely
6%

Always
64%

SUPERTASK TWO NOT DEVELOPED IN REHEARSAL
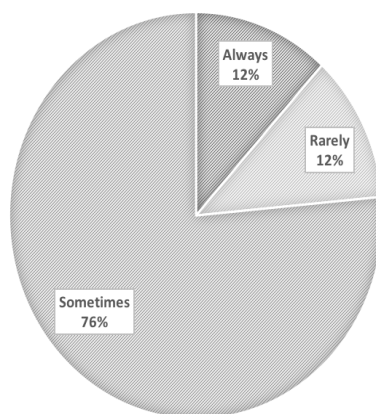
Sometimes 33%

Always 67%

- *Memory of emotion one*: 'When preparing a role, I look for personal emotional experiences that are similar to those of the character.'
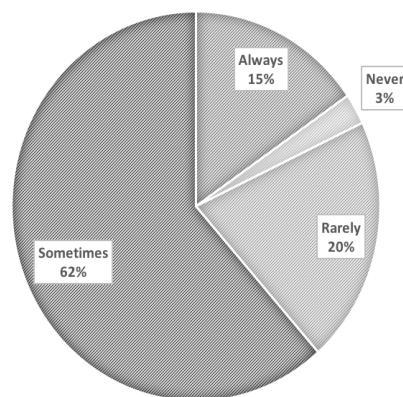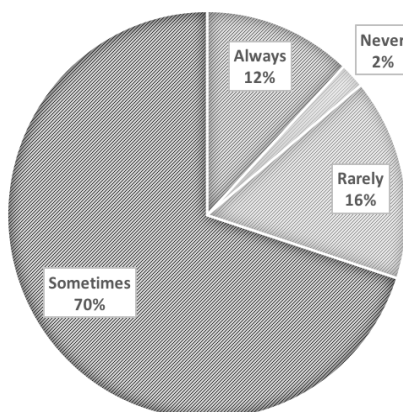
MEMORY OF EMOTION ONE BY GENERATION

■ Sometimes ■ Rarely ■ Always

1982-2004: 48% / 8% / 44%

1961-1981: 57% / 9% / 35%

1943-1960: 63% / 0% / 38%

MEMORY OF EMOTION ONE WITH TRAINING

■ Sometimes ■ Rarely ■ Always

1982-2004: 52% / 9% / 39%

1961-1981: 55% / 10% / 35%

1943-1960: 50% / 0% / 50%

MEMORY OF EMOTION ONE WITHOUT TRAINING

Sometimes ■ Always

1982-2004 0%
100%

1961-1981 67%
33%

1943-1960 100%
0%

MEMORY OF EMOTION ONE WITH STUDY OF STANISLAVSKI

Sometimes ■ Rarely ■ Always

1982-2004 48%
10%
43%

1961-1981 53%
12%
35%

1943-1960 50%
0%
50%

MEMORY OF EMOTION TWO WITHOUT STUDY OF STANISLAVSKI

Sometimes ■ Rarely

1982-2004 50%
50%

1961-1981 83%
17%

1943-1960 100%
0%

MEMORY OF EMOTION TWO ON STAGE

Always
12%

Rarely
12%

Sometimes
76%

MEMORY OF EMOTION TWO ON SCREEN
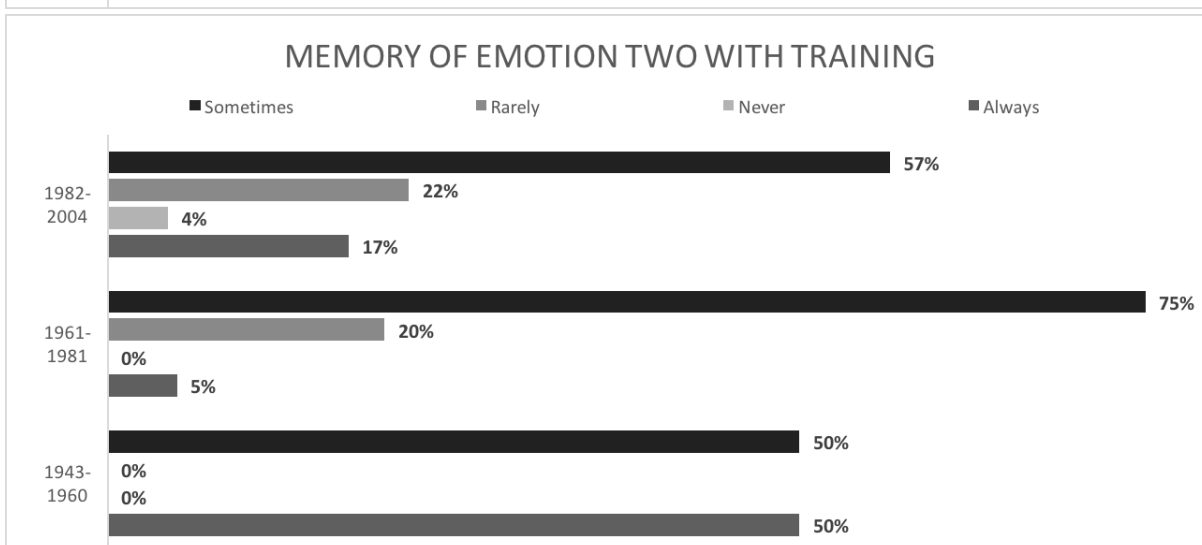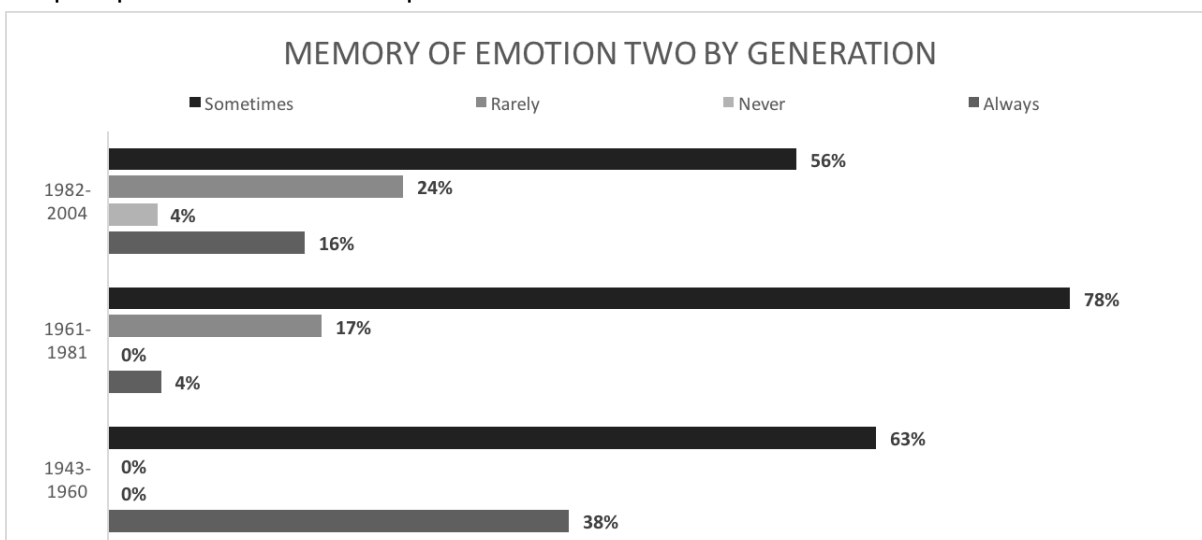
Always
15%

Never
3%

Rarely
20%

Sometimes
62%

MEMORY OF EMOTION TWO DEVELOPED IN REHEARSAL
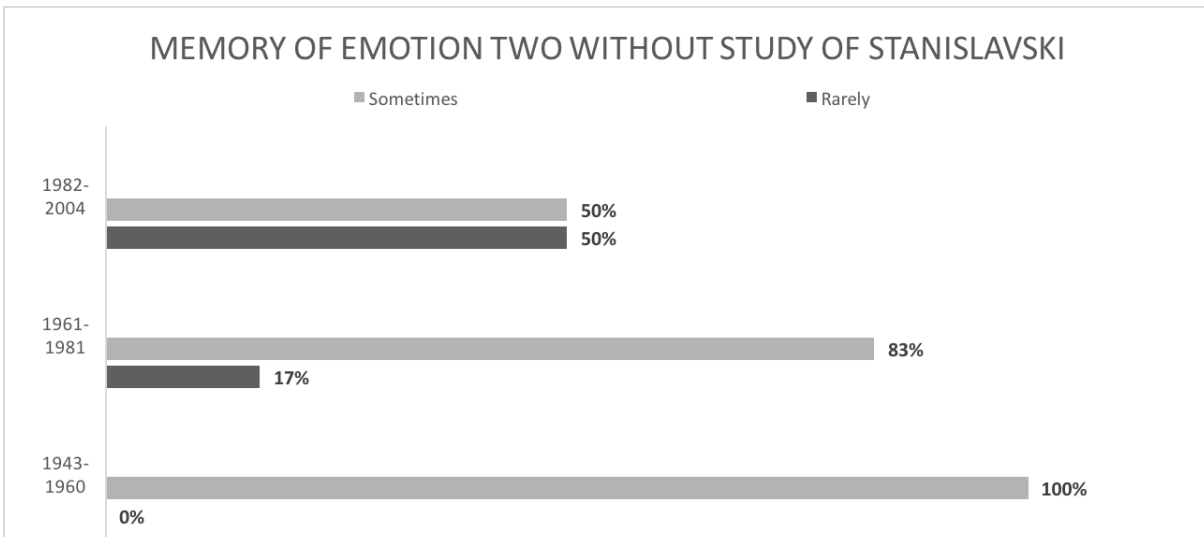
Always
12%

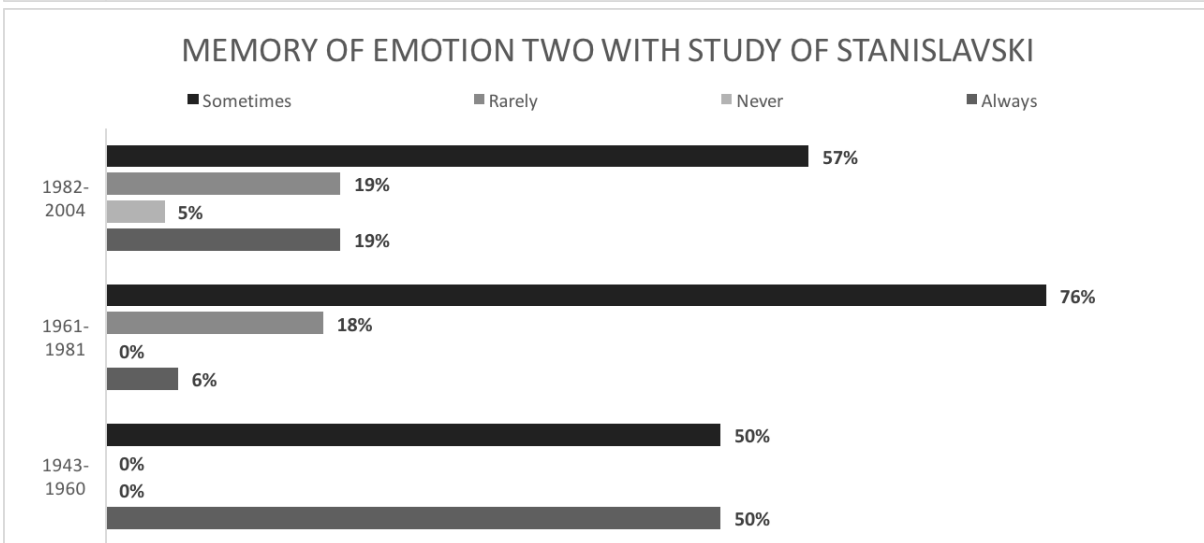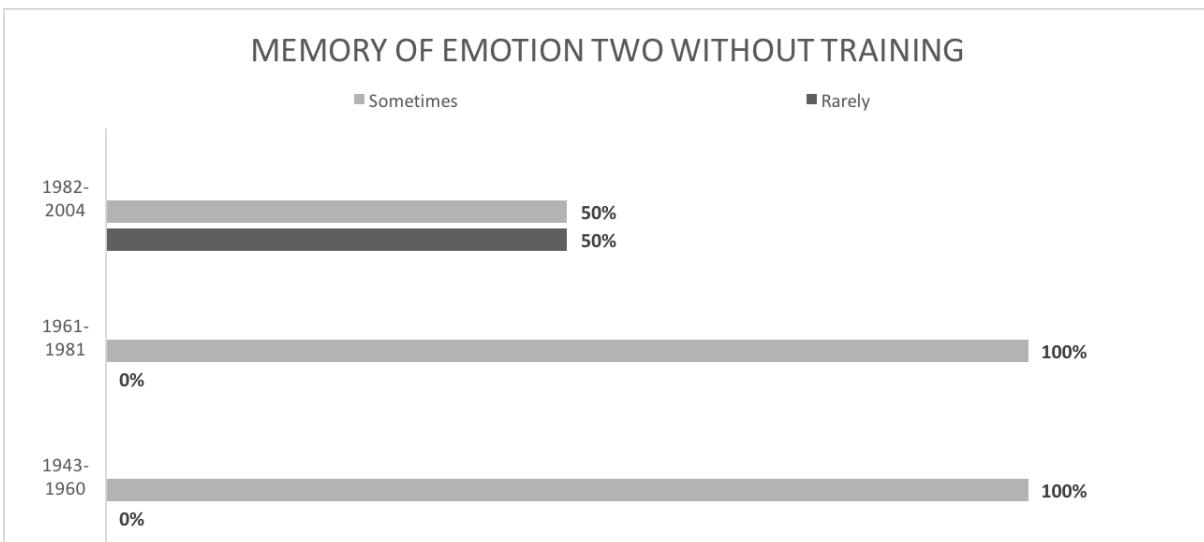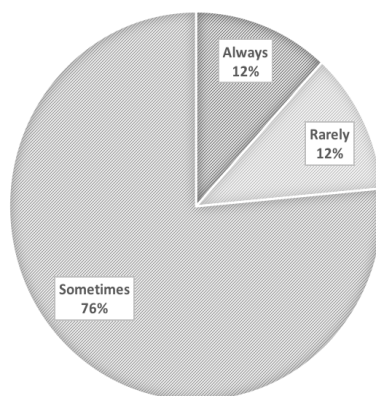Never
2%

Rarely
16%

Sometimes
70%

- *Memory of emotion two*: 'When performing an emotion on stage, I draw upon my own past personal emotional experiences.'

MEMORY OF EMOTION TWO WITHOUT TRAINING

■ Sometimes   ■ Rarely

1982-2004
50%
50%

1961-1981
100%
0%

1943-1960
100%
0%

MEMORY OF EMOTION TWO WITH STUDY OF STANISLAVSKI

■ Sometimes   ■ Rarely   ■ Never   ■ Always

1982-2004
57%
19%
5%
19%

1961-1981
76%
18%
0%
6%

1943-1960
50%
0%
0%
50%

MEMORY OF EMOTION TWO WITHOUT STUDY OF STANISLAVSKI

■ Sometimes   ■ Rarely

1982-2004
50%
50%

1961-1981
83%
17%

1943-1960
100%
0%

MEMORY OF EMOTION TWO ON STAGE

Always 12%
Rarely 12%
Sometimes 76%

MEMORY OF EMOTION TWO ON SCREEN

Always 15%
Never 3%
Rarely 20%
Sometimes 62%

MEMORY OF EMOTION TWO DEVELOPED IN REHEARSAL

Always 12%
Never 2%
Rarely 16%
Sometimes 70%

MEMORY OF EMOTION TWO NOT DEVELOPED IN REHEARSAL

Sometimes 33%
Always 34%
Rarely 33%

- *'Actor as self' one*: 'When preparing a role, I consider the character as a person apart from myself.'

ACTOR AS SELF ONE WITH STUDY OF STANISLAVSKI

True / False

1982-2004: True 43%, False 57%
1961-1981: True 65%, False 35%
1943-1960: True 33%, False 67%

ACTOR AS SELF ONE WITHOUT STUDY OF STANISLAVSKI

True / False

1982-2004: True 50%, False 50%
1961-1981: True 67%, False 33%
1943-1960: True 100%, False 0%
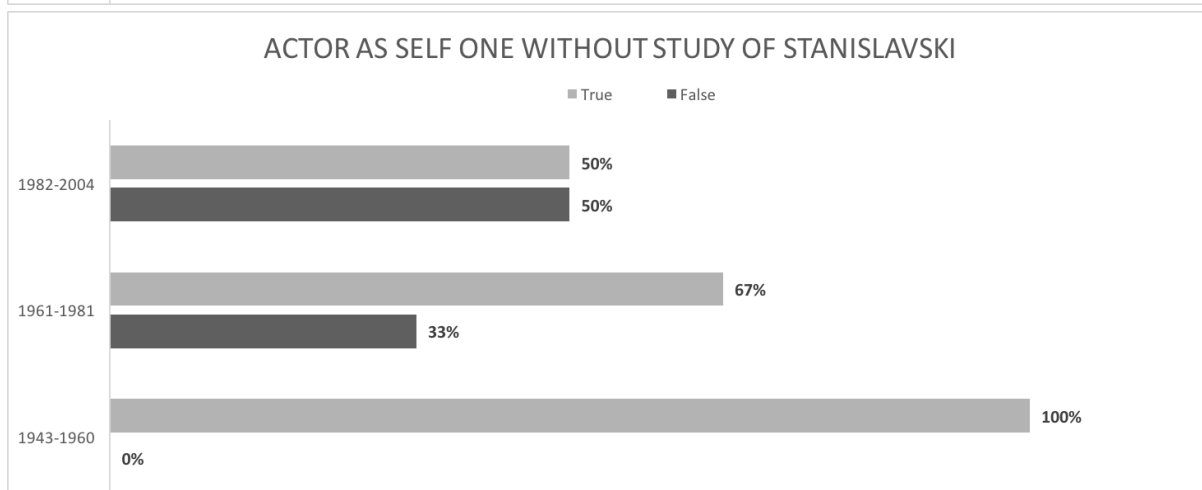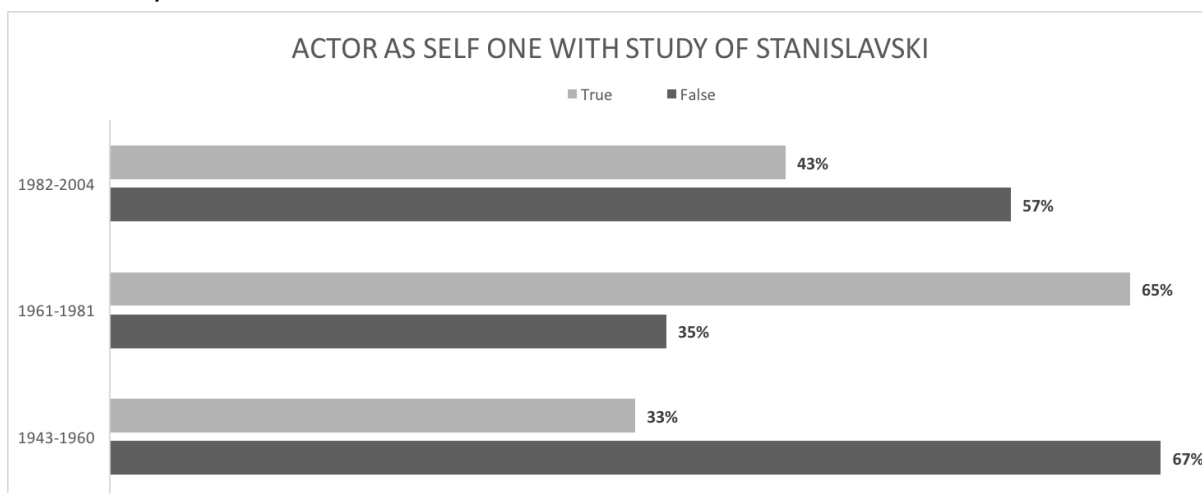
- *'Actor as self' two*: 'When on stage performing, I am not myself.'

ACTOR AS SELF TWO WITH STUDY OF STANISLAVSKI

■ True   ■ False

Period	True	False
1982-2004	48%	52%
1961-1981	47%	53%
1943-1960	50%	50%

ACTOR AS SELF TWO WITHOUT STUDY OF STANISLAVSKI

■ True   ■ False

Period	True	False
1982-2004	50%	50%
1961-1981	17%	83%
1943-1960	50%	50%

ACTOR AS SELF TWO IDENTIFIED AS PROFESSION

True 46%

False 54%

ACTOR AS SELF TWO NOT IDENTIFIED AS PROFESSION

True 43%

False 57%
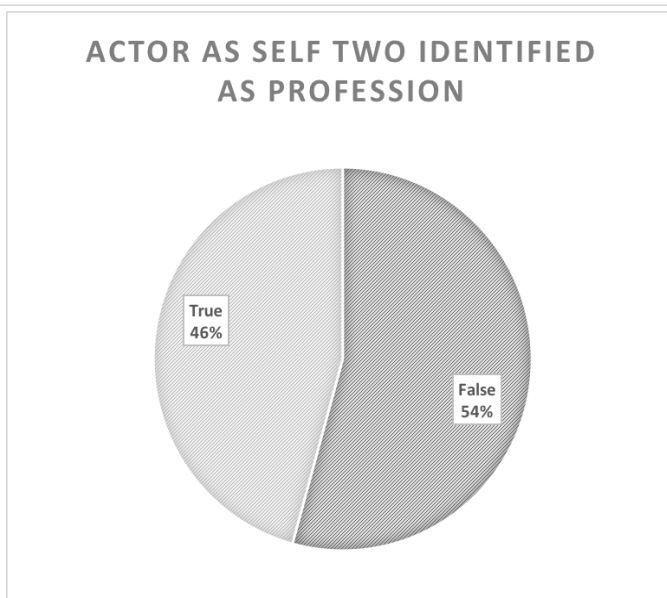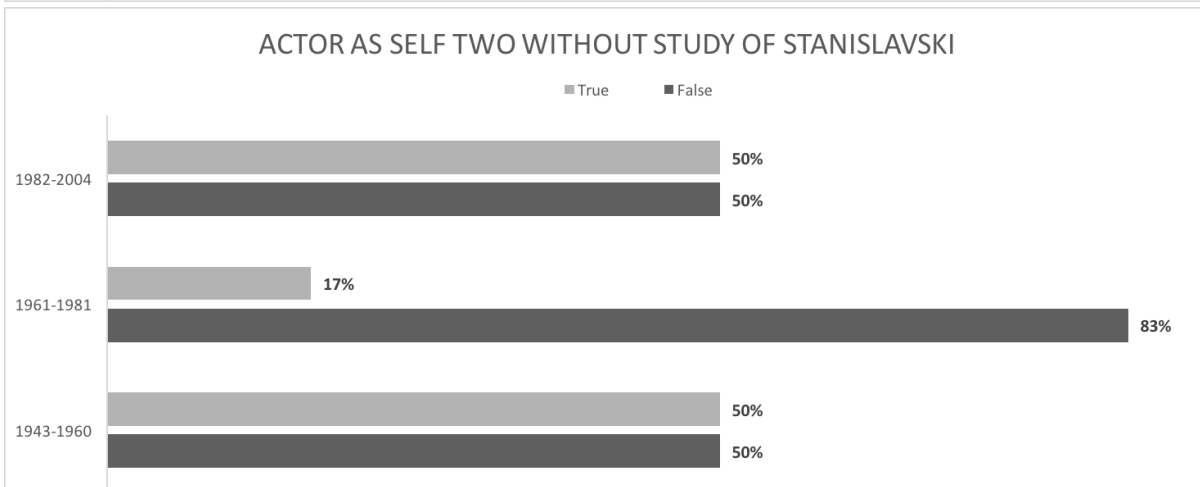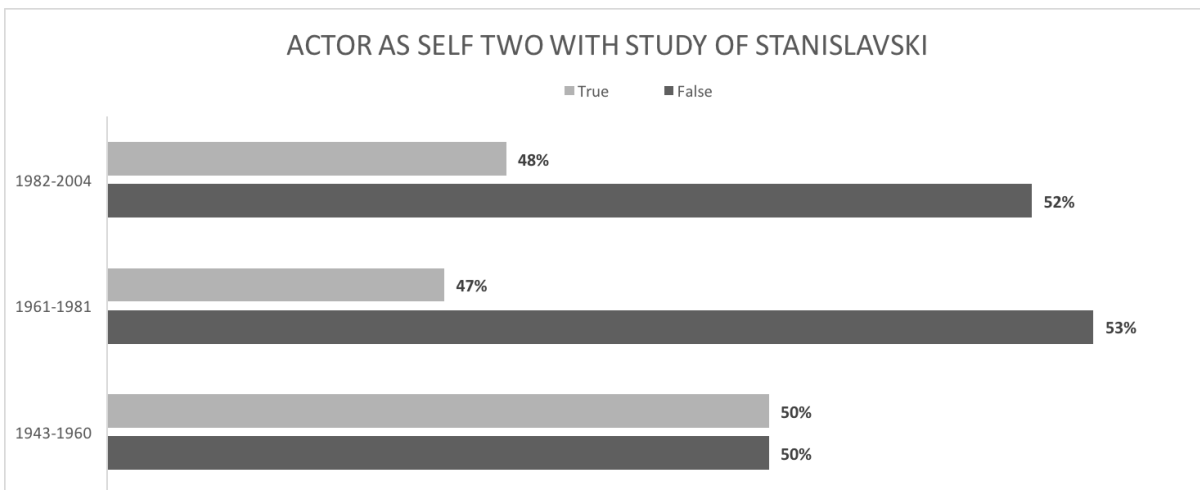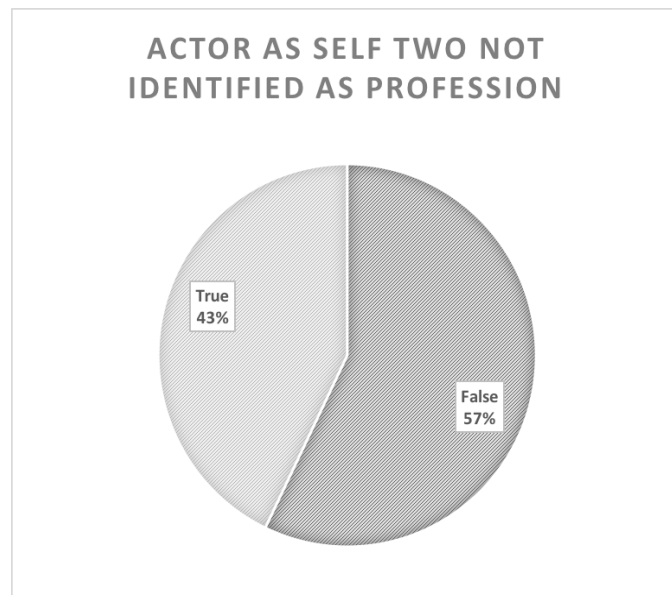
Part II Demographic Questions Informing the Comparison

- *Generation*: 'Please list your birth year.'
- *Formal training*: 'I have had formal actor training.'
- *Studied Stanislavski*: 'I have studied Stanislavski and the "system".'
- *Acting medium*: 'Please select all mediums in which you have experience acting.'
- *In Rehearsal*: 'I develop my characterizations in rehearsal.'
- *Profession*: 'I consider acting my profession.'

Appendix E. Correlated User Response Numbers

Part I	Part II
11560365	12454107
11560396	12484101
11560665	12523303
11560691	12846881
11561051	12454154
11561184	12952988
11561711	12511182
11561829	12455519
11561998	12454612
11582575	12486546
11584686	12821955
11584813	12838666
11592556	12554609
11593040	12477728
11594555	12625764
11622197	12454029
11622828	12483194
11633680	12620087
11642211	12488458

Part I	Part II
11642510	12509338
11647793	12977074
11659800	12667412
11699032	12453953
11707961	12824686
11713882	12742929
11724602	12951658
11748603	12545676
11750062	12601474
11784862	12770960
11810439	12956274
11811922	12825474
11819726	12643001
11826295	12609282
11826499	12454492
11836381	12824847
11836583	12977411
11837881	13199964
11838005	12480114

Part I	Part II
11840096	12454585
11840678	12640427
11855669	12821998
11860059	12998920
11874915	12660670
11884534	12619815
11913917	12674597
11914866	12620967
11943216	12986985
11966009	12480828
11985246	12893067
11992706	12661962
11996341	12576963
12016752	12601159
12025854	12849081
12031831	12752033
12037082	12466661
12049937	12480865
12057280	13111244

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