Evaluation and Fabrication

Understanding the trap of critical consciousness

■ Philiboss · ■ Vahina · ■ Beelzebub

Introduction

This worksheet explores two crucial concepts: dramatic evaluation (which paralyzes) and creative fabrication (which liberates). You'll learn to detect and eliminate parasitic evaluation during performance, then build fabrications so solid that your brain treats them as real memories.

■■ IMPORTANT
These exercises require prior theater training. Fabrication is an advanced technique of the Stanislavsky System.

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■ Exercise 1: Detect Parasitic Evaluation

Objective: Become aware of when you evaluate while performing

Duration: 20 minutes

Instructions:

1. Choose a simple scene (2 minutes)
2. Perform it and film yourself
3. Watch the video and note EVERY MOMENT you thought "Is this good enough?"
4. Count how many times you evaluated
5. Perform the scene again giving yourself PERMISSION NOT to evaluate

My observations:

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■ **VAHINA** observes in silence.

■ *"Wouldn't she notice that evaluation creates a fracture in consciousness? Stanislavsky taught that actors must be IN the action, never ABOVE judging it. Peter Brook spoke of 'the empty space' — that total availability. As soon as actors evaluate, they FILL this space with mind. They EXIT creative flow."*

■ Exercise 2: Build Simple Fabrication

Objective: Create a false memory for your character

Duration: 30 minutes

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■ Exercise 3: Fabrication Without Evaluation

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■ Exercise 4: Character Journal

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■ Exercise 5: Guided Waking Dream

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■ The Golden Rule

BEFORE = Evaluation ALLOWED (preparation)
DURING = Evaluation FORBIDDEN (performance)
AFTER = Evaluation ALLOWED (analysis)

"If you believe it, the audience will believe it. If you evaluate, no one will believe it."
— Philiboss

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