

Hello! You are welcomed by the Moscow international School of Russian Psychological Theatre. We are pleased to invite your students to the international Summer School, which will be held from 1st to 26th of July 2019 in Moscow.

Allow us to introduce ourselves. We are a group of teachers of the Vakhtangov theatre School from Moscow, Russian Federation.

Vakhtangov theatre School is based on the principles of Stanislavski's system (the principle of life truth, the principle of ideological activity, the principle of activity and action, the principle of organic creativity of the actor, the principles of creative transformation) and the method of Mikhail Chekhov (the actor's work on himself, the actor's work on the role).

The Vakhtangov theatre School incorporates all the best discoveries and elements of the Russian psychological theatre (“theatre of empathy”) of the early 20th century. There was born a very clear and universal system of actor training, which includes the following principles:

1. Stage attention.
2. Muscle freedom and emancipation.
3. Imagination and fantasy. Given circumstances.
4. Change of attitude. Change of attitude to the subject and place of action.
5. Physical well-being.
6. Exercises on "Memory of physical action".
7. Action to achieve the goal. Stage task.
8. The evaluation of the facts. Event.
9. Change of attitude to the partner.
10. Stage communication.
11. Studies on communication in conditions of organic silence.
12. Exercises and sketches to communicate with words.
13. Surveillance for people and animals.
14. Etudes to the image on the literary material.

Practical classes are conducted in English.

Summer school program: duration-4 weeks / 16 days / 64 hours.

The maximum number of students is 16.

lesson topics:

1<sup>st</sup> week

Monday, 1 July:

1 hour - General principles of Stanislavsky's System. The differences between the teachings of Stanislavsky Vakhtangov from School.

2 hours – “Stage attention”

We start training our ability to act on the stage with one of the main elements of internal stage health — attention. Attention is a psychological process in which several simultaneous experiences one is perceived especially clearly. If an actor really attentively and seriously performs some action on the stage, the spectator will follow this action with interest. As soon as the actor shows that he is performing an action, the spectator will immediately lose interest, because he will feel falsehood. In life this or that object itself attracts our attention, and on a scene we cause in ourselves attention to object and the will we hold it attention.

1 hour – “Muscular freedom and emancipation”

Muscle strain comes from trying. In particular, from the effort to appear in public somewhat different than it actually is. When the actor gets into the center of the spectator's attention, muscle takes a variety of forms not freedom. In this clamped condition of the physical creation is impossible. "In the creative state a large role is played by the full freedom of the body, that is, liberation from muscle tension, which binds and prevents the body to be the guide of our mental movements." (K. S. Stanislavsky).

Tuesday, 2<sup>nd</sup> July:

2 hours – “Imagination and fantasy. The circumstances”

The art of the actor takes place not in real life, but in life created by artistic fiction, in which the most important role is played by imagination - creative imagination. "Every move we make on stage, every word must be the result of a true life of imagination." (K. S. Stanislavsky). Imagination transforms. E. B. Vakhtangov gave the element acting techniques of particular

importance. Exercises in this section can show a lot in the creative nature of the student. The ability to free associative thinking, the ability to captivate your imagination (imagination can not be ordered, it can only captivate) — all these are the most important features of acting talent. "The task of the artist and his creative technique is to turn the fiction of the play into an artistic scenic reality."(K. S. Stanislavsky). The most important component of acting technique is faith in the proposed circumstances. "The proposed circumstances are all that actors are invited to take into account in their work: the plot of the play, the era, time and place of action, the actor's and Director's understanding of the play, the scene, scenery, costumes, props, lighting, noise...and so on and so forth..."(K. S. Stanislavsky). The Public always and unconditionally believes only in what the actor is acting in a scenic situation. Faith in the proposed circumstances is necessary for students already in the performance of the first stage sketches. There is this belief only when all the circumstances are thought out in detail, logically explained and appropriated. It is necessary to bring up in students a taste for detailed, thorough, enthusiastic activity of imagination to create the proposed circumstances of the exercise, etude, and role.

2 hours – “Change of attitude. Change of attitude to the subject and place of action”

"Playing on stage is a game of new relationships. Everything on stage is not true. The school should cultivate the ability to believe that all this is really happening to me... The process of turning untruth into truth is the creative process"(E. B. Vakhtangov). Under the change of the subject, in particular, we understand the internal "change, which allows the actor to treat the conditional objects, to the conditional place of action, as the original. Outside of Convention, the theater does not exist. The main path for the emergence of a change in relations is magical "if". The actor does not forget about what is on stage, but refers to everything that surrounds him "as if" all this happened in life. With his attitude, the artist makes the spectator believe in the reality of the stage action. In each study a change in the relationship the student needs to develop the given circumstances. If this is done by him in detail, accurately and correctly, then with the help of imagination the world of things can be internally reborn — for the stage.

Wednesday, 3<sup>rd</sup> July:

Self-preparation.

Thursday, 4<sup>th</sup> July:

2 hours – “Physical well-being”

When doing exercises to change physical well-being, it is important not only to believe in the plausibility of fictional conditions, but also to remember how I felt and what I did in such circumstances. Such affective (sensual) memories are of great importance when working on this section of acting technique. Must be able to allocate each right taken physical well-being features in common and the individual (different people for different cold and hot different).

2 hours - Exercise on «Memory of physical actions»

These exercises consist in not having any objects in your hands, feeling them only with the help of your imagination, to do physical actions as if these objects were in your hands. "You can get the right feeling in the simplest non-objective action."(K. S. Stanislavsky). Exercises with imaginary objects are taken to the first control lesson in the life of students (10-20 November). Here, the audience meets for the first time with the audience. Section "Memory of physical actions" includes almost all the previous sections ("Attention", "Muscle freedom", "Imagination", "Physical well-being", "change of attitude to the place of action"), but most of all exercises on "memory of physical actions" train a sense of truth and faith.

Friday, 5<sup>th</sup> July:

4 hours - Exercise on «Memory of physical actions»

## 2<sup>nd</sup> Week

Monday, 8<sup>th</sup> July:

2 hours – “Action to achieve the goal”

Stage task

At any conscious moment of his life, each person strives for a goal and performs a series of actions to achieve it, that is, performs the task set before him. "Stage creativity is the setting of big tasks and a genuine, productive, expedient action for their fulfillment."(K. S. Stanislavsky)

The task consists of three elements:

- \* In pursuit of the goal-what do I want?
- \* From action-what do I do to achieve a goal?
- \* From a device (a way to achieve a goal) —how do I perform an action?

The stage task is the engine of action.

The goal is correlated with the actor's abilities, with the way it is achieved in the process of stage action.

Stage action is the basis of everything that happens in the play, excerpt, etude, exercise.

Active stage action can not develop without collisions, without overcoming obstacles, the struggle to achieve the goal. Without action, acting is impossible.

2 hours – “The evaluation of the facts. Event”

Evaluation of the fact-one of the key components of acting. Actually, any performance, excerpt or etude consists of a chain of occurrences occurring on the stage, large and small, important and minor. The effective line of behavior of the performer changes if something significant, important happens in the etude or excerpt from the play. And every such change is related to the evaluation of a particular stage of fact, events.

This assessment of the fact should not be "prepared"; it should be born involuntarily, as if everything happened in life.

The most difficult thing in assessing the fact that the student must both know and not know what will happen in the study.

How do you "not know"?!

It is necessary as much as possible to organize the stage life before the event. It is extremely important to have a detailed knowledge of the proposed circumstances, the fence, the props, the details of the costume, as well as the knowledge of what the perfect fact carries with it.

Tuesday, 9<sup>th</sup> July:

2 hours – “Change of attitude to the partner”

In the study on the change of attitude to the partner in future actors brought the ability to seriously treat his friend like a stranger, brother, sister, the bride, enemy, etc. On the stage of the relationship to the partner creates the power of imagination — consciously, purposefully. To see and you need to take real, not imaginary partners, but can be treated as "if...».

2 hours – “Stage communication”

When there are two or more actors on the stage, each of them struggles to achieve the goal, performing their task, thus there is interaction. » We influence our partner

with all our being. The influence of my "I" — "I" my partner will call» communion. (B. E. Vakhtangov)

The process of communication will only be alive when it occurs "now", "here", each time in a new way, depending on the circumstances and the perception of each other's partners.

"A partner should never tell a partner what he will do on stage. Everything on stage should be unexpected and react as it retreats."(E. B. Vakhtangov).

Wednesday, 10<sup>th</sup> July:

Self-preparation.

Thursday, 11<sup>th</sup> July:

4 hours – “Studies on communication in conditions of limited silence”

Usually etudes on "organic silence" are taken out on offset on skill of the actor at the end of the first semester (the end of December — the beginning of January). Along with such studies in the program classification can be a single study on the evaluation of the facts (studies on the elements of the school in terms of public solitude), and sometimes the whole complex of exercises on different topics of the semester.

Etudes on "organic silence" are based on the proposed circumstances in which communication can be wordless or limited to a minimum of words needed to turn the action. It is necessary to bring students to the moment of the birth of the word, when it becomes a necessary action aimed at achieving the goal.

Etudes on organic silence seem to absorb all the elements of acting technique in the field, entitled "I am in the proposed circumstances" (from attention and muscle freedom to change the attitude to the partner).

Friday, 12<sup>th</sup> July:

4 hours – “Studies on communication in conditions of limited silence”

3<sup>rd</sup> Week

Monday, 15<sup>th</sup> July:

4 hours – “Exercises and sketches to communicate with words”

The simplest exercises with words (first — single) can be offered to students in the first semester.

Then can be given as a short dialogue; summarizing the plot of the sketch, and later the students find their own subjects for sketches, develop the given circumstances, prepare the enclosure and props. Material for work," food of creative imagination " is here the life experience of students.

In studies with improvised text, it is important not to let students forget that verbal action is only part of the action aimed at achieving the goal. The continuity of the line of action depends on the ability of the participants of the study to get involved in the creative task.

The ability to get involved-one of the most important qualities of the actor. In addition, in the transition to etudes with improvised text is important to acquaint students with what is a "subtext".

Depending on the purpose for which the phrase is pronounced, it can, without changing a single word, have many meanings expressing its inner meaning - "subtext".

Tuesday, 16<sup>th</sup> July:

4 hours – “Exercises and sketches to communicate with words”

Wednesday, 17<sup>th</sup> July:

Visit To Moscow Zoo.

Thursday, 18<sup>th</sup> July:

4 hours – “Surveillance for people and animals”

In this section, students are faced for the first time with the need to observe life, put in a kind of actor's "piggy Bank" interesting and accurately marked traits of characters, details, manners, and unique details — in short, all of what, in fact, is the surrounding reality. "Observation" is the first step to the stage image; for many masters of the stage it is from observing people, animals and even objects (!) can begin work on any role (remember That K. S. Stanislavsky " saw " his General Krutitsky in the image of a rickety mossy house).The main criterion in assessing the work of students in the section of observations should probably recognize the presence of» grain". »Grain" is the concentrated essence of another person, appropriated by the actor, which became for him for a while something of his own, intimate...The ability to show a real person (or animal) with a few instant accurate strokes, "sketch a portrait" of the depicted is an undoubted sign of the talent of the characteristic actor. From listeners at this stage of training do not require the length of the stage existence; the gain can be concluded in an instant; in seconds, fate can

manifest itself. The creature of the person or animal shown is very visible in the eyes of the performer. The captured "grain" is most evident in the look. If the listener is "just looking", then he has become a different person — for a moment, but it was! In the control lesson "Observations" can be shown and fantasy exercises (observation of objects), as well as musical observations (famous pop and film artists).

Saw, remembered, repeated, appropriated.

Friday, 19<sup>th</sup> July:

4 hours – “Surveillance for people and animals”

4<sup>th</sup> Week

Monday, 22<sup>nd</sup> July:

4 hours – “Surveillance for people and animals”

Tuesday, 23<sup>rd</sup> July:

4 hours – “Surveillance for people and animals”

Wednesday, 24<sup>th</sup> July:

Self-preparation.

Thursday, 25<sup>th</sup> July:

4 hours – “Etudes to the image on the literary material”

The material for the work on this section is usually artistic prose. The course are usually two pieces, so that each student received for the design and development of two way; the characters in "sketches by the way" may be the Central characters in the works, and epic, and even those that only mention the other actors. Why work on images in the author's material begins with prose, and not with drama? Because the playwright does not give a detailed description and characteristics of his heroes, tells of all the circles of their lives and confronts each character with a relatively small amount of other characters. In prose, the hero lives a broker and freer life. Lyrical digressions, author's assessments, internal monologues of the characters, description of the environment — all this helps to penetrate deeper into the spiritual world of each character.

The situation in the improved sketches to the image is divided into three groups:



- a) Situations that are in the work — in this case, even an excerpt with the author's text can be executed;
- b) The situations mentioned in the work;
- c) Situations that are not present in the work, but that could be.

Ideally, the result of etude work on the image should be an organic existence "in the image" with an improved text in any situation, with any of the possible partners. Of course, such an ideal is rarely achievable even for a large stage master, but the feeling of the process of etude compression of the image is much more important than the final result.

Friday, 26<sup>th</sup> July:

4 hours – “Etudes to the image on the literary material”

Conditions of Course (one person):

Registration fee: 13500 RUB (includes transfer from/to the airport).

Tuition fee: 105000 RUB.

Hostel: 6-bed room 750 RUB per day (two rooms),

4-bed room 750 RUB per day (two rooms),

2-bed room 1200 RUB per day (two rooms).

Applications for participation till may 10, 2019

The place of classes is located in the historical center of Moscow and meets all professional requirements:



Accommodation in a comfortable hostel within a 15-minute walk from the place of study:





Director of Moscow International School  
of Russian Psychological Theater,  
Director of drama,  
Associate Professor,  
Member of the Union of theatre workers of the Russian Federation,  
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