

TÂRGU MURES UNIVERSITY OF ARTS

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PHD THESIS (SUMMARY)

Affective movement pedagogy

Supervisor:

Prof. univ. dr. habil. Jákfalvi Magdolna

PhD candidate:

Adamovich Ferenc Tamás

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„In the last years of his life, Stanislavsky discovered that it is impossible to fixate feelings, because they are independent of our will. We do not want to love, but we love, and vice versa. Feelings are independent of our will, so it is impossible to reproduce them consciously, at most we can force ourselves to the right kind of feeling, which is what many actors do, but which is ultimately inauthentic.”¹

The aim of my research is to try to develop a movement pedagogy based on attention control, body awareness and proprioceptive sensation. The technique is used to attune an emotional state in the actor or dancer. The impulses of the proprioceptive sensations generated in this state then cause the body to move. The resulting expressions become natural movements, free from the tension of mental processes. Since the method is based on movement and seeks to control mental processes, I have called it affective movement pedagogy. A crucial part of it is the hatha yoga system, which also helps to develop attentive skills and awareness of proprioceptive sensations.

The thesis of my research is that our emotions and thoughts influence our behaviour and actions. So I started looking for ways to create natural expressions and movements. My hypothesis was that this could be achieved by pre-tuning the emotional background associated with the desired action in the actor or dancer through movement, and deriving our movement or other expressive responses from this state.

I sought to test my hypothesis through systematic research in neuroscience and the disciplines of affective psychology. In addition, my experience of learning about the dominant psychophysical training methods made a significant contribution to this research. After more than thirty years of experience as a dancer, theatre performer and teacher, complemented by the knowledge and research I have accumulated over the last seven years, while as a yoga teacher I have been able to deepen my understanding of yoga terminology, I feel that I have provided the answer by building a system.

¹ Jerzy Grotowski: *Színház és Rituálé* [Theatre and Ritual], transl. Pályi András, Pozsony, Kalligram Kiadó, 2009, p.77.

My hypothesis is that movement can be used to approximate the physiological properties of an emotional state, and then by observing our proprioceptive sensations we can make our body move. The reason why these movements can be natural is that they are not overloaded by the extra tension of our different emotional backgrounds, our thoughts and our will. As part of the process of affective movement pedagogy, the practice of hatha yoga is used to initiate the building up of emotions from a state of rest, close to neutral, in order to trigger the purest possible emotion. During the training, we work in a concentrated state of body awareness, while keeping our attention inward almost all the time.

Affective movement pedagogy works with the six basic emotions, defined by Paul Ekman² as surprise, fear, anger, disgust, happiness and sadness. In my research, I am investigating the emotion of anger, as it is a highly charged emotion that triggers intense bodily sensations that are easier to perceive. I needed more practical work to deal with the other emotions. The process I have developed so far is a model for the other emotions. The practices associated with the procedure should be looked at critically, and there is always room for improvement. The research is never finished, the approach just gets more and more precise. As I have addressed the emotion of anger in each of the trainings, while expanding my theoretical and practical knowledge, I have been able to explore and approach the exercises in more depth.

In the thesis I will confirm the results of affective movement pedagogy, as I compare it with Stanislavsky's system. The comparison reveals that there are similarities between the two systems in that the aim is to elicit natural behaviour based on an artificially created situation. While Stanislavsky approaches natural expressions largely from the emotions through memory, affective movement pedagogy does the same with movement. Another important difference is that Stanislavski initiates action from inspiration in experience, whereas

²Paul Ekman is an American psychologist, professor of psychology at the University of California School of Medicine and a renowned researcher in facial expression recognition. His most famous work is *Emotions Revealed*.

affective movement pedagogy works with proprioceptive sensations. Proprioception is the perception of the position of different body parts and joints. I examine the different purposes for using hatha yoga in the two systems and critically examine its place in Stanislavsky's system.

Jacques Lecoq's method was the first psychophysical method I was introduced to. Lecoq's technique can be summed up in two words: discovery and creation. I am dealing with the part of his method related to movement analysis and the use of masks and I use it in the system of affective movement pedagogy. The two methods have in common the use of a reference point against which an attempt is made to create natural expressions. Lecoq considers, for example, the neutral mask, materials, words and colours as reference points, while affective movement pedagogy focuses on emotions. The two methods can complement each other in that Lecoq defines the deviation from the reference point mostly from the outside, while affective movement pedagogy works with internal attention. The two methods can therefore approach similar goals, but from different directions. I am delighted to have completed a rough translation of Jacques Lecoq's *The Poetic Body*, with the initial aim of gaining a deeper understanding of Lecoq's pedagogy.

By combining affective movement pedagogy with Lecoq's technique, I want to strengthen a segment of movement pedagogy where artists can develop individually using their current skills and abilities, rather than having to conform to a predetermined normative. This allows us to develop and unleash the potential of talent without the stress and frustration associated with competition. During the training, each student develops according to his or her own abilities with the help of the teacher's instructions. The daily use of affective movement pedagogy encourages cooperation between teacher and students and leads to mutual development. In an inspiring environment, it helps to acquire the knowledge that makes people involved in movement think and educates them.

Affective movement pedagogy can play an important role in many areas, through a scientific and conscious approach to movement. Not only dancers, but also theatre artists can benefit from regular use of the

method. Its specific perspective can enrich the creative toolbox of the director and choreographer, and can stimulate creative work by dancers and actors. It can be used to create or build a scene, or in the creative process of choreography in a dance context. The method can be used in a workshop setting to allow students to observe what personal gestures they can create using the method. Affective movement pedagogy can be used as a regular daily training beyond the theatrical technique. It is an effective way of keeping the body in shape: it strengthens and develops its mobility. It promotes the development of fitness and coordination skills while developing creativity and improvisation. It prepares the mind as well as the body for practical lessons. In addition to creative work, affective movement pedagogy may in the future be a way to analyse our movements that are fixed at a skill level and rebuild them by looking at them from the specific perspective of technique. It may thus be suitable for preventive or rehabilitative purposes, and even for broader goals, because of the development of attentional skills.

The difficulty in proving my research results is that the results of physical theatre training are realised in movement or acting through a subjective inner feeling that is difficult to verify with objective measurements. In the field of affective psychology, on the other hand, a hypothesis needs to be justified by precise, objective measurements in order to be accepted by the professional community. Therefore, I will confirm the theoretical aspect of the hypothesis with the results of available experiments and attempt to justify the practical part of the hypothesis by a descriptive study of the practical experience of training.

I was able to explore the practical implications of my research with the help of the company of the Csiky Gergely Hungarian State Theatre in Timișoara, and then with the help of the second-year students of puppetry and acting at the University of Arts in Târgu Mures during a one-week workshop. I then continued working in Budapest at the Tesla Theatre, the results of which are discussed in this thesis. I have also conducted a thirty-hour training for three groups: actors, dancers and civilians. My aim was to observe how the exercises worked with participants from different professions. My hypothesis was that each

group has different advantageous skills. The actors have good facial expressions, the dancers move well, and the civilians have the freedom of not being bound by learned techniques. The differences between the groups meant that different tasks had to be constructed in more detail, which added to the affective movement pedagogy exercises.

The thesis is structured in five major chapters. In the first chapter, I introduce the concept of affective movement pedagogy, and then examine its neurological basis. Then, through the use of yoga, I compare affective movement pedagogy first with Stanislavsky's system and then with Lecoq's method and practices. Then I will collect and organise the practices of affective movement pedagogy, justifying their role in the method. Finally, I summarise the results of the research.

1. Introduction to affective movement pedagogy

The system of affective movement pedagogy draws on the theoretical and practical findings of 21st century neuroscience, physical theatre, and yoga. My experience as a dance artist, teacher and yoga instructor has helped me to develop the system. The technique helps not only the emotions to connect the body and the movement, but also to use these connections to make the body move. The training lasts three hours, the first part of which starts with the yoga class, then we tune into the emotion we want to use through movement exercises, and finally, during the third hour, we start to create the movement cores to work with further. The length of the sections may vary depending on the length of the training.

Already during the first part of the yoga class we start to observe the sensations of our body. Our attention becomes more sensitive as we practice, and we notice subtle changes. We use this skill in the rest of the class, when we need to direct our attention in a similar way. In addition to warming up our bodies, hatha yoga also prepares us mentally for the tasks of the training. Strong concentration is established regardless of the current state of the asanas being performed, as we work

to expand the physical limits of ourselves. During the practice, we are guided throughout with constant instructions, while we are aware of the lines of force and explore our proprioceptive sensations, which has the effect of unburdening our attention, so that fewer thoughts flow into our minds.

The practice of maintaining a steady state of attention is not only for awareness and concentration, but also to approach a neutral state in the mind, upon which we can then build different emotions through movement. I define the neutral state as a ground state, cleared of emotions and thoughts, from which we can build purer emotions. There are two ways to achieve this neutral state in your mind. Through yoga, i.e., static practice, or repetitive movement. The running movement is itself a repetitive activity that requires less attentional capacity than a dance practice. It therefore offers more opportunities to focus on inner sensations. It requires repetition of simple movements already mastered at a skill level, where the movement process is already automatic. By continuously maintaining these kinds of movements, we can approach a neutral state in our mind. The repetition of repetitive movements can induce a state that can be maintained over a long period of time.

I consider the definition of the concept of the reference point and its importance in the system of affective movement pedagogy to be one of the most important results. I define the reference point as an anchor point against which we look for natural responses. We can take explicit movement to be natural in relation to the reference point. In affective movement pedagogy, we make this reference from within, while in Lecoq's method, we make it from the outside by means of an external evaluation.

The reference point is the neutral state relative to the emotions. We can compare the difference between the physiological properties of the emotional state and the resting state. Of course, this emotional state cannot be approximated with complete accuracy by movement. When we put together a series of exercises to approximate a particular emotion, it will be valid starting from the neutral state. If we are under the influence

of an emotion, we will reach a different emotional state after completing the exercise sequence.

When building movements in affective movement pedagogy, the reference point will be one of the six emotional states. It is important to get as close as possible to an emotional state because it is in relation to that reference point that movement becomes natural. The basic emotions have different internal physiological changes, in which we observe proprioceptive sensations in order to create the movement kernels. So in this case, the emotional state will be the reference point relative to which the response will be natural. In this situation, we can get as close as possible to natural movement by keeping our attention within the body as much as possible.

In Lecoq's pedagogy, when the reference point is, for example, masks, colours, words and materials, we can help the student to see how his or her reaction differs from natural behaviour by observing from the outside. For example, if the student is wearing a neutral mask and is moving too fast, we can suggest that they move more slowly, as this will make their movements more natural. For expressions, we look at the whole body in its overall expression and compare this to the reference point. The reference point can be anything you can discover even for yourself, and even during training.

The second pillar of the affective movement pedagogy method is that the emotional state used for the work is achieved through conscious movement, rather than through the recall of an emotional memory. Nor should we ignore the fact that our relationship to a memory can change as a result of our current thoughts and emotional state. Every thought we have is emotionally charged, which makes the situation even more uncertain.

In the use of movement, I have separated the creation of an emotional state into two phases. First, the reference point for the emotion, the neutral state, is established through movement, which is created through the yoga class. Most asanas do not require any prior training, they can be adapted to any background or age group. In addition to differentiability, the exercises, regardless of difficulty, develop

concentration. While doing the yoga exercises, the constant guidance of attention ensures that a concentrated state is maintained, and as a consequence, a neutral state free of distracting mental processes will develop.

The next practical phase is to start to build on this basic state the physiological properties of the emotion and facial expression, reproducing the bodily changes that occur during the natural experience of the emotion. I was looking for a procedure to approach an emotion by realizing a movement or a sequence of movements without focusing on achieving the emotional state. This creates a second point of reference, which is the emotional state from which we want to initiate the movement. The development of these two reference points is achieved through conscious practice. To reach the first reference point, you need to maintain your attention during the yoga class, and to reach the second reference point, you need to work mindfully during the sequence of exercises you are doing.

The next step in the affective movement pedagogy process is to create movement kernels by focusing on body sensations. In affective movement pedagogy, movements emerge as a result of the interaction between body and mind. So it is a controlled improvisation that starts from proprioceptive sensations. The improvisation unfolds in a repetitive movement that is completed by synchronizing the breath. The process of movement development is entirely conscious and learnable, and the improvised movement can be fixated by movement learning, but of course, because of the proprioceptive sensations, a new movement will always be formed by the process. The movement nuclei are created by focusing attention on the arms with eyes closed, eliminating visual stimuli, in a relaxed state, and monitoring proprioceptive sensations from the shoulder crest to the fingertips. We observe the activity we perceive and select the sensation that most attracts our attention. Then, based on the impulse, we initiate very small movements and observe the direction in which the sensations move our different body parts: fingers, wrists, elbows, shoulders. Then we let it slowly develop its own

trajectory, finally synchronising the movement with the breath. The process is done with full awareness and mindfulness.

2. The role of attention in affective movement pedagogy

My aim is to use the latest scientific findings in affective movement pedagogy. I searched for literature that deals with emotions, body awareness and brain activity that I could link to the theatre process. The discipline of affective psychology is the closest to the subject of my research, as it deals with emotions, feelings and manifestations of mental functioning. By examining scientific findings, I will support and validate the process of affective movement pedagogy and use it to create practical exercises. My main source in this field is Éva Bányai - Katalin Varga (ed.): *Affektív pszichológia* [Affective Psychology], which discusses in detail experiments on human mental activity and summarises the results. Several significant experiments, which I discuss in the thesis, support the role of emotion and its impact on cognitive processes. When a person is in love, even standing in the longest queue can make them feel happy; and when we are grieving for someone, even the most entertaining film cannot make us forget our grief. These examples show that affective factors influence our decisions and cognition at all stages of cognitive processing. The 1990s saw the development of affective neuroscience and neuropsychology, which have been used to demonstrate the underlying brain mechanisms of unconscious emotional processing and the role and interconnection of other cortical structures. I consider the neuroscience parts of affective movement pedagogy as important as the theoretical and practical parts related to yoga or theatre techniques. Neurology justifies the internal processes, the brain activities related to attention and proprioceptive sensations.

By directing our attention, we can approach the process of making a movement from a new perspective, breaking down the skill-level movements that automate a movement, like lifting a glass of water from

the table. In the movement learning process, once we have mastered a movement, our minds gradually have to devote less and less energy to it, which affects our attention activation. In activities such as driving or taking a shower, our minds have more opportunity to generate thoughts. Not only does the mind have more opportunity to do this when performing movements at a skill level, but also when performing movements that are too easy or too difficult.

The too easy a task from the point of view of an actor or dancer is often the warm-up exercise or some simpler movements. A good example of an easy task to perform is to imagine doing an ankle rotation. With conscious attention, we can maintain our focus. When we focus our attention on our ankle and observe how our ankle is that day, whether it clicks, what its mobility is and we don't allow the brain to perform the movement at skill level, our attention will, as in meditation, be focused on one point, so we can maintain a concentrated state. By doing the exercises with mindful attention, we can maintain our attention even during light exercises, thus developing concentration, which can reduce the amount of thoughts that flow in.

This exercise is the opposite of the football example, where it is a complex movement, such as driving the ball in a slalom while paying attention to which part of the foot touches the ball. In the experiment, when the footballers were asked to observe where their foot touches the ball while slaloming, they made a mistake. The example shows that when we are not performing a simple or skill-level movement, but a more complex movement process that requires continuous coordination and attention, our minds are not only unable to generate thought, but are overwhelmed by the extra task we give them. So, for a more complex movement process, directing our attention to our feet resulted in movement incoordination.

When we have to perform a more difficult movement that would require our muscles and joints to have a much greater range of motion than they are capable of, our attention cannot be immersed in the task and we will not be able to concentrate properly. The opposite is true for repetitive movements. In this case, our attention is not fully engaged

once we have picked up the running movement and slowly becomes automatic. When this happens, we can also pay attention to other sensations: which part of our foot touches the ground first? What sensations are triggered by the activity of the hamstring during movement? We can make observations in a way that affects the continuity of the movement. Examples of such activities include running, as mentioned earlier, but also sawing, rowing, or any activity where movements are repeated over a longer period of time.

Our minds need to be trained so that we don't lose focus. It is important to control our attention consciously for several reasons. On the one hand, for awareness during the exercises, and on the other, to develop as clear an emotional state as possible by reducing as many irrelevant factors as possible, because this is how emotions are created that are only associated with the creation of one kind of emotion.

3. Stanislavsky and yoga

The most important information I use for my study is that Stanislavsky had books on hatha yoga in his library, which were compulsory reading for his students, and that yoga was included in his daily training. He also talks about prana and his work on energy in his notes.

The system of yoga from the East was first introduced to them in America through books translated into English and then translated into Russian. Just as Stanislavsky's system and words were interpreted in different ways by his students, so too were many individual interpretations based on the yoga books, on which theories were built.

Another source of misunderstanding about yoga may have been that Stanislavsky was not taught yoga by yoga masters who came from India or had experience by a guru. The misunderstandings may have led Stanislavsky to draw different conclusions about hatha yoga, which he considered as important in his system as the speech exercises.

Stanislavsky writes in his book³ that when we are calm, the process of radiation is barely perceptible, but when we are in a strong emotional state, these rays become more distinct and perceptible. In hatha yoga, pranic processes are affected by our posture, muscle activity, breathing, attention and mind. When we are in a strong emotional state, we have more tension within us, which does not help the flow of prana. When the muscle stretches, it makes the flow of prana more intense. When the muscle tenses, it blocks the flow of energy. So this significant difference alone justifies the fact that Stanislavsky did not have a proper knowledge of prana, and therefore we should look at his practices in this regard with a critical eye.

4. Differences between Stanislavsky's technique and affective movement pedagogy

I have studied several of the books that developed systems, but it was in Stanislavsky's system that I found the analyses and approaches that I could most closely compare my ideas with. Stanislavsky was looking for natural reactions and expressions. He sought the pure emotional moment from which inspiration springs and gives impulse to action. He was looking for how to maintain attention and connection in the stage environment. He wanted to get closer to the inner feelings and actions that present themselves in reality. The question rightly arises: how to be natural in a re-created reality? To do this, we need to look at two factors: the emotional background, i.e., the experience and the technique of action that arises from it. In reality, the two are mutually dependent, and one can justify the other, as the present neurological findings have already demonstrated. On the other hand, on the stage, where we reconstruct reality, we have the possibility of generating it freely from an artificial situation. Between experience and action, it is action that we have more control over because it is linked to muscle activity.

³ Konsztantyin Szergejevics Sztanyiszlavszkij: *Egy színész felkészül...* [An Actor Prepares], transl. Hegedűs Tibor, Budapest, Athenaeum Kiadó, 1946, p. 210.

Since it is a complex process to elicit emotion through thoughts, in affective movement pedagogy we reproduce the physiological changes and facial expressions associated with the emotional state. Thus, we do not approach the emotional state through thoughts, images or memories, but through movement, which can be fixated and reproduced. I seek out all the channels that are connected to the physical dimension in the expression of emotion and the background of emotion. The way to approach emotion most accurately is to experiment with the series of physical practices associated with it. The reason for starting with emotion is that through physical movement we can reproduce a similar physiological state to that experienced when experiencing an emotion. Once the emotional state has been approximated, action is initiated by observing the impulses of proprioceptive sensations. This lack of intention results in a state free of the extra tension that might otherwise result from volition or an inappropriate emotional state. With the extra tension, the action manifests itself as a different quality of movement from the natural one, becoming more intense or less vigorous.

In contrast to Stanislavsky's technique, affective movement pedagogy focuses on the body as the object of attention. There are important differences between the two in several respects. From the list alone, we can see that yoga focuses on one thing at a time, whereas Stanislavsky focuses on considerably more. Concentration of attention is further complicated by the fact that objects exist in different timelines, so that one has to concentrate on several timelines at once. And the next difference is that a bodily sensation associated with a physical action is a more concrete reference point for attention, and therefore more engaging. In addition, it should be noted that our attention often wanders if our concentration is not strong enough. In this case, too, it is easier to return to a physical sensation that arises in the present than to an experience that we had in the past and that our memory recalls. We can say that in yoga, attention is one-way and the object is more concrete and easier to recognise when focusing on physical sensations.

Recalling memories is a complex task that requires more attention capacity. Observing bodily sensations is a simpler task in comparison.

Moreover, in Stanislavsky's system, memories do not appear as a consequence, but as part of the process, which is complicated by the need to recall as many details as possible in order to recall the desired emotional memory. The more details that need to be recalled for the experience, the greater the chance that our minds will add imagined information to the memory. Because attention has a harder job while recalling a memory, attention activity will be lower and can be more easily distracted by other thoughts.

The Yerkes-Dodson graph represents the performance of attention while performing a challenging and a simple task. For simpler tasks, attentional performance will be stronger and its optimal performance will be maintained for longer. When given boring or demanding tasks, attentional activity will be low, so it can easily drift out of focus. A strong emotional memory is too difficult a task to recall in detail, so the intensity of attention may decrease until it can maintain optimal functioning by attending to bodily sensations.

Another important issue to discuss is how attention sharing affects performance. As I have already mentioned, in Stanislavsky's technique, we need to divide our attention into at least three parts: 1. the movement we are performing; 2. the visual image we want to maintain in our imagination; 3. additional external and internal qualities that Stanislavsky articulates. In the procedures of affective movement pedagogy, attention is divided in two directions: 1. the simple movement we are performing; 2. the bodily sensations we are monitoring. If our attention is oriented to bodily sensations, then attentional performance will be stronger and we will be able to maintain this state for longer. If the practitioner is distracted, it is easier to re-engage in the task, whereas in Stanislavsky's technique, the division of attention makes it easier to lose focus and harder to return to the task.

When attention has to be divided in more than one direction, performance will be worse on both tasks. So, in affective movement pedagogy, the focus is on approaching the neutral state, the process of building emotion, and the design of movements where attention is

optimal. In each of these three phases, I associate a simple task with maintaining a movement at a skill level: observing bodily sensations.

Overall, the fewer simple tasks we have to concentrate on, the easier it is to stay focused for longer. I have developed the tasks for the affective movement pedagogy training with these factors in mind. A further aim is to differentiate and compile exercises specifically for actors, dancers and civilians, taking into account the differences in their abilities.

5. Lecoq's technique and natural movements

Lecoq's pedagogy fits perfectly with affective movement pedagogy because he uses a different approach to developing natural movements. The reaction becomes natural when there is no extra tension in the actor's work. Lecoq's approach is to tell us from the outside, after the movement or scene, whether we have discovered meaning in it or whether it has deviated from the reference point. Lecoq's training exercises on movement analysis and the mask are also useful for me.

There should always be a reference point against which to compare your reaction. In Lecoq's teaching, the concept and meaning of the reference point is expressed in the following way. In the neutral mask, the reference point is the natural, neutral state against which, for example, in Lecoq's farewell exercise, we compare the movement. When we look at the dynamics and meaning of a word, for example when we say "I'm leaving", we are transposing it into movement. Here, the quality of the utterance of the word determines the properties of the movement. What will be its tempo, what will be its length, how much space will I fill with it or how many steps it will involve. If I express the idea of leaving, but as a question, with fear, then the movement must reflect this, it must contain the uncertainty and inner dynamism that we have experienced while saying the sentence. In comparison, an explicit movement implies slower and fewer steps than if I were to say explicitly: "I'm leaving". We are not referring now to natural movement, but to the

emotional charge of the spoken word, looking for the natural state and observing what is different from it. The approach is not to pretend what it means to leave, but to observe and approach the universal meaning of the word by means of the movement that can be identified from the outside. My attention is directed both at the meaning and emotional charge of the spoken word as a point of reference.

“Only by starting from a common natural reference point is it possible to develop a unique vision. Of course, there is no such thing as complete, universal neutrality, it is merely an illusion. But that is precisely why error can become exciting. Without error there is no completeness.”⁴

So, a common point of reference can also be achieved by the audience watching the performance from the outside. As the audience sits and watches, they can become emotionally attuned to the performance and, from the outside, it is easier to see the differences that can make the acting different from the natural. For this reason, Lecoq argues, neither an actor nor a dancer can objectively perceive from the inside whether their behaviour is natural.

Affective movement pedagogy is an attempt to use technique to help the performer to see this objective point of view from his or her own perspective. The emotional background can be used to attempt to transpose an exact movement. If this is successful, then by filtering a movement through the emotional charge, we can get closer to the natural behaviour that the external objective eye might see as such. This perspective of learning and understanding movement through Lecoq's method and the system of affective movement pedagogy gives us the opportunity to analyse all gestures and movements.

⁴ Jacques Lecoq: *A költői test* [The Poetic Body], transl. Valcz Péter, Budapest, Magyar Táncművészeti Egyetem, 2021, p. 26. Under publication.

6. Conclusions

In my thesis I have defined a broad horizon of possible uses of affective movement pedagogy. The method can be applied beyond the theatrical technique on a daily basis, thus developing the skills of actors and dancers. The class can be used as a way to prepare mentally for the daily tasks in addition to the physical warm-up. The bodies of the participants in the training sessions have become extremely relaxed and visibly strengthened during the weeks spent together. The exercise series worked as expected. All students were able to perform the exercises to the best of their abilities. It was exciting to observe how a naturally charged phrase and movement, using the technique of affective movement pedagogy, naturally became angry.

The series of exercises can also be useful for civilians, as they can experience the parallel between attention and body sensations. By experiencing body sensations and their associated movement qualities, participants can recognize when they are angry and translate the energy into movement using body sensations and attention.

Affective movement pedagogy can be a fertile research ground because of its neurological foundations. Research could focus on the relationship between the state of concentration and movement learning, on the study of movement in different emotional contexts, or on the relationship between attentional capacity and movement.

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