

InPerTrain Manual

TOWARDS AN INDIVIDUAL PERFORMER TRAINING



Written by
Gábor Viktor Kozma and Mátyás Marofka



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2023

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InPerTrain Project 2022-2023

With the support of the Erasmus+ Programme of the European Union

ACKNOWLEDMENT

We want to express our deepest gratitude to our research experts from the performing arts field to support our journey from the beginning. Many thanks to Frank Camilleri, Bryan Brown, and Ian Morgan for helping us clarify, distinguish, and develop our idea and helping us shape the InPerTrain Manual.

We are also very grateful for the curious, engaged, and courageous artists and students who joined our pilot training workshops in Romania, Hungary, and France. Without their contribution, the research of the exercises wouldn't be so deep and inspiring. Thank you for enriching our work.

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FOREWORDS

This manual is the outcome of the InPerTrain (Individual Performer Training) research project funded by the Erasmus+ Program of the EU and carried out by the partnership of Ladder Art Company (Hungary), the University of Arts in Târgu-Mureș (Romania), and La Forge du Vallon (France) over the course of twenty months between 2022 and 2023. The objective was to focus on one particular area of education in performing arts: the regular and individual actor training of the performer.

The project was developed through theoretical research and practical implementation. Besides the creation of a community of practice to provide a platform to discuss and debate the topic, the partnership organized a Pilot Training in each participating country to test the practical application of the researched individual performer training structure. The result, this manual, is a training guide for performers with the aim of introducing an innovation in performer training. It is a theoretical and practical support to provide performers with a guideline to develop their own actor training program, which can be done regularly and individually, to maintain and improve their performing skills.



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INTRODUCTION

Why? – Objectives of the research

Even while the concept continuous training and an ongoing educational process after or alongside the institutional one has been heavily emphasized in the acting literature of the 20th century, it is still not properly integrated into the typical day-to-day routine of performers. In this manual, we refer to training in the sense of a regular and ongoing practice of the performers: it is a learning and exploring process that is distinct from what is received in educational institutions.

“ ‘How do singers, pianists, dancers start their day?

‘They get up, wash, dress, have tea, and sing or do vocal exercises for a set period. Musicians, pianists, violinists, etc., play scales or do other exercises to maintain or develop their technique. Dancers hurry to the theatre for barre work, etc. This happens every day, winter or summer, and a day missed is a day lost, a step backwards artistically.

‘Stanislavski in his book says that Tolstoi, Chekhov and other writers consider that it is essential to write each day for a fixed time, if not a novel, an article or a story, then a diary or notes. The important thing is that the hand that writes or types should not lose the habit of writing, but should daily become more skillful in conveying his spontaneous, subtle, precise feelings, ideas, mental images, intuitive emotion memories, etc.

‘Ask a painter and he will tell you the same.

‘I also know a surgeon (and surgery is also an art) who spends his free time playing at Japanese or Chinese spillikins. When he drinks tea, or in conversation he will suddenly pull some barely perceptible object out of a pile of things so as, as he puts it, »to keep his hand in«

‘Only the actor rushes out in the morning to somewhere familiar or not for his own personal affairs because this is his only free time.

‘Fine, but the singer is no less concerned than he, the dancer has his rehearsals, his career, and the musician has rehearsal, classes, concerts!...

‘Nonetheless actors who have not done their daily exercises at home always say one thing – »no time«. ‘That’s a great pity! Because the actor, more than any other specialist, needs to work at home.

‘While the singer is only concerned with his voice and breath, the dancer with his physical apparatus, the musician with his hands, or, as with brass or woodwind players with blowing and his embouchure, etc., the actor has to deal with his hands, legs, eyes, face, flexibility, rhythm, movement and the entire programme we have taught in this school. That doesn’t end when the course ends. It lasts for the whole of an actor’s career. And the older you get, the more you need a developed technique, and consequently, a systematic way of working on it.”

(Stanislavski, 2008, pp. 566–567)

It is a daily self-reflection through exercises, a never-ending liberational process from the upcoming barriers, persistent research toward one's authentic artistic self, and ongoing work on the professional skills and qualities that define the performers' expressive potential. At first look, it might seem as though different training approaches and the practice of the training itself were developed as a means of supporting, genres, or directorial visions. For instance, in the field of musical theater, it is more typical practice to train the vocal and physical apparatus on a daily basis. The daily actor training has been incorporated into the work schedule at group theaters¹. Even while working with repertoire theatre groups, few directors use their training methods in the creative process. It is clear that training approaches did not remain in the context in which they were developed. They have been shared in open workshops, various educational programs, and have even been integrated into institutional education. In this situation, the aesthetical source and the training itself are separated, and the exercises attempt to guide the artists somewhere else: they become tools for supporting self-exploration and the ongoing growth of the actors, regardless of their originators' theatrical vision.

According to Stanislavski, Meyerhold, Copeau, Grotowski, Barba, Staniewski, Suzuki, and Bogart, the creative and expressive capacity of the actors will decrease throughout the year if they do not engage in daily training. By publishing this manual, we hope to align ourselves with the philosophical tradition of these professionals. We believe that the various methods of actor training have something in common, which is something that can be uncovered through a comparative analysis. Through practical and theoretical research and linguistic analysis we believe that a shared practical knowledge exists even if the differences create conceptual problems that seem unresolvable or irreconcilable. If acting is to be considered a profession, there has to be a set of general guidelines to follow as well as a set of skills that should be trained.

What? – Group vs. individual training

Our research intends to focus on a specific aspect of training. Not the kind that happens in a group, but rather in one's own time and space. Making theatre per se is a collaborative effort involving various creative individuals. The relationship between the members of an ensemble is crucial, because it has a significant impact on the quality of the performance. As a result, training is typically a group activity that provides time and space for individuals to focus on themselves as well as the group entity and coherence. The majority of the exercises rely on the partner, trainer, or director.

However, acting is also an individual and personal work. Performers can prepare themselves by focusing on their needs and goals in order to be ready to pay attention and be open when group work begins. Satisfying one's professional needs allows them to be more flexible,

¹ The term refers to ensembles that work in laboratory structures like Teatr Laboratory or Odin Teatret.

attentive, and open to others. Furthermore, group training has special requirements: shared time and place, shared training approaches, established rules concerning frames and leadership, and so on. We have observed that meeting these requirements is becoming increasingly difficult, resulting in individuals being dependent and, in many cases, unable to train. As a result, the focus of this manual is on the performer's individual and independent actor training. We hope that this approach opens possibilities for performers to be more independent, discover a practice that allows them to stay in their developing process, and work on their own.

Our idea is that regardless of genre, style, aesthetic, or directorial vision, there is a general set of skills and qualities for the performer that can and should be trained on a regular basis to maintain creative and expressive potential. We do not want to conduct academic research, but we would like to use our research experience as practitioners and academics in this subject. We acknowledge and underline that this research is subjective because the basic premise of the universal skillset is difficult to prove. We'd like to invite the reader to debate and ponder this topic with us.

How? - The research methods

We conducted our research on both a theoretical and practical level, limiting the research field to materials from the twentieth and twenty-first centuries. On a theoretical level, we examined how actor trainers define their ideal performer, including what skills and qualities are mentioned. They describe and construct an ideal actor image by expressing these notions. We are perfectly aware that these are linguistically created metaphors that cannot be regarded as achievable goals. The ideal actor images depict an artist-self that can never be manifested or embodied. By setting unattainable goals they describe a "measuring rod" with which the performers might compare their present self. During frequent training, performers might work against their current selves' impediments to take small steps toward these ideals. Living in this process moves the focus from a skill-learning mindset to an embodiment of the self's ongoing transformation. In this way, our training perspective is more vertical than horizontal: we prioritize profound individual learning and self-exploration over acquiring ever-increasing new techniques and skills. Our practical research aims to precisely support this process. We gathered multiple exercises from different approaches to propose a structure for individual daily training.

On a practical level, we had to deal with the fact that the pedagogical process of these types of exercises is, by definition, not written, but is based on a human interaction between teachers and students, masters and pupils². The instruments that can truly transfer the knowledge that acting teachers strive to share are shared time and space,

² We do not share the idea of the master-pupil pedagogical connection, but it is important to mention, that many 20th-century approaches were effected by this form of training that is modelled on various oriental practices.

embodied memory, experience, and personal encounter with a technique. Because the primary medium of our research is written information, we attempted to find the words that may bridge the gap between personal training and the reading process.

There were distinct challenges in both the theoretical and practical parts of the research. On a theoretical level, we confronted the issue of characterizing a performer's psychophysical work, which is an exceedingly delicate process. Words imply meanings relating to complex physical and mental processes. Many practitioners describe various phenomena by using the same words, so identical words carry slightly or fully different meaning. Furthermore, our study materials are all in English. As a result, we processed several books and articles that had been translated from various languages. Because the skills and qualities of the ideal actor-image are determined linguistically, due to the translation process the research can never be fully exact.

Even though we call this material "a manual", we do not want the reader to believe that there is an ideal approach to training. We propose a structure that can serve as a helpful tool for improvement and experimentation. As we will emphasize numerous times, we urge users to be inspired by the manual while also feeling free to own their individual training by including new materials and combining the structure with different exercises. Consider it a live conversation with us in which you can debate, change, or accept our thoughts and suggestions.

During the exercise selection process, we attempted to uncover basic talents that we found common in many techniques. Many of the activities we knew or discovered were designed for groups or pairs, so we had to limit the selected materials to individual ones or adapt them for this purpose. We also encountered the challenge that many activities must be led by someone who provides cues, directions, and reflection on the process. To replace the personal leader, we needed to come up with a variety of ideas. One of our discoveries was an application (Random Reaction Timer), which will be discussed later in the Practical Part. The main idea is that the app provides rhythmically varying cues according to the demands of the learner. This alternative has a lot of potential, but because the program was not designed to meet the specific demands of our actor training system, it also has a lot of limitations. The second option for replacing the leader was to create audio guides that could coach through the exercises. We intended to create this support for the reader, but the extensive work of the editing process didn't make it possible timewise. The third option is to provide visual content that demonstrates the detailed technique of the activities. Although recorded video materials would have been ideal, we lacked the necessary technical equipment and personnel. We decided to take photographs to assist you in understanding some of the body positions.

Exercises and training methodologies that are removed from their cultural and professional contexts can lose their specific values. Keeping this in mind, we did not collect the exercises to present them in their original form, but rather as adapted for personal application based on one's specific needs. As a result, we do not seek to "use" these principles in the depth that they were conceived and used in their original context, but rather to uncover their universal application for assisting individual actor training in the twenty-first century. Another challenge in describing the tasks is the lack of information about our readers. We have no idea where you are, what spatial alternatives you have, what your experience is, what your current physical condition is, or what you hope to achieve by reading this information. We discovered early on in the research that we needed to assist you by paying close attention to these unknown conditions.

"It has long been recognized that without a permanent company few actors can thrive indefinitely. However, it must also be faced that even a permanent company is doomed to deadliness in the long run if it is without an aim, and thus without a method, and thus without a school. And by a school, naturally I don't mean a gymnasium where the actor exercises his limbs in limbo. Flexing muscles alone cannot develop an art; scales don't make a pianist nor does fingerwork help a painter's brush: yet a great pianist practises finger exercises for many hours a day, and Japanese painters spend their lives practising to draw a perfect circle. The art of acting is in some ways the most exacting one of all, and without constant schooling, the actor will stop half-way." (Brook, 1968, p. 34)

As a result, we will recommend exercises that can be adaptable for different spatial opportunities and do not demand a complex body technique or previous knowledge about the topic. Our "ideal" reader has some experience with acting education, but we don't want to exclude anyone who is interested in beginning this new journey. We want to support both professionals and non-professionals. We chose to recommend basic and advanced-level notes and instructions, so there is the sense of development in the structure as well. We also explain how to approach the exercises and how to deal with your impulses and difficulties while doing physical activity.

Due to the solitary nature of the research, we have to eliminate activities that promote partnering, connection with partner, or audience from this manual. We would want to underline, however, that we believe that these skills and qualities are undeniable for performing.

Our goal is to create a surface on which we can explore the complexity of training. It was an idea that arose in the twentieth century in closed rehearsal rooms when a group of people really needed to continue their self-development. We recognized that times had changed with the rise of the digital age. The sense of being closed almost vanished when the outside entered the closed spaces world via mobile phones and electronic devices. We feel

compelled to adapt twentieth-century knowledge to a post-modern, post-human culture in which we, as performers, can maintain the concept of self-improvement. We hope to help you by providing some theoretical and practical ideas that you may put into practice at home or in a studio, before or after rehearsals and with or without a creative process. Let's start this journey together.

THE AIM OF THE TRAINING AS EDUCATIONAL FORM

Regularity is one of the fundamental concepts that distinguishes training from other forms of education. The idea behind this recognizes humans as ever-changing phenomena, complex psychophysical entities that are always transforming into something else. A physical workout is an excellent illustration of it. Along with other muscles, your biceps will increase if you perform pushups. If you quit exercising, your muscles will first maintain their size and subsequently decrease. You must continue working to keep them in shape, and you must work even harder to develop them. It functions in the same way for acting skills and qualities. You'll become what you do. If you practice avoiding hard work and conserving energy, you will become the avoiding; if you practice curiosity, engagement, and precision, you will become the person who exemplifies those talents and qualities. Remember, you are always practicing something.

Through training one strives to learn, maintain, and develop skills throughout time. In numerous cases, group theatre companies used the training framework to support their artistic vision, learning new techniques and skills as well as experimenting with new artistic solutions. We do not intend to provide advanced strategies that may be difficult to integrate on your own in this manual, but rather to provide you with a basic collection of exercises that can help you delve deeper in some of the well-recognized skills and qualities. This is the most obvious goal of training.

"I have often heard: »training, for an actor, is part of his/her job, as is training for the musician, the mountaineer, the soldier or the athlete«. In reality, it is of a substantially different kind. In theatre, the term »training« is used metaphorically. It coincides only partially with the learning period or with exercises aiming to keep in form. It does not prepare to perform nor does it teach something. Rather it makes us ready to estrange ourselves from our usual behaviour, the so-called spontaneity or conventional theatricality. (Barba, 2009, p. 216)

Estranging is the process of shifting identities as well as using the conditioned self at the appropriate time. Training may help the performer bridge the gap between his or her personal and artistic selves. It is a time and place for shifting one's identity from civil to artistic. This process is frequently undervalued. Performers are generally expected to change instantly upon entering the studio. They must be able to work at the greatest physical, mental, and emotional levels regardless of what happened shortly before the rehearsal. It is their duty and responsibility to manage this, and most directors aren't particularly concerned about it.

Car engines can be a good analogy to this process. Every motor stalls when we shift from first to fifth gear or if the proper control can cause effective shifting. Performers also either rush through their process, compromising their long-term mental stability, or they make room for themselves to deal with the sensible process of changing from one identity to another. Many performers find this shift in “one last coffee”, “one last cigarette”, or doing unnecessary things in the changing room, rather than in training. Even chit-chat with colleagues can occasionally serve this aim of shifting identities. Addictive habits, such as smoking, might, of course, have a bad affect on the performers’ physiology. Although chit-chat is not damaging to one’s health, it is unhelpful in transitioning to the task at hand. We believe that concentrated and disciplined activities may channel a performer’s creative energy to the point where they are ready to experiment with extremes without jeopardizing their mental and physical health. This is also true at the end of a rehearsal: without a sufficient cooldown, the performer’s engine will be harmed. Nothing goes wrong if a car stops from 130 km/h in 15 seconds with proper shift control. If the same car comes to a complete stop in one second, it is most likely because it has crashed into a solid wall and its entire structure severely damaged. Consider whether you are building these walls around yourself by not organizing the time and care you take in switch identities. Slow down after the rush of emotions, thoughts, texts, scenes, and characters. Take your time and plan a strategy for cooling down and returning to your personal identity. Remember that you are a constantly changing process, and each step is valid in this state of flux. It is also inconvenient for your family if Ophelia or Hamlet enters your living room every night instead of your personal self. As a result, we regard training to be a time and place frame for entering and exiting theatre activity. It’s a location where you may put your artistic identity on and off.

Freedom has been a core value of theatre from the beginning. The idea of **self-liberation** from ordinary behavior, of festival and ecstasy, was central to the Dionysos cult. Although this theory was not always common in European theatre history, metamorphosis was an unavoidable component of performing and theatre. Freedom became one of the primary values of Western approaches to theatre education in the twentieth century. Stanislavski aimed that through teaching psycho-technique, he might liberate actors. Grotowski led this discussion from “teaching” toward the liberating process of “via negativa”, which later became a guiding principle for numerous actor training systems.

Several elements influence the process of liberation from blocks and obstacles. One of them is **self-reflection**. Performers must be honest with themselves about their actual mental, emotional, and physical state. In our experience, it is a practical process rather than a theoretical one. Normally, a trainer or an outside eye can provide support for this reflection, but not in the case of our individual work.

“The education of an actor in our theatre is not a matter of teaching him something; we attempt to eliminate his organism’s resistance to this psychic process. The result is freedom from the time-lapse between inner impulse and

Training provides three options for this. (1) You can **check in with yourself** throughout warm-up. We designed our structure to allow people to check in with themselves, to inquire how they are feeling at the time, and to use this experience as a springboard for further work. Everybody, every-body is different at any given time. To establish a foundation of honesty during training, aim to be to be appreciative of who you are and how you feel. (2) The repeated exercises also provide an opportunity for reflection. **Repeated activities**

can form a surface of reflection on which one can examine one's current self. It provides a direct experience of how your body can manage identical work that you completed the day before. In this scenario, repetition is an invitation to create a physical, mental, and emotional connection with the same tasks. (3) Finally, **analyzing the work** process can aid in reflection. It is critical that this process does not occur simultaneously with practice. The exercise is an embodied experience in which you must engage, but after that, it is critical to sit down and spend some time with a more cognitive process of reflecting. We will provide you with some simple ideas on how to manage it on your own.

It may assist performers detect distinct blocks to become aware of their state. Some are obvious from the start (for example, not having sufficient stamina for a given exercise), but others are deeply rooted in our physical, mental, or emotional behavior. They may appear over time, but it is a long-term process of practice and self-reflection. It's a kind of experimenting with the exercises' provided circumstances, a discovery of yourself without strong expectations. During this procedure, you may encounter some challenges that must be resolved, which will necessitate the use of various solutions. The more problems you face, the better your results will be, and this is not only a matter of practice. It all relies on how you approach each exercise and how you discover problems in the one you're working on right now. The goal of training is to **create a fictitious situation in which performers can address various difficulties**. During this process, the performer will discover many patterns that they might employ to deal with various situations. For example, later on you'll be exposed to The Crane exercise. During this one, imagine that you are lifting something and moving it with one of your legs. To do this, you must stand on one leg, find balance, engage specific muscles to avoid wobbling and focus on the fictitious circumstances of your activity. By resolving the problem (challenge gravity and adequate weight management), you learn numerous technical abilities (balance, control, focus, and so on) which will give you a sense of accomplishment. Throughout the process, you will discover freedom in how you can perform the exercise: how far is the object?; how far can you put it?; how much unnecessary tension arises during unbalanced positions?; where and how can you release it?; where is the edge where you can still handle weight and gravity?; and how can you contra-balance with different parts of your body? etc. Off-balance positions always accompany excitement

outer reaction in such a way that the impulse is already an outer reaction. Impulse and action are concurrent: the body vanishes, burns, and the spectator sees only a series of visible impulses. Ours then is a *via negativa* - not a collection of skills but an eradication of blocks." (Grotowski, 2002, pp. 16-17)

and stress, therefore you must deal with these emotions and feelings as well. By discovering embodied answers to these questions, you model and develop certain aspects of creative work: finding creative solutions, risk-taking, mental and physical balance, problem-solving, and stress management. Practicing simple exercises and overcoming various obstacles helps you develop your own strategies for dealing with much larger ones. Exercises will always simplify and model certain territories of acting. Problem-solving leads to liberation.

Everything you do repeatedly over a period of time forms habits. Living your daily life, having different ways to sit, sleep, run, do sports, or carry your backpack, creates habits that are not always beneficial to your acting because they can cause unnecessary tension, underconditioned muscles, a certain personality that over dominates all of the possible ways to behave, and so on. Exercising creates habits and reflexes that are beneficial to your acting, but it does not ensure success. The way in which various exercises are carried out determines the outcome. Camilleri turns our attention to the many characteristics of habits.

“There is indeed a fine line to tread between a movement being »habitual« (considered »negative«) and one that becomes »second nature« (considered »positive«); or, to use Zarrilli’s terminology, between doing something habitually in a »mind-less way« (2009, p. 30) and inhabiting a form with »nomind« (p. 90) or »unthinkingly« (p. 103). What kind of »not thinking«, then, distinguishes the habitual from the psychophysical, »bad« from »good«? For Zarrilli, the key difference is the »inhabitation« of an optimal form of awareness. By implication, the »habitual« is not a question of matter, because the shape of a movement, gesture, or martial arts form can be both habitual and psychophysical. Nor is it a question of manner, because one can perform perfectly a complex set of exercises in a »mind-less way« in a gym while listening to the radio. It is, rather, a question of mode (awareness) that necessarily impacts matter and manner of movement but which, due to its meta-technique status, is distinct from both.” (Camilleri, 2013, p. 47)

“The close association of training with practices of repetition that affect a way of being resonates with many dynamics and mechanisms of habits, specifically with their formation and durability. These characteristics are often linked with negative qualities or limitations: habitual movement is said to be predictable, entrenched, and a lazy shortcut (e.g. Rodenburg 1992, pp. 19–109, Zarrilli 2009, p. 30).” (Camilleri, 2018, p. 39)

Theatre education is always a reconditioning of the self: learning new skill sets, forming new habits, developing a new way of being or a “second nature” that differs from the one found outside the theater: “by a process of innervation, develops new neuro-muscular reflexes which result in a renewed body culture, a ‘second nature’, a new consistency, artificial but marked with bios.” (Barba, 2005, p. 25) Conditioning one’s daily behavior with the outside environment will tend to save energy, be efficient, practical, and successful. This fundamental training influences how we engage our bodies, make decisions, and manage time. In theatre, we must re-calibrate the entire logic we follow outside, which has been practiced for a long time before entering the studio.

“(...) changing habitual patterns is so difficult; they are literally carved into our brain, and each repetition makes the pattern even stronger. And once a pattern of thinking or action becomes a habit, we follow it without thought or awareness. But in fact there is nothing wrong with having »ruts in the brain«. A habit is simply an easy way for the brain/body entity to function, one that allows the conscious mind to disengage. And this is very useful in many areas of human activity. A ballet dancer does not want to discover how to do an arabesque each night on stage; she wants to know that her leg will rise to the correct height and that the upper body will counterbalance without any conscious control. The movement needs to become habitual in order to free the brain for other activities.” (Marshall, 2008, p. 99)

There are two approaches to re-forming one's own habits. One is to become aware of our behaviours and intentionally change them: how we sit, how we manage tension in our bodies, and so on. The second alternative is to establish new habits by learning skills and qualities that will complement the activities that we wish to pursue. Creating new habits can liberate the mind from conscious engagement in an activity. By practicing specific skills and qualities on a regular basis, you want to **strengthen these as new habits, make them part of the second nature** so that they will serve you properly during rehearsal. It is beneficial to avoid being rusty in your craft.

“The whole point of training is to be able (eventually) to forget it. The control and range you develop in class and in your personal practice becomes so embedded in the body that it becomes automatic. You do the basic preparation work; you learn the skills of body, voice, imagination and emotional availability; then you practise them until you find ease and effortless accessibility. In other words, your body and voice can be trusted to do their jobs, and you know you can access your inner landscape without fear or hesitation. You are now ready to start investigating the material (play, choreography, score) with your fellow performers and your director.” (Marshall, 2008, p. 147)

Marshall emphasizes a crucial aspect of liberation. Be free of the technique you learned. It is critical to remember that training is not the goal; rather, it is a tool for expression. “Forgetting” what you've learned will allow your creative self to focus on the current artistic process. But keep in mind: you become what you practice. You won't become what you don't have.

The goal of training is to focus on the work. Practitioners' attempts to find language for training can be poetic or abstract, but the job must be concrete and include physical, mental, or emotional demands. Through training, performers face challenges and work toward specific goals, producing and releasing mental and physical energy. As a result, they will experience their power, effectivity, and expressivity.

Many actor training exercises have been devised by group theatre ensembles. The creator's personality and the culture of the group are automatically incorporated in the practice. The way the focus points of the exercises are set, as well as the relationship described with time and space, indicate a strong value system. It is the group's culture. In this sense, during the exercise gathering process, we used a deculturalization technique that separated them from their original context to construct a new structure, and therefore, by using them, a new culture. The culture we attempted to create is not one that is rigid, but rather one in which everyone can share their thoughts and converse with ours. We also propose an ethical frame (Camilleri, 2009) for the work, which you can see in how we characterize the various exercises. We want to help you grasp the core logic of how we think about theatre, therefore in the following subchapter we outline the ethical frame we draw from the various methods.

ETHICAL FRAME OF THE INDIVIDUAL TRAINING

Every action we take is based on our connection to the world, a particular set of values and guidelines, and fundamental beliefs in the order of things. There is no exemption made for training. Your daily activities are planned out with a variety of distinct personal growth goals in mind. Your connection to the world around you can be inferred from the way in which you carry out those activities. Based on the work of Stanislavski, Meyerhold, Copeau, Decroux, Grotowski, Lecoq and Barba Camilleri argues that an “ethical frame” of training exists. (Camilleri, 2009)

This ethical aspect of the training outlines fundamental guidelines for how to be connected to the body, space, and time during the job. It is a process of self-definition: you put your entire body and mind in different situations in which you will challenge yourself, and you have to decide how you handle it when those situations arise. This process of confronting your obstacles generates or strengthens a new self for you, the artistic self that embodies a certain value system in the work and the environment around it.

We do agree that there is a strong ethical framework in the techniques we came across, and we want to support you by providing a list that includes some ideas that were accepted and adapted from the training philosophy we researched. We don't want to describe the ideas in a manner that is both profoundly philosophical and theoretical; rather, we would like to use it to summarize our fundamental ethical values. In some cases, we shall make reference to one of the practitioners who served as a source for us when formulating our perspective.

- Every present moment is unique. Be attentive of the one right now... and now... and now.
- You are different and unique all times. Listen to yourself with sincerity.
- Try to put your daily judgments on hold. Avoid deciding if the workout is good or bad while performing it.

„An »ethical approach« is thus a modus operandi that is also a modus vivendi. In other words, a committed form of training that is integral to a performer's life to such a degree that the principles and techniques investigated and practised in the laboratory shape one's life.” (Camilleri, 2009, p. 27)

- Doing and analyzing are two different processes. They should not be done at the same time. (Cage)
- Take care of yourself both physically and mentally.
- Take care, but don't use this as an excuse to avoid doing hard work. Reflect on yourself and recognize when you're fooling yourself to prevent exhaustion. Develop a sharp awareness to detect moments of laziness.
- “Live in the conflict, but don't fall into the crises”, as Suzuki training frequently

emphasizes. Always attempt to push yourself to your limits, but if you fail, don't feel sorry for yourself or criticize yourself.

- Make an effort to work with your extremities. (Bogart and Landau, 2005)
- Respect both space and time. These are your direct partners.
- Keep your space organized and clean.
- Work as hard as you can but accept your mistakes. They will guide you to innovative solutions.
- Accept failure as a necessary part of the process. It will teach you valuable lessons.
- Whatever you feel is valid.
- Embrace fatigue. It's only a part of the process and going through it will lead to some significant revelations.
- Respect your energy.
- Recognize the importance of small steps in the process. Take them one at a time.
- Be patient! One of the greatest enemies of artists is impatience. (Bogart, 2007, pp. 123–125)
- Be prepared to be surprised by yourself anytime throughout the process.
- Allow yourself to be transformed by the process.
- Respect your time. Even if you're alone, don't be “late” for your training.
- Use instruction but be your own leader throughout the process.
- Be strict and caring to yourself.
- Keep in mind that every decision you make will impact your work.
- Keep in mind that culture is created by an ethical frame. Individual training allows you to create your own culture.
- Get familiar with not knowing. You'll have a terrific starting point to explore if you adopt a mindset that considers things unknown. Knowing implies having answers, but not knowing leads to the formation of questions. (Overlie, 2006, p. 189)

BODYMIND, BODYWORLD

Our work is psychophysical in nature and logic. The psychophysical method rejects the body-mind dichotomy and views humans as a holistic entity composed of body, mind,

and spirit. We don't feel the need to defend or explain this theory because practitioners and academics have had lengthy discussions about it over the last 30 years.

We would like to emphasize that our research follows in the footsteps of these pedagogues in that we consider physicality as a departure point for acting.

“The concepts of »psychophysicality« and »bodymind« now occupy the same space that the unconscious, the sign system, and social class structure enjoy in other spheres of human knowledge: we no longer need to justify their discursive existence. The work of Phillip Zarrilli in particular has been crucial in articulating a terminology in English about an intuitive certainty that twentieth-century practitioners like Konstantin Stanislavski, Jacques Copeau, Antonin Artaud, Jerzy Grotowski, and Eugenio Barba explored in various ways in their work and respective languages. (Camilleri, 2013, p. 30)

We agree with Camilleri's suggestion to shift the conversation from “conventional psychophysicality” to “post-psychophysical” thinking. He incorporates ideas from post-human philosophy and expands on Zarrilli's body-mind concept. Camilleri concludes and underscores that human experience cannot be separated from the physical reality in which the individual is set up. The environment, clothing, items (such as glasses), and props all have an undeniable and immediate impact on the self. (Camilleri 2020, p. 61)

„I« am not simply my »bodymind«. »I« am a »bodyworld«, an assemblage of human and non-human components that are bound and constituted in relations of exteriority.” (Ibid. p. 62)

In our work we would like to include this idea and emphasize the aspects how the aspects of your work will be defined by your present space, time and objects. We'll guide your attention to this during the description of the exercises.

INDIVIDUAL TRAINING

Individual training, as previously stated, is a challenging endeavor. Working with someone else is much easier because their expressions will serve as an impulse for you. (Oida, 1997, p. 74) Even the trainer-trainee relationship follows the same logic: trainers provide exercises, challenges, and their energy so that trainees might experience something different than they could alone. Individual work requires you to be attentive and sensitive in order to detect the impulses around you. The activities provide a surface for experimentation, but there will be no one to coach you directly through the challenges. Training alone can be lonely, and you may feel desperate at times. Maintain calmness and be patient. It is a necessary step in the procedure.

“A warm-up is a bridge between the conditions of mind, body, and voice you have been using in everyday life and the conditions of mind, body, and voice you need in order to act. The nature of that bridge depends on who you are and what your particular voice, body, and psyche needs today, so no two actors are likely to need exactly the same warm-up. Moreover, the kind of bridge you need on a particular day also depends on where you are “coming from” and what you are warming up for that day.”
(Wangh, 2000)

Individual training is necessary for a variety of reasons. You may not have a creative approach in place right now to find someone to collaborate with. You may not be working as a performer right now, or your coworkers may be opposed to the idea of training. In any case, we’d like to encourage you to engage in activities to discover your actual artistic self and improve your expressivity and sensibility as a performer. In the long term, this is a self-definitive process. If you are curious, checking-in and challenging yourself will always lead to fresh discoveries. Even with a “known” exercise, you are training your bodymind and bodyworld to find new information.

We will incorporate warm-up exercises into the training procedure. We don’t know your condition, therefore we want to highlight your safety and provide you with methods to help you enhance your training experience. If the circumstances would be known, the warm-up and various training periods could be split. Warming up is the process of preparing yourself to work on your limits: you provide a chance for yourself to change and grow. It can be regarded as a journey from your everyday self to your artistic self. Training is a work of the artistic self that may, at times, involve the character self. Training is a self-development and discovery process.

Be mindful of the procedure from the start of your individual structure. It will serve as a bridge to lead you through the process of change. Because each moment and each self of you in each instant is unique, you must maintain your focus. We don’t aim to give you a rigid method, but rather a way to get started. Please change, add, edit, and build your own training.

PRACTICAL PART

BEFORE THE TRAINING - APPROACHING THE EXERCISES —

Before diving into the exercises, we would like to provide you with guidelines on how to approach the practical work. It might help you when you face difficulties during your training. Creating a well-functioning working environment or making decisions on your own can be challenging. The following thoughts and ideas can assist you on your journey, allowing you to fully engage in your exploration.

- Consider your physical and mental safety. This should never be questioned or ignored in any work. Being safe needs to be fundamental, upon which you can build trust, courage, and a sense of freedom.
- Try to work with openness, curiosity, and playfulness. These behavioral skills and a childlike mentality („As if for the first time”) facilitate the process of exploratory work by aiding in the discovery of new details while maintaining your interest in whatever you do.
- It takes time to learn how to work on your own. Be patient! Also, there is a learning phase when you get acquainted with the exercises. You need to give yourself time to learn and explore the suggested exercises. Then comes the training phase, when you actually know what you are doing. Then you also need patience to dig into the exercises and stay curious and exploring.
- Treat a problem with respect. Do not excuse yourself - don't explain the reasons that led you to your problem. Embrace any problem you may encounter. Use the current situation, learn from it, and try to find joy, and excitement while trying to solve it. If you manage it, you can respect yourself for going one step further. Any issue you may face is part of your training. Don't forget: there is no development without difficulties or problem-solving.
- Let yourself make mistakes - embrace mistakes like you embrace problems. We are learning from our mistakes. No mistakes - no learning.
- Take risks and go into the unknown - without losing safety. Realize your habits and explore your comfort zone through the exercises. With risk-taking, you'll have the chance to change and experience another self of yours. You are endless in every sense. Practice the decisions, behaviors, and selves you don't usually make.
- There are no ideal solutions; - stay with your personal experience. That is YOUR training.
- It is self-explanatory work - It helps if you try to be curious about yourself. Is there anything I can learn about myself today? How do I feel today? What is the difference between this self of mine yesterday and today? And what is the difference now, or now? Or here or there? Search for the changing possibilities to explore something new and personal.
- From time to time, you can ask yourself: What do I not know about the exercise? It helps you find solutions to unveiled territories as well as go deeper and keep the work fresh.
- Respect your needs for how to coach yourself. However, needs can mean various things: they can mean to push and go through your limits, or they can mean to release. There are no universal guidelines, only an ethical framework of trying your best and trying to develop and embrace self-respect.

- Change the exercise for your own purposes! (Still, it is YOUR training.) You will find your own taste in the exercises. That is okay. Go with your artistic taste and change them to make them yours. (Although sometimes it is good to ask: is this my artistic taste or my usual habit of not taking any risks and exploring something new?) First, try to follow the exercise, dig deep into it, and then feel free to own the form as it supports you.
- Text is just one material. We are suggesting different options for how to include text in training, but we are not focusing on working with the text. Voice training is definitely an important part of the actor's regular training routine, however, we do not dig in this field. Vocal and speech training is a deep, complex, and sensitive curriculum on its own, and that extends the limits of this research.
- During your practical training, engage "Expressive Mode". We are training our performing skills without actually performing - and this is controversial. We call "Expressive Mode" a state when you work at a high energy level along with the level of physical expression that is receivable (visible, audible) for a possible audience. In this way, the actor not only focuses on experiencing but also physically expresses their artistic sensibilities or the artistic message. We try to create an atmosphere of performance during training. That might help to train the quality we use when performing, so we can narrow the gap between the state of the training and the performance. In reaching the Expressive Mode imagining an audience might help you.
- When you lose your energy or focus during work, you'll need to find a source to recharge. Here are some ideas that you can use to gain energy during the exercise:
 - › Deepen your breath - consciously bring your awareness to your breathing.
 - › Engage in the attitude of feeling joy. Find joy in anything you feel, even tiredness and physical or mental conflict.
 - › Add music to the training that inspires you. Use it as a partner who has its own life.
 - › Pay attention to your senses - focus on the outside world through your senses. Change consciously from one sense to another. Deepen the sensations through breathing.
 - › Find surprises and new impulses: the moment of recognition helps break habitual mindsets.
 - › Embrace every feeling. Accepting your emotional and physical state can open up new energy sources, and it gives space to an honest self-reflection through the exercises: Who am I today? How do I feel? What does my body tell me?
- Do it how you understand the exercise. There is no need to go too intellectual or analytical if you do not understand every detail. Often, the exercises can be understood by doing. If you have a first understanding of the exercise, just try, give it a go - you can come back to this Manual or some other sources later to understand in detail. We get stuck in our heads easily. It is better to channel the energies into actions and awareness than to give most of your attention to mental processes during training. Training is to do - it is action. Thinking - planning and feedback - is part of the training process, but not part of the training exercises. If you plan your work and know what you are going to do, just get into a sense of flow during the time frame of the exercises.

The structure of the training exercises

We structured the training into Packs: Planning, Preparing, Entering Pack, Scale Pack, Image Pack, Action Pack, Creative Pack, Closing Pack.

Every Pack is a collection of different exercises with a similar aim. When you work on a Pack, we suggest doing the exercises in the recommended order, but you are free to change it or leave out anything you feel is not relevant to your actual training. It is not necessary to do every Pack each time. However, Planning, Preparing, Entering Pack, and Closing Pack are always highly recommended. Between the Entering Pack and the Closing Pack you can do all other Packs, or only one or two, if you have less time or want to dig deeper into one kind of work.

Sound and Music during the training

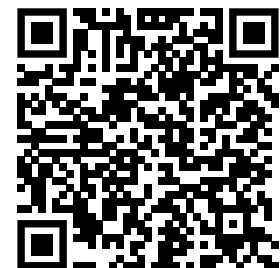
Music

Music during training can support your work. It can motivate and inspire you. Use any kind of music that suits your creative and personal tastes. We have a playlist to support you in case you feel the need to add music. Turn on shuffle mode and enjoy the variability:

<https://open.spotify.com/playlist/17VJtzUmxxEFQVMsyAoNIw?si=b5b695137ede4ae7>

Music can be a constant partner in your training. We suggest you try out different approaches: follow, provoke, or resist. (Marshall, 2008, p. 53).

- Follow: You work on the music; your actions are parallel to its tempo, rhythm, or atmosphere.
- Provoke: You also work on the music, but you are not choosing parallel or straightforward solutions. Instead, your actions will be counterpoints to the music.
- Resist: You are aware of the music, but you consciously do not follow the impulses it gives you.



SCAN ME

Random Reaction Timer

For the SCALE PACK, we suggest using the Random Reaction Timer mobile application. Unfortunately, it is available only for Android mobile phones. You can find instructions on how to use the application in the description of the Scale Pack.

Planning the Training

Planning the training allows you to better serve your needs. By consciously knowing what you are doing, you may get into the flow of the work easier. Planning the time schedule of the training helps you work on all the training materials you want.

By conscious planning, you can also prepare yourself to leave your analytical thinking behind when you are actually doing the training. It may help you get into a more sensitive and creative state during the action. That helps you be in and react to the present moment.

How to do it?

- Write down what you are planning to do. Be precise, but don't spend time on this during your training time - do it ahead. Use your reflections on your last training, your daily needs of how you feel that day, your personal needs of the features you need to work on, and your actual needs for any job if you have a specific role or piece of work.
- Plan the timing of your training according to your availability and objectives.
- Prepare any music and set the Random Reaction Timer if you use that (see at the Scale Pack).

Suggested timing for different training durations:

Short - 40 min training:

- Option 1.
 - › Planning and Preparation: 5 min
 - › Entering Pack: 10 min
 - › Scale: 10 min
 - › Image pack: 5 min
 - › Closing Pack: 5 min
 - › Reflection: 5 min
- Option 2.
 - › Planning and Preparation: 5 min
 - › Entering Pack: 10 min
 - › Scale, Image, Action or Creative Pack: 15 min
 - › Closing Pack: 5 min
 - › Reflection: 5 min

Regular - 1-hour training:

- Option 1.
 - › Planning and Preparation: 5 min
 - › Entering Pack: 10 min
 - › Scale: 15 min
 - › Image, Action, or Creative Pack pack: 20 min
 - › Closing Pack: 5 min
 - › Reflection: 5 min

- Option 2.
 - › Planning and Preparation: 5 min
 - › Entering Pack: 10 min
 - › Scale Pack: 10 min
 - › Image Pack: 10 min
 - › Action or Creative Pack: 15 min
 - › Closing Pack: 5 min
 - › Reflection: 5 min

Proper - 2-hour training:

- › Planning and Preparation: 5 min
- › Entering Pack: 20 min
- › Scale: 15 min
- › Image Pack: 25 min
- › Action or Creative Pack pack: 40 mins
- › Closing Pack: 10 min
- › Reflection: 5 min

Deep - 4-hour training:

- › Planning and Preparation: 10 min
- › Entering Pack: 30 min
- › Scale: 20 min
- › Image Pack: 40 min

Break: 20 min

- › Action Pack: 45 min
- › Creative Pack: 45 min
- › Closing Pack: 20 min
- › Reflection: 10 min

Preparing the workspace

Preparing the workspace creates a safe and suitable environment for your training.

How to do it?

Look around at your chosen workspace and make room for the training. Tidy up, clean it if needed, and make it comfortable for you. There will be sounds and noises in every room where you will work. Someone may listen to music in the room beside you, the birds might sing outside, and the neighbors will have a fight above you. The same is true with visual effects - you might see something happening outside from the window, or you might notice an object in your training space that you have not noticed before. It is always up to you to determine how you relate to each stimulus, be it auditory, visual, or olfactory information. You can consider it disturbing at any time

and leave it out of your *circle of attention*, or you can accept it as a present element of your in-moment research. We would encourage you to try to embrace all the elements of time and space that are not controllable. Let them surprise you. Accept them as an element of the art you make during your training.

- › Imagine that every noise is music for your training.
- › Imagine that you are working in a constructed set of great scenography. Try to find a connection with the space involving every element that is part of your training.
- › Be in contact with the information around you through your senses. Use this (visual, auditory, tactile, smell, taste) information as an opportunity to lead your dramaturgy in the frames of the exercise.
- › Be aware of the changes (music, light, temperature, weather, etc.). Consider them as a dramatic change in your exercise. Let it change your work.

Reflection on the training

After your training, leave some time for reflection. It is important for making your training a conscious work and learning process, contextualizing your past journey, finding new perspectives, and clarifying and reconsidering your next steps.

How to do it?

Write down your experience. Some questions may help:

- › What has worked?
- › What hasn't worked? Why? Could you change something so it would work next time?
- › Did you challenge yourself today? In which sense?
- › What have you improved on? What did you learn?
- › What new information did you get through your training? Have you found something that you had not thought of before? Did you experience new sensations?
- › What did you miss?
- › What would you keep in your training, and what would you change for next time?
- › Can you plan your next training session now?

ENTERING PACK

Aim of the Entering Pack:

- › Release unnecessary tension,
- › Energize the body,
- › Bringing attention to the present moment,
- › Get to the state of concentration,
- › Activate the muscles, joints, and senses.

Advantages:

- › Preventing injuries in further work,
- › preparing the whole psycho-physical apparatus to be ready, so the work can reach its full potential.

HINT:

The following is a suggested order. Feel free to change the order or leave out any exercise you feel is unnecessary at that very moment. Entering the work is different in the morning or in the afternoon. Do the ones you need in order to reach the aims of the Entering Pack.

Checking In - The Threshold

Aim:

Leaving behind our personal, everyday issues and allowing ourselves to pay attention to the present moment and space.

Advantages:

Training self-awareness, engagement, attention, openness, and listening.

Duration: 2-4 min.

Origin: M. Chekhov, D. Zinder

Activity:

- Option 1.

Stand at the perimeter of the workspace. Imagine a threshold or membrane in front of you that lies between you and the space you are going to train in.

Look at your environment. Acknowledge, sense, and be aware of the space, the objects, the sounds, and the atmosphere in the room.

Take a moment for yourself. Check the sensations in your body, emotions, and thoughts. Ask yourself: How am I today? How is my body? How do I feel? You may not be able to give a precise, intellectual answer - but you consciously bring your attention to your present state. Acknowledge and accept where you are starting from. Make a decision to leave all the personal and everyday concerns and issues behind for the time being during the training.

When you feel ready, step into the space.

HINTS:

Give yourself permission to change. You can say that you are experiencing what you are experiencing right now; you are aware of the state of your body, emotions, and thoughts. However, you decide to allow all of these states to change at any time.

- Option 2. (Atmosphere)

Do the previous version, but this time imagine what kind of energy, quality, and feature you need for your work today (e.g., curiosity, activeness, precision, playfulness), and imagine that concept filling the space you are about to enter. When you enter, you allow yourself to be affected by the atmosphere you have created.

If you are unfamiliar with this concept, you can return to this Option after practicing the Atmosphere work described in Creation Pack ---» Atmospheres.

- Option 3. (Imaginary body of the creative self)

Visualize a person ahead of you, facing the same direction as you. Your body and this imagined body are alike. It is the body of your artistic self. You can give it different characteristics such as creative, energetic, concentrated, and relaxed. Examine how this body appears in detail: the posture of the entire body, the position of different body parts, and even the smallest details (clothing, hair, face).

When you are ready, step into this image and put it on like a costume. You get inside this picture. Imagine that this artistic body gradually merges with your own, and that these two bodies merge into one. Try to hold the sensations of the imaginary body for the duration of the training.

HINTS:

You can begin with closed eyes, only opening them once you have entered the image and become one with it. OR you can do the entire exercise with your eyes open and imagine your artistic body in front of you.

Sense-work - Five ways of exploration

Aim:

Activating each sense so that you are consciously engaging them.

Advantages:

Information received through the senses acts as a stimulus, eliciting impulses such as complex emotional reactions, feelings, associations, or thoughts. Consciously reminding

the body of its senses can help you develop a strong connection and sensibility to the world around you. Later on, when the conscious mind must focus on more complex tasks, the sense-work can remain with you as a background process (habit), because it is trained to be engaged all the time.

Duration: 5–10 minutes

Origin: K. Stanislavski, Method Acting, Viewpoints

Activity:

Give some time and attention to each of your senses. Explore the present moment through them. Look for new information and details. Try surprising yourself by exploring “as if for the first time.” Listen with your entire body, allowing it to engage and resonate with the information you receive through your senses. Do not forget to breathe.

- Sight: look around; try to really see what is around you. Acknowledge the space: forms, distances, colors, lights, and shadows. Get close to something or get away from it. Change your perspective. Allow your eyes to lead you through space.
- Hearing: Pay attention to the sounds around you. What comes from inside and outside? When you listen, what sounds do you make? Observe the different atmospheres in this work compared to sight. You can accept all noises as if they were composed music. You may ask: What is the relationship between these “instruments”?
- Smell: be aware of the scent of the space. Find different odors in different parts of the room. Do the objects have a specific smell? What is your scent? Let your mind associate with the smell. This work can be very intimate; embrace it if it appears.
- Taste: What taste do you have in your mouth now? What taste would the objects have if you tasted them? Please feel free to amend.?
- Tactile: touch different objects around you. Feel the materials, temperature, softness, or hardness of the surfaces. Get in contact with the different objects on the whole surface of your skin, not just with your hands. How does it feel when you touch the same object with your hand or with your feet? How does your whole body feel when you touch it?

HINTS:

- Be aware of the changes in your physicality, feelings, and thoughts when you do the exercise. Let the world change you. Sharpen your conscious mind to the constant, slight changes inside you. How does different sensational information make you feel, inspire you to take action, or raise thoughts? What associations pop up suddenly?
- When you change from one sense organ to another, do not “start from the beginning” but continue exploring by only changing the sense.
- If you needed to start a monologue based on that specific sensation, how would it sound? How could you express that sensation in concrete or abstract gestures?

Self-massage

Aim:

Awakening the muscles, finding and releasing unnecessary tensions

Advantages:

Get in contact with your body physically, strengthen body awareness, bring your attention to yourself, and activate and relax at the same time.

Duration: 5–10 min.

Activity:

Stand or sit down on the floor; stay active; don't lean back on something. Go through your body by massaging every part with your hands. Give yourself a strong massage; the aim is to make you feel more active and ready. If you find a tense part, stay there for a while. Go deep. Knead, rub, and tap. Do everywhere you feel you need to, but don't forget the following: hands themselves, feet and soles, face, head (ears!), neck, shoulders, upper and lower arms, buttocks, thigh, calf, and the back as much as you can reach.

HINTS:

If you did the “waking up the senses” exercise and worked with “touch” as the last sense, you can just go into self-massage by touching - exploring your own body with “touch” at first, and then ease into massaging your muscles.

Breathing exercises

Aim:

Awakening the full respiratory system

Advantages:

Activating the whole bodymind by bringing more oxygen

Duration: 1-5 minutes

Origin: Pranayama (the breath science of yoga)

Activity:

Choose one or more of the following breathing exercises according to your needs and present state. Please note that the theory and deeper understanding of breathing exercises in actor training is beyond the capacity of this Manual. For precise practical applications of the exercises (body postures, usage of different parts of the lungs, etc.), please visit the suggested literature. (Ramacharaka, 2003)

Cleansing Breath

It aims to refresh the body and give a general tone to the respiratory organs.

- Inhale completely through your nose and retain the air for a few seconds.
- Pucker up the lips as if for a whistle, but do not swell out the cheeks. Then exhale a little air through the opening lips with considerable vigor, then stop for a moment, retaining the air, and then exhale a little more air.
- Repeat this until the air is completely exhaled.

Vitalizing Breath

It aims to stimulate and energize the entire nervous system and develop nerve force and energy to all parts of the body.

- Stand straight with a tiny bend in your knees, so they are not locked.
- Inhale completely through your nose and retain the air.
- Extend the arms straight in front of you with the palm facing upwards. Let your arms be relaxed with only sufficient tension to hold them out. Relax your shoulders.
- Slowly draw the hands back toward the shoulders, gradually contracting the muscles and putting force into them. When they reach the shoulders, the fists will be tightly clenched. Then, keeping the muscles tense, push the fists out and then draw them back rapidly in tension several times while you retain your breath. The efficiency of this exercise depends greatly upon the speed of the drawing back of the fists and the tension of the muscles.
- When you feel enough (after several, 20-40 vigorous draws in and out of your arms), exhale vigorously through the mouth on the last push-out motion, let your arms drop down and shake them out. You can roll your shoulders to ease them.
- You can rest the lungs with the Cleansing Breath.

Vocal Breath: This is an exercise to develop breath to support voice work, but it is also useful for improving the capacity of breath.

- Inhale very slowly but steadily through the nostrils, taking as much time as possible in the inhalation.
- Retain for a few seconds.
- Expel the air vigorously in one big breath through the wide-opened mouth.
- You can rest the lungs with the Cleansing Breath.

Energizing Breath (also known as Fire Breathing): this exercise helps to increase the oxygen level and energy throughout the whole body.

- Inhale slowly and completely through the nostrils.
- Exhale and inhale several times a small amount of air rapidly through the nostrils as fast as you can. “Pulse” with your breathing and emphasize a bit more the exhalation than the inhalation.
- Exhale slowly and completely.

Joint activation

Aim:

Warming up the joints

Advantages:

- Opening the joints to their optimal flexibility,
- Explore connections between different body parts,
- Observe the interrelationship of movements.

Duration: 5–10 min

Activity:

- Consciously warm up all the important joints one by one: neck, shoulders, elbows, wrists, hand joints, hip joints, knees, ankles, toe joints, and the spine.
- Be gentle with your body but stay active. Omit sudden movements so you can prevent any damage.
- Try to find the endpoints and limits of the joint positions in different directions - not forcing, only exploring.
- Concentrate your attention on the joint you are actually working with while engaging the whole body. It does not mean you need to move the whole body all the time. It only means you do not leave your other body parts falling into relaxation and that you are always aware of your whole body.
- Take deep breaths. Connect your breath to your movements.

From now on, breath and movement should always have a strong connection: check when you inhale, retain your breath, or exhale. Observe how your breathing supports your movement or works against it.

HINTS:

You can try to find movements and positions you have never tried with a particular joint.

Play with rhythm and tempo. Do not let yourself sink into a slow tempo. Can you find “musicality” in the movements?

Let the movement move you through space.

You may use music for support. But don't let the music take your attention.

Focus on the particular body part you are working with.

Energizing exercise

Aim:

To raise blood pressure and intensify the heartbeat, so the whole body becomes more active and feels more alive.

Advantages:

The exercise prepares the body for intense movements and helps prevent injuries to the muscles and joints in the following exercises by having more blood around them.

Duration: half or one-minute

Activity:

Choose one of the following exercises and perform it intensively for the duration indicated.

Fast heels

Stand in a middle-wide straddle - a bit wider than the hips. Bend your knees a little, tilt your hips and lean slightly forward, but stay upright. Bring your hands in front of your chest; you can put your palms together, only the tips of the fingers together, or even only the index fingers together. For half a minute, do quick steps in one spot as fast as you can. Don't lift your whole leg up, only the feet or heels. The movement has a downward direction, towards the floor; don't focus on lifting your feet but on stomping on the floor with your heels. It is supposed to be a really tiring exercise. Be aware of the following:

- No unnecessary tension is needed, especially in the upper body. Relax your face.
- Tucking in your hips helps you not lean too much forward.
- Breath!

Jumping or Running

Jumping or running for a couple of minutes can work as an Energizing exercise. If you have limited space, you can accomplish both jumping and running in one spot. Perform the activities with ease and lightness. Be aware of your posture and engage your breathing consciously.

Shaking

Continuous shaking of your entire body is also a great way to be energized. Begin by shaking your hip area, and then let the whole body tremble for a few minutes. You can shift the center of your shaking from your hips to the chest, and then to any other bodyparts. Breathing freely and a feeling of ease can support your work.

ADVANCED NOTE:

- You can engage your voice. Let your voice come naturally from the movements you make. Do not force it, but let it to come up as much as the movement allows. Use any open sound you feel comfortable with. Occasionally, change the sound.
- You can also try making the sound of laughing or crying while shaking. Again, do not force anything, and do not care about the psychology of the actions. Work from the movement of the shaking. Look for rhythm patterns for the sounds of laughing and crying. Use your breath and engage your diaphragm.

Muscle activation

Aim:

To warm up and stretch the muscles.

Advantages:

Activating the muscles and gaining their full potential for the following work.

Duration: 5–10 min.

Activity:

- Bring your attention to your muscles. Do conscious stretching of the main muscle groups: back, chest, upper arms and forearms, thighs (front, back, inner side), and calf.
- Listen to what your body needs. Please it. Where do you feel more tension today? What does my body need to be ready for the work ahead?
- Keep the exercise active; it should not be a passive, relaxing stretch. Instead, find positions and movements that need muscular and physical work to stay in.
- It is a warm-up stretch, not a development stretch. Don't force it. The aim is not to gain more flexibility but to activate the muscles.
- Keep your breath connected to the movement. Try to synchronize breathing and movement patterns with each other and explore their various connections.
- Keep your eyes open; stay in the room with your thoughts and feelings; sense and focus on what you are doing.

HINTS:

Use your voice to make sounds; resonance is also a movement. In the same way, you can use your breath, add voice, and connect it to whatever you do. Be easy with the voice at first; it's better to start with low and continuous sounds. In this way, your vocal system can be warmed up too.

Stream of consciousness

Aim:

Make the physical expression, feelings, and thoughts unite as one conscious, linked action. Strengthen the connection between these elements.

Advantages:

The interrelation between physical expression, emotion, and thought become strengthened; one affects the other more easily.

Duration: 5–10 min.

Origin: S. Wangh

Activity:

- Do the warm-up you want to do. If you have done the “warming up the muscles” exercise, move from stretching to any movement you feel your body needs. Keep on focusing on your whole body - what does my body need in order to be prepared?
- Do whatever movement you’d like to keep your breath connected to your movement, and slowly start to give voice. Let your voice be connected to the movement. Your voice should express the way you move. For example, sharp movements - sharp voices, continuous movements - continuous voices, big movements - strong voices, tiny movements - quiet voices.
- Play with it. Change the quality of movement, so your voice changes accordingly.
- Be aware of your thoughts and feelings while you are doing the exercise. Do not try to change them or interfere; only notice the quality of your psyche in the present moment. How do your emotions and thoughts change when you modify a movement or voice pattern?
- As a next step, do a movement and give voice accordingly to it for a while, and stay aware of your thoughts and feelings. While observing them, change the movement not only for its own sake but also when your thoughts or feelings transform. Anytime you notice that you are thinking or feeling something different, you adapt your movement to it.
- The following step is that you not only change the movement and voice when you observe that your thoughts or feelings have changed, but also match the quality of movement to the quality of thoughts or feelings you experience. So the trait of movement corresponds to the trait of mental process. E.g., if you notice that your thoughts are light and sudden, you may make sudden and light movements and voices. Let your thoughts and feelings change.

SCALE PACK

Aim:

To work on a wide range of selected skills and qualities of the performer in a condensed timeframe.

Duration: 10-20 mins

Origin: J. Grotowski, Z. Molik, T. Richards, M. Chekhov

Activity:

This Scale includes different, short, and repeatable psycho-physical exercises, each aiming to work on one or a couple of selected skills. Choose some individual exercises from the list below and decide how long you want to do the whole Scale (for example 10-15 min). Practice the individual exercises after each other for the duration of the Scale without stopping. The duration of the single, individual exercises can differ according to your personal needs and possible timeframe. As a start, try to do each individual exercise for 10-30 seconds, then move to another one. You can do the same individual exercise several times during the Scale. Changing from one individual exercise to another one gives new impulse to your work. It is important not to stop between the individual exercises, so the entire Scale Pack becomes one intense, continuous training.

HINTS:

- Be aware of your breath.
- Try to stay quiet.
- Check all unwanted tension in the body (but not getting floppy).
- Engage the whole body, even if you move a little.
- Use your imagination actively. Imagework helps a lot during this exercise (too).
- Not stopping between the short exercises helps you to reach a sensation of flow, which makes your work more effective and also fun. So, move from one short exercise to the next without thinking too much. You can choose to jump from one activity to the next immediately or connect them and change smoothly.
- Using music can inspire and support your work. Try out different styles, ambiances. Don't forget that music is just one partner beside others (surroundings, images, intentions, etc.), so don't let it determine your actions all the time.

Random Reaction Timer:

To substitute the trainer and provide instructions, you can use the Random Reaction Timer mobile application. This way, it is not up to you to determine which individual exercise to perform next and for how long. You hear the application's voice instructions, but you

don't know the order or length of the exercises because they are chosen at random within the predetermined timeframe.

The app is free to download from Google Play. It is, however, only accessible for Android phones. While using the program, you can record each individual exercise as an audio instruction. You can choose which individual exercises to train each time you work on the Scale. You can also set the frequency of the cues (for example, every 10 to 20 seconds) and the duration of the training. After you set up the app, it will randomly give you instructions as a voice coach, demanding new tasks each time. Perform an exercise until you hear another instruction, then proceed to the next activity until you reach the end of the Scale.

The scale exercises

Tempo 1-10

Walk in the space at the suggested tempo on a scale of 1–10. When tempo 0 is not moving at all, tempo 1 is a really slow, prolonged walk, and tempo 10 is the fastest run you are able to do. Before you add this exercise to your scale, try out all the tempos from 1 to 10. Tempo 5 can be a middle-fast walk. Try out tempos 1 to 10. Then, change randomly and surprise yourself. Try to find the difference between close tempos as well.

The movement should be the same - moving in space - only the tempo of the movement is changing. Be aware of any unnecessary tensions you may have. At a slow tempo (2–3), there might be a tendency to be floppy, or at a really slow 1 and a fast 9, you may find yourself tensed. Try to apply as much body tension as the movement needs. Hands and arms are part of the exercise; they should not wobble. The whole body needs to move at the selected tempo. It

is a normal walk - no going on tiptoes or changing the way of walking at any tempos.

There are some *Basic Body Sensations* you can practice while walking at different tempos. Try these sensations with tempo 5 at first, then add them to all different tempos:

- Soft focus: try to see everything around you. Do not focus on one line in front of you; instead, receive visual information from the whole room. Keep your gaze in the line of your eyes; we tend to look at the floor sometimes, which should be avoided. Keep 360-degree awareness.
- Strong core: tilt your hips a bit under your upper body; when you move the end of the spine and genitals a bit forward, it helps to activate your centre of gravity.
- Stable legs: give a sensation of power in your legs; they are strong and stable, and you are rooted and grounded. When you put your feet on the ground, they give you stability.



It does not mean you should be loud or have tension in the legs; only the sensation of stability is needed.

- Long spine: keep your attention on your spine for a while. Imagine it being longer than it is. Imagine that you are pulled from the top of your head upwards (without tensing the neck). Do not force it; it is a tiny movement. Envisaging your connection to the sky can help get the feeling. You can imagine a thin thread going up from the top of your head and being pulled up by it.
- Light arms: get a sensation of softness in your arms. It does not mean they are wobbling; it only means they are not getting stiff but are easy to move.
- Open heart: Imagine that your chest is wide and your heart is open, ready to receive any information from outside. When training alone, it might sound controversial, but with this sensation, you can practice the sensation of openness. You have always something to be open to: objects, sounds, space, light, etc. Receive information as stimuli and let it form an impulse in you. Let feelings and emotions arise from this process.

HINTS:

Practicing at a fast tempo in a relatively small space can be challenging. In this case, frequently changing directions can help, so the movement of turning becomes a doable action at a fast tempo. Walking or running in one spot can also be a solution.

Stop inside

Stop at the actual movement you do and stay motionless. Check yourself. The aim is to work on the awareness of your actual self.

- Check your whole body's posture and the different parts of your body. Where are your body parts in that particular stopped position? Check them specifically, e.g. where and how do you hold your head, neck, left or right hand, fingers, feet, toes, elbows, buttocks, etc.?
- Check the level of tension you use at different parts of your body. Is there any unnecessary tension anywhere? Can you release those tensions without changing the position?
- Check your thoughts and feelings. What is the psychological state you are in? What feelings and intentions arose, and how could you connect or use them as impulses for the work?



Stop outside

Stop at the actual movement you do and stay motionless. Check your environment through your senses. The aim is to work on the awareness of your environment.

What do you see, hear, and smell? what is your sense of taste or touch? what do you notice in your environment? Be aware of anything that you have not noticed before or anything that has changed.

Advanced note: what is the atmosphere of the working space at that moment?



Opening

From a standing position (later on from any position), you start to expand to a wide, opened-up position. Try to find the form of being in the most open position you can. It is supposed to be a straddle-legged standing (feet wider than hip width), with legs and arms straight, arms raising up and stretching out around 45 degrees up, but they stay in the same frontal dimension as the upper body. If you are straight, active and open your fingers, and open your eyes, you can look a bit higher than eye level but not up above you. Try if you can be more expanded, without closing the back of your neck.

When you move from standing (or whatever position)

to the most open, more expanded body form, initiate the movement from the middle of the chest and try to move every part of the body at the same speed. All body parts should arrive at the final position at the same time. When you finish the movement and reach your expanded position, be aware of not tensing the shoulders, arms, chest, or back, but imagine that you expand further, beyond the barriers of your body, so the movement is imaginatively endless. Radiate through your physical body. Engage in breathing through this process. Try to expand beyond the room, beyond the building, the city, and the country you are in.



HINTS:

- At first, do the exercise slowly (in tempo 3 or 4) every time you perform it in the Scale.
- Later, you can choose a new tempo for the Opening and stick with it for the whole duration of your training.
- When you are comfortable with the Scale, you can vary the tempo of the Opening each time you perform it.

Closing

This is the opposite action of Opening. Find the most closed but still active position. Choose a crouch or semi-crouch position, so you can stand up again easily. The movement from standing (or any other position) to this folded state should be smooth and continuous, as in Opening. Use the center of the chest to close into. Use your arms and head also: embrace your body with your arms and close your head towards your chest. Leave your eyes open and reduce any unnecessary tension. When you have reached the most contracted position, try to imagine that the movement is continuing, and you close yourself even further into your chest.



HINTS:

- At first, do the exercise slowly (in tempo 3 or 4) every time you perform it in the Scale.
- Later, you can choose a new tempo for the Closing and stick with it for the whole duration of your training.
- When you are comfortable with the Scale, you can vary the tempo of the Closing each time you perform it.

Catching a fly

While doing this exercise, you stand in an active position and imagine a fly moving around you that you want to catch. Use different levels (high and low), different directions (in front, sideways, even back), and the space (close or far). If you like, you can take one step at a time. After you reach out to catch the imaginary fly, stop (that is the moment when you realize you have not caught it), then imagine the fly moving somewhere else

and try to catch it again. Challenge and surprise yourself. Change the frequency and try not to get stuck in one rhythm of moving and stopping. Use your whole body when you move (not only your hands). A sense of hunting may help.

With this exercise, you practice the temporal quality of *Staccato*. It means, you move for a short period of time in a fast tempo, then stop, then move again, stop again, and so forth. The beginning and end of the movement are precise. Suddenness is an important quality, and quickness tends to help find it.



ADVANCED NOTE:

Try to catch the fly with different body parts, not only with the hands but also with the feet at first. Then you can try with elbows, shoulders, knees, etc. Try different tempos. *Staccato* tends to be quick; however, you can explore different tempi without losing the sense of suddenness and precision of starting and ending a movement. Can you try slower movement but keep the work of *staccato*?

Crane

Stand on one leg firmly and move the other leg around you as if you were taking, moving, and putting objects from one spot to another. Use different levels (high and low), directions (front, sideways, backward), and space (close or far) without stopping the movement or losing contact with the ground with the supporting leg. Stay stable. Choose a continuous slow tempo at first.

With this exercise, you work on balance and the temporal quality of *Legato*. This means, you do continuous, sustained movements without stopping. You focus on the process of how the parts of an action can be linked to each other smoothly, so the whole action has a sensation of one, persistent movement.



HINT:

Standing on one leg makes you work on your balance, groundedness, and core muscles too. The main aim of the exercise is to work on the quality of legato, so if standing on one leg takes away your attention from moving in legato, then start the exercise standing on both feet and doing the action with your hands (like in the catching the fly exercise, but now you work on legato using a different image of grabbing and moving objects)

ADVANCED NOTE:

Try to do the action not only with your feet but also with different body parts - while keeping one foot lifted. You can try with elbows, shoulders, knees, etc.
Try different tempos. Legato tends to be slow; however, you can explore different tempos without losing the sense of persistence. Can you try faster movement, but keep working on the quality of legato?

Machine

Bend your knees and walk with strong steps while keeping your hips on the same level. When you lift your leg for the step, try to lift your foot higher than in normal walking without tilting your hips sideways. Your possibility depends on the flexibility in your hips. Bringing your knee higher than your hips might challenge you, or you may be able to do the exercise by lifting your foot over your hips. Play around with it; make it challenging for yourself, but let the main focus remain on heaviness and not on how high you can lift your foot.



HINTS:

- Do the exercise at a slow tempo (level 3) throughout the whole movement.
- Imagine that you are way bigger than in real life, that you walk like a giant, and that each step you take is over hundreds of meters. You can also imagine stepping on different big objects while you move along.
- Take a slow tempo first (around tempo level 3) that helps you get the sensation of heaviness.
- Be aware of body tension. We tend to tense our muscles when working on heaviness or being slow. Release all unnecessary muscles.
- Use and engage your arms too; let them have the quality you work on.

With this exercise, you work on the quality of *Heaviness*. By this, you also practice stability, groundedness, and strength.

HINTS FOR REACHING HEAVINESS:

- Imagine that your whole body becomes heavier than it is, and work from that sensation.
- Envision that the air around you has a strong resistance, and you need to mold it in order to move. You are “Molding”.
- “Push” the environment when moving.
- You can imagine that your body is made of stone, clay, or earth. Another variation is to imagine that the space around you is made of these materials.

ADVANCED NOTE:

Try out different tempos. How fast can you move and still keep the sensation of heaviness?

Jumping on clouds

Jump through the space from one foot to the next with soft and light movements.

HINTS:

- You can imagine you are jumping on clouds.
- Take a quick tempo first (around tempo level 7) that helps you get the sensation of lightness.
- Challenge yourself and jump different distances and levels.
- Arrive on soft toes and feet, stay as silent as possible, and don't let the jump be loud.
- Engage the whole body; let the arms be light too. See if the head, neck, and torso can also be light.



With this exercise, you work on the quality of *Lightness* alongside with softness and ease.

HINTS FOR REACHING LIGHTNESS:

- You can imagine that your whole body becomes lighter than it is and work from that sensation.
- You can imagine that the air around you has less resistance, so it is easier to move in. You are “Floating”.
- You are “being pulled” by the surrounding space.
- You can imagine that your body is made of air.

ADVANCED NOTE:

Try different tempos. How slowly can you move and still keep the sensation of lightness?

Arrow

The exercise has two parts: first, stay in an active standing position (knees bent, one foot in front) and condense the energy in the body center. At a certain point, you start to run as fast as you can (tempo level 10), then you stop suddenly after a while. When you stop, you start to condense the energy again and prepare for the next run. You continue running and condensing until the exercise lasts.

HINTS:

- Run in different directions and at different lengths. Do not run into anything or reach the wall. If you have limited space, take only a few steps: you can still practice the transition of energy.
- You can imagine a fire growing in your body center when condensing the energy, and the same fire burning or flaming out when running.
- You are “being pushed” by the energy you condensed.



With this exercise, you work on *Explosiveness*: you train how to strengthen your attention, be ready to act immediately, change tempo quickly, and mobilize the whole body suddenly.

ADVANCED NOTE:

Change the frequency of running; different levels of frequency can be the levels of tempos during this exercise.

Bubble bath

Starting from standing, you sit down on the floor in a turning, spiral movement, then only place your feet and sitting bones (lower part of your buttocks) on the ground. With a long spine and wide, open chest, move like you were in a bath, playing with bubbles around you.



Try to reach, grab, push, and throw the imaginary bubbles with your hands and feet. Keep your movements soft, easy, and continuous.

When you finish the exercise, come up to standing with the same spiral movement as you went down.

HINTS:

- Engage your core muscles so you can protect your lower back.
- Use the space around you - move your extremities in all directions, close to your body, and also as far as your hands and feet can reach.
- You can imagine water around you and move in accordance with its quality.
- To get the sensation of fluidity, you can imagine that the moving body part is “being pulled” from outside.

With this exercise, you work on the quality of *Fluidity*: you train the quality of softness in a concentrated, continuous, and precise way.

ADVANCED NOTE:

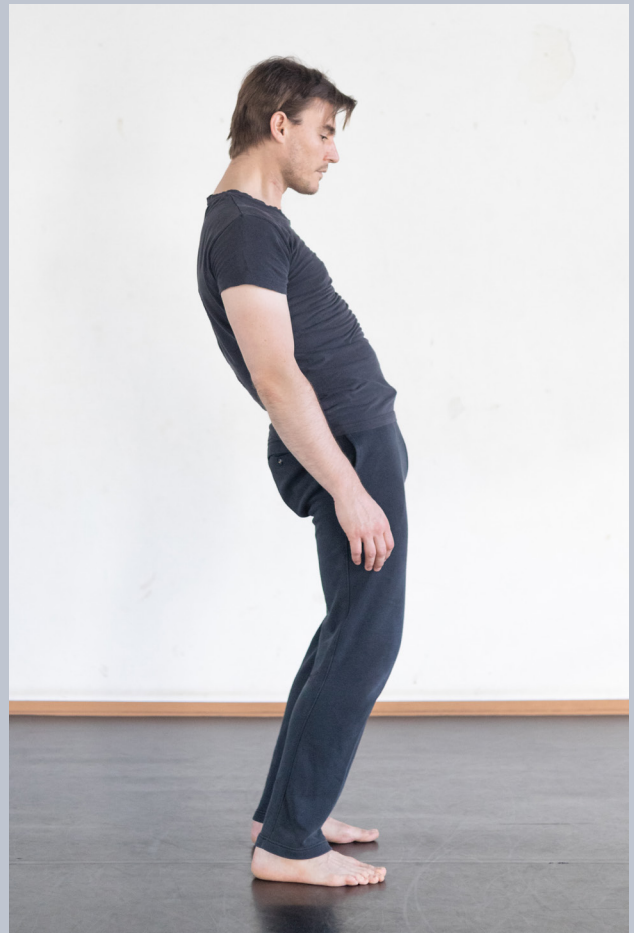
- Try not to touch the floor with your hands when you sit down and stand up. When sitting, you touch the floor only with your sitting bones (lower parts of your buttocks), lifting up your legs and arms at the same time. Keep your chest wide and open and your spine long. If you feel that your core muscles are not strong enough and you would hurt your lower back, put one or both feet back on the ground.
- Try out different tempos while keeping the sensation of fluidity. Each time you do the exercise, choose a different tempo, but keep that same tempo as long as the exercise lasts.

Snake

You make wave-like movements with your spine by changing the center of movement along the spine up and down continuously, from the top of your head to the end of your tail bones and back.

HINTS:

- You can imagine a point on the line of your spine that goes up and down, and the movement of this point of attention makes you do the waves.
- Start with a slow tempo (level 2) to get familiar with the sensation. Try out different sizes of the movement (waves), from tiny ones to bigger ones.
- Use different directions of the waves: front and back, as well as sideways.
- You can allow the point of attention to surprise you. Imagine that it has its own life.
- Start by standing in one spot. When you feel comfortable, you can try some steps during the waves.



With this exercise, you work on the awareness and mobility of your *Spine*: you bring your attention to, explore, and free up its' movements.

ADVANCED NOTE:

- Play with different tempos of moving the point of attention. Try to distinguish the tempo and size of the waves. Play with one size in different tempi and one tempo of different sizes.
- Change positions: standing, lying down (on the back, on your front, on your side), or moving in space.

Isolation ball

Imagine a point (a small ball) in one of your body parts, and let it move you. Every movement starts from that point. It moves and brings your selected body part with it. Do not move any other parts of the body until it is necessary because of the movement of the selected body part. Explore these parts of your body: hands, elbows, shoulders, hip joints (right or left hip joint), knees, feet, head, middle of the chest, and body center. Choose one point of these, and work with that throughout the exercise.

HINTS:

- Let the imagined point (ball) surprise you as if it had its own life.
- Use the space around you: different directions and levels.
- Make sure that you only move the selected point and all other parts of the body move only because the movement of the selected point.
- Try out different tempos - at first, choose one specific tempo for the duration of the exercise. Next time you do the exercise, choose a different tempo.

With this exercise, you work on *Isolation*: you train your body awareness, flexibility of movements, range of motions, and expression of separate parts of the body.



ADVANCED NOTE:

- Try only with direct, straight-line movements, then try only with flexible, curved lines.
- Use the space as much as you can; let the point move you in space, bringing you sitting, lying down, moving on the floor, etc.
- Try out different body parts: nose, little finger, ear, buttock, stomach, hip, etc.

Parachute

Imagine you step out of an airplane and fall. Stand in a hip-wide position and tilt your hips under your torso. In a sudden movement, ascend to tiptoes and open your arms to the side of your body with hands facing forward and being on the level of the head (elbows approximately horizontal). From that position, really slowly (tempo level 2) sink down by bending your knees until your thighs are approximately parallel to the floor. You need to stay on tiptoes and be aware of not leaning forward; stay upright. If it is too difficult for you, sink down until you can maintain the upright position. When you reach this low position, stay there for a couple of seconds and come up slowly to stand.



This exercise is for developing your Core muscles and strength in the legs while keeping lightness in the upper body.

HINTS:

- Keep your arms, neck, and head soft.
- You can imagine the air moving, the landscape, or flying birds around you. Let your imagination help you enjoy the exercise.

Individual exercise

We recommend creating your own individual exercise. Consider the following suggestions: Search for a quality or trait you want to improve.

- Find a physical action that is necessary for the quality or trait you chose. Try out different ideas and check if the main practice is the quality you have chosen.
- Clarify the action, make it precise, have a clear beginning and end, and add conscious breathing (pattern).
- Find an image for the exercise that helps you engage with it.
- Check the unwanted muscle tension.
- Check if you can make the action more expressive (engaging as many body parts as possible and using space)
- Where do you cheat yourself? Reflect on your work, record it, watch it, and be aware if you make habitual solutions.
- Find variations in temporal or spatial terms; adapt the exercise by practicing it.

ADVANCED NOTE FOR THE SCALE PACK:

- The tempo of the movements and the tempo of your feelings may differ.
- Challenge yourself: how can you connect different exercises?
- How does tiredness change the exercise?
- How can you stay precise over time?
- You have partners all the time, e.g., music, space, and your imagination.
- Find challenges for yourself and work on them.
- Make sure you have enough oxygen in the room when you start.
- If you continue with the Container from the Image Pack: the last exercise recommended is the Closing.

Aim:

This group of exercises aims to work on imagination and engagement with it.

Advantages:

It enables us to respond to conscious images, use our imaginations as inspiration, and create artistic realities. It helps to find information and impulses in an imagined circumstance. It is a partner work with an imagined object, landscape, or entity.

HINTS:

We encourage you to use your imagination in the “here and now” when doing the exercises. By that, we mean that whatever you imagine (a picture, sensation, or even a concept), always project or connect it to the present space and moment. There is a tendency to imagine things as if they were in our dreams, somewhere else from where we are, while we are disconnected from the actual environment, we are standing in. Our proposition is that while you are creating either a tiny detail or even an enormously complex non-existing reality, always be aware of the space and moment in which you connect your image. E.g., if you imagine a tree, you are not only imagining it by itself (in the middle of nowhere), but there, where you are, in the workspace where you are doing the actual exercise of imagining a tree. By doing so, you connect the tree image to the space (because it will be close or far from you and other objects in the space), and everything that happens there will have a relationship to the tree itself. Also, your reactions to this imaginary tree will be connected to everything else in the room in space and time.

Usage of imagination:

Here is a suggestion on how to approach using imagination in practice during the following exercises. It may help to explore how to connect your created image with the environment around you in the here and now. The different steps are created according to how much you change the reality of the space to something else.

1. Dress up real things with imaginary ideas.

An object remains the same, but its relationship, meaning, and concept change according to a fictional circumstance. For instance, a cup remains the same object, but you imagine that it is the last cup in the world or that it belongs to somebody else (e.g., Hamlet’s father).

2. Changing real things into something else.

- A, The object keeps some of its features, but some of its qualities change. For example, imagine the cup is not made of glass (as in real life) but of metal or clay. Or you may change a different feature, like smell, temperature, or size of the object.
- B, The object loses its features and becomes a different object. e.g., you imagine the cup turning into an aircraft or a mouse.

3. Imagining new objects without using any existing real ones.

For example, imagine a cup where there is nothing.

Container

Aim:

Creating a static image and making an active, intense relationship with it through resistance.

Advantages:

You train to work consciously with your senses in connection to an imaginary substance in space.



Origin: S. Wangh

Duration: 5–20 min.

Activity:

Curl your body into a huddled position as if your body were confined. (You can even start from the Scale Pack's position of Closing.)

You imagine that your body is contained by something. This “material” can be anything but make it specific. Your aim is to find an exit of this container. Discover this imaginative container with all your senses (watch, listen, smell, touch, or taste), and make your way out. Use all the parts of your body (arms, legs, hips, head, back, etc.), allow yourself to try out different ways of discovering and exiting. Engage actively and fully with your whole body.

When you have managed to get out, you have a bit more space (, you might not have enough to stand up), and you find yourself in another container. That is a different image, another “material”, and you start discovering and work your way out again.

Each time you exit from an image, you find yourself in another. You can decide beforehand how many containers you are going to work with, or you might set up a timeframe of the exercise without any expectations of the number of the containers.

HINTS:

- Each time you face a new container, give yourself time to explore what it is.
- Do not decide beforehand what contains you. Let yourself be surprised as you engage with the container. Let your imagination work. Be in the moment as you discover. Surprises are welcome! But please your mind if necessary - when you cannot send away a preconception, embrace it! Work from it and go beyond to the unknown through it.

- Your intention is to get out of whatever holds you. This can keep you active.
- Don't make it an easy exercise. Make it active and challenging to get out.
- Don't use intellectual tricks to escape. Focus on finding the way out physically. Use your body and all your senses! Explore what you can see, hear, smell, touch, and taste in an imaginary circumstance!
- It is not a pantomime exercise. The main focus is not on how precisely you can show the material that holds you but on the experience of engaging with the action of discovering the imaginary container and getting out of it.
- Let your emotions appear. However, do not let psychological aspects overdominate the exercise, like always getting frustrated and nervous by being closed in. It is not the same psychological struggle each time. Find different emotions (e.g., joy when successful in getting out or finding an interesting substance; fear of sensing something strange; anger at trying again; sadness at not getting out; etc.). A sensation of playfulness might help in finding different emotions each time.
- Be aware of unnecessary tension. A feeling of ease may help.
- If you have problems with narrow spaces, respect your feelings and change the exercise to make it suitable for yourself. It is not psychotherapeutic work. Challenge yourself by checking if you can stay there when you change the material of the container (holes in the material, making it permeable, or making it transparent). In this case, you can also try to change your attitude - make it a game. Again, this is not psychological work but a task for how to engage physically with an image.
- If you continue with the next exercise of Imagework (The Journey), you can step into the Journey immediately after the exit of the last container.

Journey

Aim:

Creating imaginary surroundings, places, and atmospheres in the workspace while engaging with them. It is a dynamic imagination in contrast to the previous one. You learn how different, imaginary environments can change your movement, sensations, emotions, attitudes, and intentions.

Advantages:

The improvement of vivid imagination. In this exercise, the trainee can practice creating more complex imaginative circumstances.

Origin: J. Lecoq, S. Wangh, M. Chekhov



Activity:

Choose a couple of imaginary surroundings from the list below (or you can find others) and work in each of them one after another. Use the actual space around you and fill it in with the surroundings you are working with. You can keep yourself active and motivated by wanting to move through the environment. Be aware of the changes in your physicality (movements, posture, breath), senses, emotions, and intentions.

Suggested ideas for imaginary surroundings:

A space of nature

- The ground is covered by ice.
- The ground is covered by hot (or cool) sand.
- The ground is covered by swamps.
- The ground is covered by snow.
- The ground is covered by autumn leaves.
- You are under the sea.
- You are in a river.
- You are in a forest.
- You are in a meadow.
- You are in a desert.
- It is really hot.
- It is extremely cold.
- It is filled with fog.
- A strong wind blows.
- A heavy rain falls.
- There is an earthquake on a mountain.
- There is a fire in a forest.
- There is a flood on a meadow.
- There is a sandstorm in a desert.

Irreal images

- Space filled with colorful bubbles.
- Space filled with tiny, sharp needles.
- Space filled with honey.
- Space filled with snakes.
- Space filled with naked people.
- Space filled with butterflies.

Spaces of civilization

- Church
- Attic
- Cellar
- Abandoned castle
- Cozy hut
- Battlefield, etc.

HINTS:

- Use the main intention of going forward. If you continue with the next exercise (Imaginary Partner), your intention can be to find the gate at the end of the Journey.
- The premier expression is in the full body, not on the face.
- Keep your eyes open, and don't lose the connection to the actual space you are working in.
- Use all your senses; you are not only able to see but also hear, smell, touch, and taste.
- In terms of physical expression, you can use whatever style of acting you prefer. But it is essential to react to the images you create so as to express whatever impulses you have throughout your journey.
- Frame the exercise according to your personal needs. E.g., you currently rehearse a performance that contains a specific environment that you include in your training.

Imaginary partner

Aim:

Creating a live, physical conversation with an imagined entity that can also “react” to the trainee’s impulses.

Advantage:

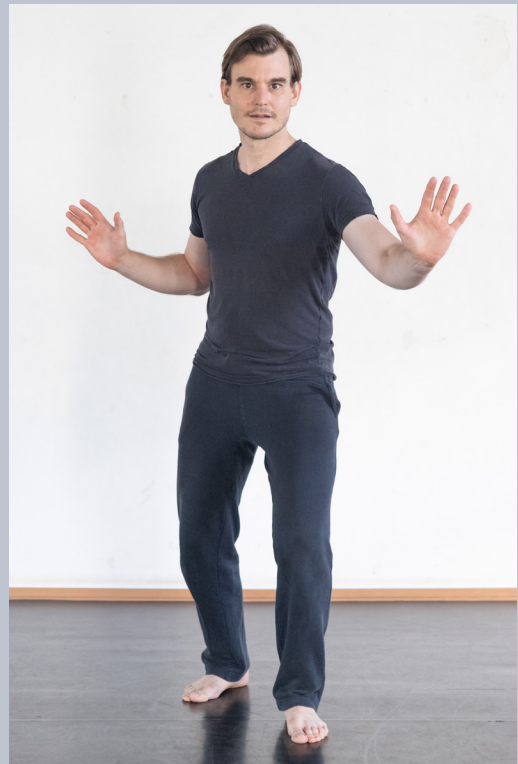
Developing a dynamic, responsive imagination.

Duration: 5-20mins

Origin: V. Meyerhold, J. Grotowski, Odin Teatret, S. Wangh

Activity:

You start by imagining a door in front of you. Approach the door, open it, step through the door, and meet your imaginary partner. Explore your partner and let him or her explore you with the suggestions described below. You play together as long as the exercise lasts, then you disconnect from your partner (farewell) and step back into the room through the imaginary door and close it behind you.



Your imaginary partner:

- At first, try not to decide who you are going to encounter. Your partner can be anything or anybody (someone you invent at that very moment you go through the imaginary door), but do not imagine a real person in your everyday life. (Again, this training is not for psychotherapy.) Let your imagination surprise you.
- You have the possibility of working with a character from a play or scene you are actually working on currently. (e.g., you are rehearsing Hamlet, so you might imagine Hamlet's father as your imaginary partner to explore their relationship in practice.)

How do you play with your partner:

1. Step: When you meet your partner, imagine a stick between the middle of your palm and the middle of your partner's palm (you can try with only the index fingers). This stick is your primary connection; decide its length (between 1 and 2 meters) and keep this distance between you. You explore each other by moving your hands while keeping eye contact. Lead your partner by moving your hand, so your partner needs to move the hand accordingly. Play with that sensation. Focus on pushing or pulling your hand. Then let your partner lead you by moving the hand. If you feel comfortable, imagine another stick between your other hands too. Now you have two sticks that need to stay in the middle of the palms. Change the role of leadership. Try leading one hand while following the other hand's lead. Play with this sensation for a while. Then leave the concept of leadership and let yourselves explore each other by moving the hands. You can move in space. Breathe together. Play with different directions and levels (up and down). Try different rhythms.

HINTS:

- Give some time to explore this step and don't rush from step 1 to the next ones.
- Let your imaginary partner surprise you. Be curious about exploring each other through physical movements.
- Be aware of how it feels to lead or be led.
- Let different intentions arrive: what do you want to do with your partner?

2. Step: Put your imaginary sticks on other parts of your body than your hands. Try out elbows, shoulders, hips, knees, feet, body center, middle of the chest, forehead, nose, chin, etc. Imagine that your partner uses the same body part as you do. Later on, you and your partner might use different body parts for the same stick.

3. Step: Leave the sticks behind but keep the same distance from your partner. You may not mirror each other's movements but react to each other as you move. Either of you moves in the space, the other needs to move accordingly to keep the distance. Play with this sensation.

4. Step: You can change the distance between you but keep the same intensive connection as you had before. Play with distances (close and far). You may turn your backs on each other sometimes, but you never lose the attention of your imaginary partner. Use your not-used senses:

- Touch each other (stroke, kiss, poke, hit - be creative),
- Smell each other,
- Be aware of the noise you and your partner might make.

ADVANCED NOTE:

- Work with the dramaturgy of time. For how long does an action last?
- Play with tempo and rhythm.
- Work with status and dominance between each other. Try not to stick to one kind of relationship, explore different possibilities.
- Work with taboos, sensuality, and anything that goes beyond your comfort zone (without losing safety).

ACTION PACK

Aim:

This group of exercises aims to work on the expression, range of variety, and engagement of physical actions through unfolding different possibilities in their creation, meaning, and experience.

Advantages:

The work on actions focuses on:

- The development of precision and vocabulary of actions,
- Experiencing sensations that different movements or versions of movements might give,
- Understanding different meanings between the various actions or different ways of executing actions.

Origin: M. Chekhov, Viewpoints, R. Laban, Odin Teatret, K. Stanislavski, J. Grotowski, J. Lecoq

Creation of actions

In this phase of the exercise, you create an action or a series of actions. This process is already a training exercise as you widen your range of expression and deepen the precision and engagement of different physical movements. However, this work is mainly a preparation for further exercises, e.g., the Development phase (2. Activity) and Further development phase (3. Activity), but also a useful base for the other segments of the Action Pack. You have different options on how to proceed: single action, series of actions, or scene actions. After you choose one of these categories and create an action or series of actions according to the description below, you can move on to Development phase.

Option 1.: Single action

Choose a single action from the suggested categories below and incorporate it physically.

HINTS:

- Engage your whole body, even if you do something that you would naturally do only with your hands. It does not mean you necessarily need to move in space or add extra movements but be aware that your whole body is active when doing even a tiny action. A sensation of an active body center usually helps to achieve it. (See the Basic Body Sensations at Tempo 1–10 in the Scale Pack.)
- Make sure that the action has a specific starting and ending position.
- Be conscious of what your whole body does during the action. Consider the body parts that are not the main focus of the movement. E.g., what does your left foot do when you move your right hand? Are you aware of your gaze? Do you do any unintended movements (e.g., raising the shoulders, tilting the hips, straightening the legs)?
- Be aware of the tempo, duration, and direction of the action. Make the whole movement so conscious and precise that you can repeat it.
- Pay attention to your breath. How can your breathing support the action?
- Be aware of any unnecessary muscle tension you may have. Try to use as much tension as the movement needs.

Everyday movement

Choose a single, everyday movement that you want to work with. It can be anything that is connected to everyday life. The following group of movements may help to select:

- A simple movement to change position, posture, or place: walking, sitting down, standing up, lying down, turning, going down to squatting, jumping, bending forward, etc.
- Practical gesture, something that has a specific aim, or you do it as a habit: reaching out, picking up something, folding the arms, scratching your neck, rubbing the eyes, combing, etc.
- Signal gesture, a movement that has a cultural and social meaning: waving, showing thumbs up (signing “like” or “good”), or expressing feelings (e.g. tightening the fists to show anger), etc.

Archetypal Gesture

An Archetypal Gesture “serves as an original model for all possible gestures of the same kind” (Chekhov, 1985, p.77) We understand them as universal human gestures that contain loads of different, more specific gestures. An Archetypal Gesture is THE gesture of that kind. When you work on Archetypal Gestures, making them wide and engaging the whole body is vital.

Choose from the examples below or search for other ones in this concept.

- expanding, contracting,
- push, pull, lift, throw, tear, embrace, penetrate, set (M. Chekhov),
- want, reject, give, take, hold your ground, yield (Lenard Petit),
- offer, hide something, approach, avoid, grab.

HINTS:

Sometimes it helps to imagine that we create the most universal version of a certain group of gestures. For example, an archetypal PULL contains all the pullings of humanity. Imagine that you create a gesture for an interpretive dictionary, so the movement you make explains the notion of Pulling to anyone who does not know the word.

ADVANCED NOTE: LABAN EFFORTS AS ARCHETYPAL GESTURES.

If you are familiar with Laban's Efforts, you can create Archetypal Gestures from them. In this case, you focus on the different parameters of the movements (time, weight, direction) and make a full-body gesture by engaging the whole body. In this concept, a movement can be Sudden or Sustained (time element), Heavy or Light (weight element), Direct or Indirect (Direction element). If you take one from each of the three categories, then you get 8 possible versions:

- Sudden, heavy, direct (e.g.: punch)
- Sudden, heavy, indirect (e.g.: slash)
- Sudden, light, direct (e.g.: tap or dab)
- Sudden, light, indirect (e.g.: flick or flit)
- Sustained, heavy, direct (e.g.: push or pull)
- Sustained, heavy, indirect (e.g.: wring)
- Sustained, light, direct (e.g.: glide)
- Sustained, light, indirect (e.g.: float or stroke)

Abstract movement

Do a movement that has no meaning or specific aim. Usually, dance-like movements are like that; however, you do not need to do any known form or dance movement. Only use your whole body to make a movement that is precise and repeatable. Be aware of all the details discussed at the beginning of the Single Action phase (beginning and end, direction, tempo, duration, body awareness, breath, muscle tensions).

Option 2.: Series of actions

Choose one category of the single actions (Everyday movement, Archetypal gesture, Abstract gesture) and create some movements as described above. At first, we suggest sticking to a small number of actions (3 or 5), but later, you can add as many as you can memorize. When you have created the selected number of actions, decide on an order and do them one after another. In this way, you have created a series of actions that will be your score for further practice. Be aware of how to connect every single action while keeping the precise beginning and end of each movement. You have several options to proceed:

- You may find a “natural” position that you go to after each action.
- You can find small intermediate movements that link the single actions.
- You try to moderate the beginning or end of the actions so they can be connected to each other without any movements between them.

ADVANCED NOTE:

Take one or more actions from the different Single Action categories (like 2 Everyday movements, 2 Archetypal gestures, and 2 Abstract movements) and create a series of actions from these elements.

Option 3.: Scene actions

Take a simple scene and divide it into simple actions. The order of the actions follows the logic of the selected scene. You can choose a scene from written material (drama, novel, choreography) or do the suggested one below. If choose the suggested etude below or a regular theater piece, you are very likely to work with Everyday Movements. However, if you want to practice abstract movements, you can work from dance, movement, or physical theater etudes, or you can even stay with the logic of a “realistic” scene and create a series of abstract movements or Archetypal Gestures in relation to it.

Suggested simple scene:

Reading a letter: the main action in this scene is to take a piece of paper and read it as if it were a letter. (You can actually write on the paper something beforehand, but the exercise absolutely works if it is a blank paper because during this training you are working on the actions and not on a contextualized scene.) To create a line of actions, decide on a beginning and an ending action. In this case, you may start with the action of

entering the space and end up leaving it. So you have at least three actions to work with (entering, reading, and leaving). You can add additional actions between these three, for example, finding the letter after entering and putting it somewhere in the space after reading. So, in this case, you have at least 5 actions already (entering, finding, reading, putting the letter somewhere, leaving). You can add an infinite number of subactions between your main actions, for instance: searching for the letter (or searching for something else but finding the letter), sitting down before reading, walking around after reading, drinking some water at any point, going back to the letter after putting down and putting it into your pocket, etc. The main task is to create a line of actions that are conscious, precise, and repeatable and connect them one after another.

Development of actions

After you have created a precise Single Action, Series of Actions, or Scene Actions, you can continue working with them. You can go through all the suggested development categories, or you can choose to work on only one for a longer period of time.

Space

- Size:
Consciously decide how much space you take up with the action. How big is it? Change its extent and sense the difference - how its meaning or feeling of doing alters. Try extremes (as big or as small as possible), but even slight changes are worth considering.
- Position:
 - › Be aware of where you do the actions in the workspace. How close or far you work from the walls, windows, or different objects in the room.
 - › Try different spots and see the difference. How does your position in space change the sensation of the action? How does it change the intention or feelings connected to the movement? How does the meaning of the action change?
 - › Let the space inspire you; do the same action (or series of actions) in different spots according to the space, and let the movements be modified by the sensation of different spots. E.g., how does the tempo, duration, or size of the movement change in the corner, in the middle, or close to the exit? Can you keep that change in the action and do it in another spatial relationship? (E.g., in the corner, you made the action a bit smaller than you have created before, and you keep this “smaller” version and do it in the middle of the space. How does it feel?)
 - › If you work with a series of actions, you can do each action in a different spot. Work on how you connect the actions. How do you move from one spot to another? How many steps are you taking? You can simply move from one spot to another, or you can find out how to move while you are doing an action. How does it change the movement itself? If you finish the action on a spot and simply move to another space for the other action, can you hold the sensation of the action you have just done? Or can the move to the other spot be preparation for the following action?

- **Direction:**

Change the direction of the movement in the space and see how its meaning alters. Different directions in space can also give you new sensations, thoughts, and feelings connected to the movement. Think of directions for the environment you are in. For example, putting a letter in your pocket towards an entrance, window, or imaginary person can have a sensation of provocation, but doing the same action facing the corner or away from the door can give you the sensation of a secret. Don't forget to use different levels. For instance, "throwing" (an actual object, e.g., the letter, or even as an Archetypal Gesture) from the hip level may have the sensation of dignity compared to throwing from the level of the shoulders. Or when "pulling" from above, you might feel low status (like begging), while "pulling" from below, you may feel stronger (as a helper or supporter). Explore different directions toward the space itself or the objects that surround you.

When you have worked on your actions with different relationships to space, you can add these features to the action or series of actions as fixed characteristics. E.g., you decide the size and direction of each movement you do, as well as where you execute them in the space. This way, your score or single action is more detailed. Fix these characteristics in your actions before you move on to other development possibilities.

HINT:

You may start with other development work (like Time or Atmospheres), and then you add new possibilities of spatial relationship.

Time

When you have a precise Single Action or Series of Actions, you can work on different aspects of time.

- **Tempo:**

Try different tempos with each action you take. If you have worked on the Tempi of the Scale Pack, you can integrate different tempi on a scale of 10. Do your action(s) at extreme tempos, but also consider the little changes between tempos that are close to each other. When you work on tempo, try to keep the other movements of the movement (posture, directions, size) the same. Experience how a different tempo changes the sensation or meaning of the action. Is there any particular tempo that is naturally connected to certain movements? How do your intentions or feelings change when you do the action at a completely different tempo than you would in the first place? Select a tempo for each action you have.

- **Stops:**

If you have a series of actions, you can include stops in your score. Examine how a stop can change the sensation of action before or after the stop. Can a stop keep the sensation of the action that was before or comes after?

- **Duration:**
If you find some part of an action that can be extended or repeated, you can work on duration. How long does an action last? How does changing duration alter the meaning, sensation, and feeling of the movement?
Change the duration of the intermediate movements between actions or the stop you have put in between actions. How does it change the effect of the actions?
- **Repetition:**
If you work on a series of actions or actions of a scene, you can repeat any single action either after another or later in your score. How does this alternation change the whole score?

After you have worked with different aspects of time, set your score (or single action) by deciding tempi, stops, duration, and repetition throughout your whole line of actions.

Further development: elements of the Creative Pack

The next notions of development (quality and atmosphere) are the main focus of the next, the Creative Pack. You can find detailed descriptions of these concepts there. However, these tools can be used as development practices for actions, which is why they are also part of the Action Pack. But please note that their usage in this chapter only focuses on the development of actions, so the more detailed application of these concepts will appear in the Creative Pack. If you are not familiar with these notions and their application, we suggest going to the Creative Pack first and trying them out on their own before applying them as part of the Action Pack.

Quality

Do your fixed Single Action or Series of Actions in different movement qualities and see how it changes the meaning of the actions as well as the experience of executing them.

Suggested Qualities:

- Archetypal qualities:
 - › quality of time: staccato, legato
 - › quality of direction: straight lines, curved lines
 - › quality of weight: lightness, heaviness
- Elements: earth, water, air, and fire
- Other materials: steel, honey, oil, smoke
- Features: sharpness, softness, steadiness, laziness, courage, determination, uncertainty, care, shyness, etc.
- Emotions: sadness, happiness, aggression, fear, lust, rejection, astonishment, pride, etc.

HINTS:

- The quality may change the direction or other features of the action.
- Challenge the tempo of the quality.
- Engage space.
- Question what this quality is - challenge preconceptions.

Atmosphere

Try out your fixed Single Action or Series of Actions in different atmospheres and see how it changes the meaning of the actions as well as the experience of executing them. You can use any atmosphere from the Creative Pack or any other that you feel is relevant to the work.

Suggested Atmospheres:

- Times (Seasons, Parts of the day)
- Natural Phenomena (rain, sunshine, wind, cold)
- Places (playground, cemetery, library, market)
- Events (party, war, championship announcement)
- Images (hundreds of butterflies, sharp needles)
- Colors
- Atmosphere of Emotions

(See more examples and suggestions in the Atmosphere Work of the Creative Pack.)

ADVANCED NOTE:

Use the contradiction between Quality and Atmosphere. Try out actions with a certain quality in an atmosphere that has a contradictory sensation. For example, the quality of lightness in the atmosphere of a storm or dark cemetery, the quality of heaviness in the atmosphere of a playground or happiness, and the quality of softness in the atmosphere of aggression or war.

CREATIVE PACK

Aim:

Working on the experience and expression of different features, sensations, emotions, movements, surroundings, and behavioral patterns. Starting from a certain image or sensation, we explore how it can be expressed through physical incorporation.

Advantages:

The following exercises work on the ability to connect our imagination to physical embodiment. They also develop our sensitivity to the effects of imagined associations and sensations.

Origin: M. Chekhov

Qualities, in our terms, connect to movements. So, when we work with a certain feature, we practice it in relation to how the body moves. Our practical aim is not to choose a movement to express the selected feature but to see how the feature changes the way we execute a movement. For example, when we work with the quality of “softness”, we are not doing only “soft movements” (like stroking) to express “we are soft”, but we try out different movements and actions “softly” (see suggestions below). So do not want to “be soft” and try to do things that show it, but take action and try to do it in a “soft way”.

Activity:

Select a Quality from the list below and try it out with different movements and actions. Go from easier actions to more complex ones. Do not rush from one to another; give time for exploration. See how the quality changes the sensation of the action and its meaning. Allow the action with this quality to affect you. Be aware if this gives you new intentions or opens up emotions.

Suggested actions

- Move only your hand in front of you with the quality you have selected.
- Do an abstract movement that has no meaning but engages more body parts, then add the quality you have selected. Do different abstract movements using more body parts, always adding quality.
- Start walking and add your selected quality; how does it change the movement of walking?
- Do simple actions: start the walk and stop the walk. turning the head, sitting down, standing up, lying down, standing up from lying, slow walking, running, jumping, squatting, etc.
- Do everyday actions in the environment you are in: grab an object and put it somewhere else; drink a sip of water; open and close the door; put on and take off a piece of clothing; clean something; etc.
- Do everyday gestures: nodding, folding the arms, pointing at something, etc.
- Do complex actions (that have more sub-actions): changing your clothes, peeling an apple, drawing a picture, etc.
- If you have created an action or a series of actions when doing the Action Pack, you can try it out only with the selected quality.
- Introducing sound to quality:
 - › Give voice according to the movements you make.
 - › Proceed to mumble,
 - › Say “yes” and “no”; or count from 1 to 10,
 - › Say a line from everyday use (like: “Can I please have a glass of water?”) or choose a line from a play or novel,
 - › Read out loud a text from a book,
 - › Say a monologue that you know.

Suggested Qualities:

- Archetypal qualities (from R. Laban-based training)
- *Staccato* and *Legato*: these musical terms are connected to time.
 - › Staccato means fractional movement, doing actions for a short period of time with an exact beginning and end, and having pauses between actions. (See at Catching a fly in the Scale Pack.)
 - › Legato means a sustained movement where the different parts are connected continuously. (See at Crane in the Scale Pack.)

ADVANCED NOTE:

Staccato tends to be quick, and legato tends to be slow. Can you find different tempos while keeping the same quality?

- *Direct* and *Indirect*: these notions are connected to the direction of movement in space.
 - › Direct means you move only in straight lines.
 - › Indirect means you move only in curved lines.
- *Lightness* and *Heaviness*: these notions are connected to the sensation of weight.
 - › Lightness means that you move as if your body were lighter than it is in reality. This concept is connected to the feeling of ease. (See at Jumping on clouds in the Scale Pack.)
 - › Heaviness means that you move as if your body were heavier than it is in reality. This concept is connected to the sensation of strength. (See at Machine in the Scale Pack.)

HINT:

Be aware of the tensions in the body. Lightness can be easily floppy or loose, and heaviness tends to be tensed or stiff. Work against these tendencies and keep only as much tension in the body as it needs for movement and quality.

- Elements:
The four basic elements are earth, water, air, and fire.
 - › *Earth or Molding*: you move as if you were molding the air; you are “pushing” the air around you with each movement. You can imagine that your body is filled with clay or earth. Alternatively, you can also imagine that the space around you is made of moldable clay or earth.
 - › *Water, or Flowing*: as if your movements were flowing; you are “pulling” the air around you with each movement. You can imagine that your body is filled with water. Alternatively, you can also imagine that the space around you is made of water.
 - › *Air, or Floating*: as if your movements were floating or flying in the air, you are “being pulled” by the air around you with each movement. You can imagine that

your body is filled with air. Alternatively, you can also imagine that the space around you is made of air.

- › *Fire, or Radiating:* as if your movements were radiation themselves, you are “being pushed” by an inner force. You can imagine that your body is filled with fire. Alternatively, you can also imagine that the space around you is made of fire and that your movements imitate the quality of your surroundings.

HINTS:

The imagined resistance of the space is the biggest practical difference in these qualities. In practice, it means how easily you can move against the air around you. From the hardest to the easiest, these are: molding, flowing, flying, and radiating. If you work with the help of imagining the elements around or in your body, it is important not to fall into realistic concepts; it is not the work of being burned in a fire or drowning in water. The images can help you get different sensations from the movements, not psychological situations.

Again, be aware of the muscle tensions in your body. Do not be too tensed in molding and radiation or floppy and uncontrolled during flying or flowing.

ADVANCED NOTE:

Try out one quality at different tempos. Discover how you can keep a certain element while working at a tempo that would not suit that quality at first sight.

Different elements can lead to emotions. For example, fire to anger, air to joy, water to sadness, and earth to fear. These are only general suggestions, and they may vary individually. Other emotions can come up when you change some features (e.g., tempo). You can use these tools to access emotions while using Qualities in these or other exercises. Other materials: try out other materials in the same way, for example, honey or oil.

- **Features:**

You can work with different features, just as with earlier qualities. These notions are often used to describe people or a certain behavior in daily life. The aim of this exercise is not to show the feature or act as a person who is “like that”. Instead, do the actions in this particular way as a quality. For instance, if you work on the action of sitting down with the quality of laziness, do not focus on how a lazy person would sit down. Instead, discover how you can do the action of “sitting down” with the quality of “laziness”. However, as an indirect effect, you might feel or sense the feature you work on. So while you do an action in a “lazy” way, you may experience “laziness”. This approach might seem to make only a slight difference, but in practice, it helps to keep the training clear, and it gives more range and freedom in further development.

Suggested features:

- Laziness,
 - Courage,
 - Determination,
 - Uncertainty,
 - Care,
 - Shyness,
 - Sharpness,
 - Softness,
 - Steadiness, etc.
- Emotions:
In this exercise, you can work on emotions as qualities. It is important that you not focus directly on what you feel or what emotions you experience. The process is the following: you do an action with the quality of a certain emotion, and as a side effect, you might experience the emotion itself.

Suggested emotions:

- Sadness,
- Joy,
- Aggression,
- Fear,
- Lust,
- Rejection,
- Astonishment,
- Pride, etc.

Atmospheres

Atmospheres are sensations coming from an imagined environment. The aim of this work is not to react directly to the surroundings, as you do in the Image Pack, nor to show the surroundings to a real or imagined audience. The purpose is to explore how an imaginary environment can affect different actions.

Activity:

Imagine a certain atmosphere from the list below and let it change the way you do different actions in space. Go through the suggested actions, but feel free to explore other ones that you find interesting or are eager to experience.

Suggested actions

- Start walking and add your selected quality - how does it change the movement of walking?
- Do simple actions: walking, starting and stopping the walk, sitting down, standing up, lying down, standing up from lying, slow walking, running, jumping, squatting, etc.

- Do everyday actions in the environment you are in: grab an object and put it somewhere else, drink a sip of water, open and close the door, put on and take off a piece of clothing, clean something, etc.
- Do everyday gestures: nodding, folding the arms, pointing at something, etc.
- Do complex actions (that have more sub-actions): changing your clothes, peeling an apple, drawing a picture, etc.
- Improvise in the space and explore what actions the atmosphere makes you take.
- If you have created an action or a series of actions when doing the Action Pack, you can try it out only within the selected atmosphere.
- Try out a choreography of a series of abstract movements in the selected atmosphere.
- Introducing sound:
 - › Say “yes” and “no”, count from 1 to 10, and let the atmosphere affect your voice.
 - › Say a line from everyday use (like: “Can I please have a glass of water?”), or choose a line from a play or novel.
 - › Read out loud a text from a book.
 - › Say a monologue that you know.
 - › Sing a song.

Suggested atmospheres:

- *Times*: Early morning in Spring, Late afternoon in Summer, Early evening in Autumn, Late Night in Winter,
- *Natural phenomena*: wind, light or heavy rain, sunshine, storm, extremely hot or cold, etc.
- *Places*: Playground, Cemetery, Hospital, Flea Market, Library, Cellar, Seashore, Deep Forest, Desert, Top of a mountain, etc.
- *Events*: Accident, Battle, Birthday Party, Wedding, Funeral, Championship announcement, etc.
- *Images*: Hundreds of butterflies, Thousands of sharp needles hang in the air, etc.

HINT:

You can make more specific atmospheres by mixing some from above.

ADVANCED NOTE FOR ATMOSPHERES:

- *Colors*: imagine a certain color filling up the whole space you are in - every object around you has this particular color, it even fills the air. Let your actions change according to the new sensation of the atmosphere in the room. Try yellow, light blue, dark green, deep red, white, black, pink, etc.
- *Emotions*: imagine a certain emotion as an atmosphere in the space around you. Let this new sensation change your actions. Try anger, fear, joy, grief, envy, etc.
- *Contradictions* in the atmosphere: create atmospheres that have contradictions, e.g., shiny cemetery in Summer, a cold Playground at night, a church full of loud visitors, etc.

Aim:

The aim of the Closing pack is to release, cool down any tension or energy that the training created, prepare yourself for finishing the training, and change “Expressive Mode” to everyday behavior.

Origin:

K. Stanislavski, M. Chekhov, Viewpoints, Grotowski-based approaches, Pranayama, PEM-Acting

Activities

It is recommended to do the following exercises in the suggested order, but feel free to pick the ones you need more of in case you do not have the capacity to go through all of them.

Releasing jumps exercise

This exercise, adapted from PEM-Acting, aims to release the body by shaking the full skeleton. It is a great way to relieve muscle tension and intense emotional states.

- Stand tall with your feet parallel and hip-width apart.
- To make your entire body bounce on the floor, lift up and release your heels multiple times. In this manner, whenever your heels touch the ground, let your muscles and joints tremble.
- Engage your breath and allow your body to naturally exhale each time you shake.
- If you want to use your voice, make a deep and effortless sound with an open mouth every time you hit the floor and shake.

Stretching the muscles

Since stretching can be a really complex body technique, we would not like to describe specific stretching exercises but suggest basic concepts.

- Use bending positions. Find what your body needs to be stretched.
- Use gentle pulls on the limbs. Don't stress anything.
- Use deep exhalations to release. You can even sigh
- Use gravity as a source of power. Place your weight and axis in positions, where gravity can support you in stretching. Give your weight to gravity and breathe deeply. Find comfort with inhalations and let exhalations stretch you a bit more.

E.g., standing with straight legs, you can bend over, keep your center of gravity activated, and let your torso hang on your leg. Relax your head and shoulders. Breathe. If you move 70% of your weight to your tiptoe (keeping your heels down), the back of your legs will be stretched naturally.

Breathing exercises

- *Cleansing Breath*: see at Warming up the bodymind section.
- *Retained Breath*: its purpose is to develop and strengthen the respiratory muscles and improve breath capacity.
 - › Stand erect and inhale completely.
 - › Retain the air as long as you can comfortably.
 - › Exhale vigorously through the open mouth.
 - › You can practice the Cleansing Breath.
- *Rhythmical Breath*: its aim is calm down, bring your attention to the present moment, and improve breath capacity.

You base your rhythmic time on a unit corresponding with your heartbeat. It is different for each person, but a proper rhythmic standard for that particular individual in rhythmic breathing. Ascertain your normal heartbeat by placing your fingers over your pulse, and then count until the rhythm becomes firmly fixed in your mind. The rule for rhythmic breathing is that the units of inhalation and exhalation should be the same, while the units for retention and between breaths should be one-half the number of those of inhalation and exhalation. 6 units for inhalation and exhalation are efficient for beginning the exercise, so we write the process with that counting. However, after some practice, you can increase the duration of the 4 parts of the breath.

- › Sit erect in any easy pleasure posture, being sure to hold the chest, neck, and head as nearly in a straight line as possible, with shoulders slightly thrown back and hands resting easily on the lap.
- › Inhale slowly, counting 6 units.
- › Retain counting 3 units.
- › Exhale slowly through the nostrils, counting 6 units.
- › Count 3 units between breaths.
- › Repeat a number of times.
- › When you're ready to end the exercise, you can practice the Cleansing Breath.

Threshold for the exit

This exercise is a version of the Threshold from the Entering Pack and contains variations of the Stop inside and Stop outside exercises from the Scale Pack. The purpose of this particular exercise is to consciously step out of the created working “mode” and environment.

- Stand in a preferred spot in the workspace. Imagine a threshold or a membrane at the perimeter of the space you have been training.
- Look at your environment. Acknowledge, sense, and be aware of the space, the objects, the sounds, and the atmosphere in the room. What has changed in the space during your training? What has changed in your perception of the environment?

- Take a moment for yourself and consciously bring your attention to your present state. Check the sensations of your body, your emotions, and your thoughts. Ask yourself: How are you now? How is your body? How do you feel? Acknowledge and accept where you are. Make the decision to leave your performing state and get back to your daily life.
- When you feel ready, step out of the space or your imagined threshold.

Relaxation

There are numerous techniques for relaxation. Feel free to use the one that works for you. The version we offer is a combination of different practices (Autogenic Training, Yoga Practices).

- Sit down or lie on your back with a straight spine and in a comfortable position.
- Close your eyes and bring your attention to your breath. Acknowledge it.
- After a period of time, bring your attention to your heartbeat. Acknowledge it.
- Step by step, go through your body in your imagination, bringing your awareness to each body part. As you pay attention to a part of your body, try to release all the muscles related to that area. Suggested order: feet (toes, sole of the feet, heels, upper part of the foot), ankles, shins, knees, thighs, hips, buttocks, back (from lower part to upper parts), belly, chest, shoulders, upper arms, elbows, forearms, wrists, hands, fingers, neck, throat, head (skin of the head, forehead, eyebrows, nose, cheek, ears, mouth, tongue, eyes).
- After you have gone through your body, you can imagine the following:
 - › a nice warmth in your stomach;
 - › a nice, cool breeze in front of your forehead;
 - › a shiny light (sun) starting from your heart and slowly filling up your whole body, then, coming out of your skin, filling up the space you are in, then the house, the town, the country, the continent, the Earth, and the Universe.
- Rest for a while.
- When you want to finish the exercise, take your attention again to your breath, then slowly start to move your fingers and toes, then your legs and arms. Then:
 - › open your eyes slowly, keep moving your joints. Move more and more energetically, turn on your side, and sit up actively.

OR

 - › Turn on your side, and sit up slowly. Rub your palms against each other, then place them on your closed eyes. Slowly open your eyes under your palms. Drop your palms slowly and get up.

THEORY PART

The purpose of the Theory Part is to provide support for your practical work, present some insightful concepts regarding how various actor trainers envision the ideal performer, and encourage your analytical mind in regard to your own personal training. In each of the articles, we applied a comparative research method, so that you can see how various professionals think about the same topic. Even though it is impossible to describe an utmost skillset, the concepts and adjectives below are referenced by a large number of the most accomplished professionals. Please consciously use this chapter as a complementary dictionary that supports the practical research that you do according to the previous chapter, even though some of the articles include certain cross-disciplinary facts that you could find interesting.

As we indicated in the introduction, it is difficult to express such psychophysical phenomena as theatre verbally. Sometimes the same phrases used by various professionals have diverse meanings, or different terminology share the same concepts. In light of this, we describe the distinctions between approaches in the following articles and group terminology with similar roots into one section.

EMBODIED ATTENTION: FOCUS, AWARENESS, LISTENING, REFLEX FOCUS, SENSITIVITY

The actor's embodied attention can take numerous forms, including focus, awareness, concentration, listening, attentiveness, contact, and so on. It goes without saying that performers must be able to focus on multiple things at the same time during a rehearsal or performance.

„Attention in formal neuroscientific terms means something quite specific: it is what allows the organism to prioritize and engage elements in its environment, sorting through stimuli and focusing on what might affect it positively or negatively. Being able to direct our attention allows us to take care of what matters most, by allowing us to focus our actions and imagination: I may be intently involved in making love, but the smell of smoke or the sound of a gunshot nearby might (and would, I hope) draw my attention and cause me to get out of bed, throw on some clothes, and leave immediately.” (Blair, 2008, pp. 61–62)

The issue for actors is to direct their attention such that it always focuses on the thing that aids the theatrical act. Because the mind always prioritizes pieces of information, the others simply never reach the level of consciousness. You're probably not aware of your tiny toe when reading these lines. When you read it, your attention is instantly drawn there, yet you are still attempting to keep up with the reading. If your toe was

broken, it would transmit constant pain signals to your conscious mind, reminding it to take care of the wounded part of the body. The body forgets itself during normal, healthy functioning so that the mind is not inundated with knowledge. (Leder, 1990)

Although pre-trained motorical tasks do not necessarily engage the conscious mind, they can aid in habit formation. Consciously learnt habits are subsequently transformed into unconscious activities to free the conscious mind and allow it to focus on other tasks. (Kemp, 2012, pp. 32–33; Marshall, 2008, pp. 97–100; Camilleri, 2009)

Types of directing the mind

We believe that, in general, acting literature fails to distinguish between distinct types of attention. We strive to organize this topic into categories to make it easier to navigate. The descriptions will not be exhaustive, but they will provide a starting point for distinguishing between the various concepts.

First, there are **conscious** and **unconscious** modes of embodied attention. Sometimes we pick a target from which to receive information, and there are times when something “grabs our attention.” The same is true for actor training. We don’t want to get into the psychological elements of this issue because there is a large body of research on how and when information reaches the level of consciousness. We would want to emphasize that in actor training, both methods may and should be used: actors should be able to consciously guide their minds to a specific target or targets, as well as receive instinctive information from or outside of the body.

Awareness and listening: We see these two words as synonyms to each other. Both describe a process when actors are receiving information from multiple stimuli. If we accept that the mind can target only one thing at a time, it suggests that when actors are aware or when they are listening they shift their mind easily and fluidly from one target to another. These terms also describe a certain area from where the mind is able to receive information. In this case it can be similar to what Stanislavski described as the circles of attention.

Attention: According to the dictionary, “attention, in psychology, the concentration of awareness on some phenomenon to the exclusion of other stimuli.” (Britannica online) It implies that the mind concentrates on a single target, which need not be material. A concept or a sensation can be given attention. Paying attention is a focused and active mental action.

High-level attention can be characterized as **focus** and **concentration**. In this instance, actors make a special effort to focus on the intended item.

Both awareness, listening, attention and focus are trainable features. Through training listening and awareness might be able to appear as habits, so it is a practiced and general state that might be referred as openness. Attention and focus are probably effects of a conscious choice, so in this case actors can train the quality, energy and length of these mental gestures.

The abilities of awareness, listening, attention, and focus may all be developed. Actors can train the quality, vigor, and duration of these mental actions as attention and focus are likely the results of conscious decision in this situation.

Qualities in directing the mind

The directed mind's work may have characteristics that provide a new dimension to the dialogue. Bella Merlin emphasizes that *ease* and a *sense of fun* should go hand in hand with attention. (Merlin, 2007, 39) Yoshi Oida argues that the actor's focus shouldn't be visible to the audience members. The mind's quality might either be *sharp* or *gentle/soft*. Sharp attention is defined as having just one specific thing in mind, but soft focus allows the mind to wander and listen to both inner and outward information with equal intensity (Bogart and Landau, 2005, 31–32). In this sense, the distinction between sharp and soft focus is comparable to that between attention and awareness. Additionally, Bogart and Landau discuss extraordinary listening, which they define as “listening with the whole body without an idea of the result. When something happens in the room, everybody present can respond instantly, bypassing the frontal lobe of the brain in order to act upon instinct and intuition.” (Bogart and Landau, 2005, 33) Although it is impossible for listening to be “only” a mental activity, the directors likely mean a high degree of awareness that results in whole body reactions. It may also be suggested that performers fully use all of their senses possible when listening.

Objects of the mind

According to Bella Merlin “(t)he art of great acting is the art of true listening. Listening operates on two levels: you have to listen to yourself in terms of your own inner activity (...) and at the same time you have to listen to your performance partners (...).” (Merlin, 2007, p. 19) Merlin's concept distinguishes between the objects of the mind as inner and outer. We can discover a sophisticated structure by continuing the concept of classifying objects of mind. We'd want to examine them in great depth and discuss what inner and outer can imply.

Paying attention to the self:

For an actor, focusing on oneself can entail a variety of things, therefore it makes sense to divide the article into several sections. This involves identifying changes in the body that are related to external events. In this instance, all the senses maintain an embodied attention on the body's subtle changes.

- (1) Paying attention to sensation and feeling including tension and breathing (sensation in stillness)

Sensations involve information received via our senses, including sight, sound, touch, smell, and taste. Muscular tonality (tension or ease) is another component. The sense of breathing includes the physical perception of the air passing through sensors (such as the air's temperature), as well as the perception of scent and changes in tone inside the body. The concept of time can fall under this category.

Sensation is an embodied/corporeal experience of the world. Not precisely experiencing the environment but sensing how it affects the body. The act of observing something might fall under a different category of putting your attention on the exterior. Paying attention to the outside object, for instance, would be if the actor looked at a painting and noted its intricacies. It falls under the **“Paying attention to the self”** category when the actress concentrates on how this artwork impacted her inner emotions or how it caused her muscles to tense up. Because of the complexity and interdependence of our bodymind, which cannot exist without the environment around it, there can never be a clear distinction between the many categories. For this reason, Camilleri's bodyworld was previously highlighted. We want to develop some fundamental guidelines for the upcoming topic.

Sensations serve as stimuli for the body, which responds to them spontaneously, conditionally, or in a previously developed manner. It leads this discussion to the concept of emotions in neuroscience.

“For neuroscience, emotions are more or less the complex reactions the body has to certain stimuli. When we are afraid of something, our hearts begin to race, our mouths become dry, our skin turns pale and our muscles contract. This emotional reaction occurs automatically and unconsciously. Feelings occur after we become aware in our brain of such physical changes; only then do we experience the feeling of fear.” (Damasio, 2005)

From this perspective, directing the mind to emotions is paying attention to or being conscious of the subtle physical changes that occur in response to an event that occurs outside of oneself or a decision one has made. Focusing on sensation is therefore focusing on emotion or feeling. In this instance, emotion is an embodied action as opposed to a conceptual process.

Since the concept of emotion differs across practitioners, the phrase directing the mind to the emotions might refer to a variety of different procedures. Practitioners frequently misuse the terms “emotion” or “feeling”, which makes it more difficult to assess the subject.

We argue that this category should include the detailed expression of tension as a sense. The whole efficiency of the body is altered by tension. How the act is performed is determined by the physical and emotional strain. Tensions can be created by stressful conditions, such as performing in front of people. Knowing oneself can entail keeping an eye on one's physical state to detect any signs of mounting muscle tension that might be thwarting one's ability to express oneself. According to Stanislavski „The monitor should eliminate these tensions as they emerge. This process of self-monitoring must be brought to the point where it becomes a reflex.” (Stanislavski, 2008, p. 122) Marshall claims that the lack of attention limits our choices. (Marshall, 2008, p. 35) By focusing on the tension in our muscles, we have the chance to release it and go on. The actor should be aware of the body's unconscious changes and reactions since, according to Marshall, they would have a life of their own below the level of consciousness. „»(H)ear« subtle physical reactions and become aware of half formed urges within your body.” (Marshall, 2008, p. 33) Further discussion of this topic can be found in TENSION-RELEASE article.

Breathing may be a significant thought-about subject. Breathing is crucial for managing stress and energy, relaxing, speaking, singing, and emotions. We want to emphasize that by focusing the attention on the muscles and the sensation of breathing, the mind may be brought into the present. Breathing is a topic of major interest in meditation techniques, martial arts, and psychophysical acting approaches. By focusing the attention on the small variations in breathing, one can also experience effects on the physical, mental, and emotional levels.

(2) Directing the mind to the body through movement and gestures (sensation in motion)

The body does really never stop. There is constant movement. However, there is a distinction between remaining motionless while standing, sitting, or lying still. Sensations expand when we move, allowing the mind to pick up on many movement-related inputs. When the mind experiences the body through movement, the work is on a different level. How do I feel during the change? This can be monitored by awareness, attention, or focus on the motions. What changes did my physical and mental condition undergo? What associations does the movement elicit? In this context, awareness implies being conscious of the input our bodies provide us while we move. (Marshall, 2008, p. 10) Suzuki also stresses the significance of experiencing movement through sensory input. “The movement alone gives life.” (Suzuki, 2015, 44)

(3) Directing the mind to movement and gestures (carrying out and action)

The conscious mind can be anchored in the execution of an activity. In this instance, the motorical functions, rather than the embodied experience, are the primary focus of the mind. This is a concentration that is often developed via the use of certain bodily methods. It is generally associated with conscious training until the whole body becomes comfortable with the activity, at which time it creates a habit, allowing the mind to focus on other things such as the feeling or experience of the action.

(4) Directing the mind to the voice (the act, the sensation, and the speaking)

Making sounds or speaking is a physiological action like any other. It is linked to breathing, precise physical actions, and mental focus. As with any other action, the attention might be focused on (a) the manner in which the voice is delivered or (b) the sensation of the voice. During speech, another mental object arises, which is (c) the focal point of the verbal structure and the logic of the language.

(5) Directing the mind to cognitive processes – images, thoughts, memories

The mental processes like visualizing an image, thinking of a text or remembering the memory can also be an object for the attention. Basically, this can be seen as an action of (re)calling something based on past knowledge and recreating in the present moment.

Paying attention on the surroundings

According to Grotowski an actor „ must be attentive and confident and free, for our labor is to explore his possibilities to the utmost.” (Grotowski, 2002, p. 25) This type of general attention might be defined as a heightened awareness of internal and external changes.

(1) Self as object in space

We explained the precise bodily experience through the living body in the **Paying attention to the self**. However, attention might also be devoted to the material, objective, physical body. The body as an object has shape, weight, color, and appearance as anything else does when looked at from an outside perspective. According to Overlie, „(a)ctors who have an awareness of what they look like have a more powerful presence onstage.” (Overlie, 2006, p. 198) One can consciously obtain knowledge about one’s external body through the senses. For example, one may see her arm, which can become an object for her attention. When one touches her right arm with one’s left hand, the left hand feels the substance of the right arm. In this example, the right arm is the object that generates stimuli for the self that receives them.

(2) Space and objects

It is obvious that one can concentrate on the items in their immediate surroundings. By focusing on the space and things, one not only absorbs knowledge about them, but also unintentionally changes oneself.

„• We can only fully understand human movement by considering its impact on space. Movement displaces and reorganises the space around it. • The form, purpose and organisation of space have a profound impact on how we move in it. We move differently in a supermarket and a church, a bedroom and a kitchen, a gymnasium and a railway station, a broad boulevard and a country lane, a pavement cafe and a grand hotel. • Human passions and emotions – and also colours – have spatial qualities and consequences. (...) • Sensitivity towards space is crucial for the creative actor.” (Murray, 2003, p. 89)

Lecoq discusses this subject thoroughly. Our feelings and our current selves are defined by our surroundings. By sharing time and space, the self becomes a coexisting and redefining being with the present things, rather than a distinct entity. Camilleri contends that the body is not a separate entity from its surroundings, and that it is difficult to describe without it. He proposes shifting focus from the bodymind (Zarrilli) to the bodyworld. “»I« am not simply a »bodymind«. »I« am a »bodyworld«, an assemblage of human and non-human components that are bound and constituted in relations of exteriority.” (Camilleri, 2020, p. 62)

In Viewpoints, space is also a key component in making the proper theatrical decisions and analyzing the actions. By focusing on space as a spatial connection, architecture (colors, objects, material, light, etc.), shape, or form, the human-centered theatrical approaches may be moved to a more holistic one.

Oida emphasizes the significance of experiencing the many directions that surround the body. (Oida and Marshall, 1997, p. 19) Directions as a component of space may also be a focus of attention. It can also represent or indicate intents, objectives, and relations. A chair facing another chair, for example, suggests a different connection than if they were set opposite to each other.

(3) Partner

It is essential for actors to pay attention to or be aware of their partners. Different methods differ in terms of the quality or manner in which one should pay attention to another.

“Focus on the partner is described by Merlin as communion. Both imply a focused concentration on the actor’s partner while intentionally activating the senses.”
(Merlin, 2007, p. 211)

Grotowski refers to *contact* as „one of the most essential things” (Grotowski, 2002, pp. 225–226) This is referred to as an active link by him. It is vital not just to maintain eye contact or stare at each other, but also to listen to the partner’s impulses and allow the process to transform the participants.

“One of the key terms of the OTP Gardzienice’s training is assistance: helping the partner and being connected to her is important.”
(Allain, 1997, p.60)

Thomas Richards also emphasizes the need of paying close attention to the partner while responding to their in-the-moment actions. He discovers that physical actions die when one practices the work with the partner, becomes used to it, and then utilizes her assumptions about the other’s reaction on the following rehearsal. The current

Brook touches on this subject by using the term „sensitivity” to describe an exercise in paying attentive attention to the companion.
(Brook, 1968, 140)

Bogart emphasize *listening* during rehearsal. „The director listens to the actors. The actors listen to one another. You listen collectively to the text. You listen for clues. You keep things moving.” (Bogart, 2005a, p- 125) Of course, there are numerous levels to the generic term listening, but one of them is the experience of connecting with one another in time and space.

line of reaction is interrupted in this scenario because the actress reacts on her memory utilizing her preconceptions and focused on the known experience. Richards reminds the actors to react to each other via their current connection. (Richards, 2004, p. 81)

(4) Audience

This subject may be separated into two parts. (1) Actors can be aware of the audience’s presence as they share space and time. This copresence, the fact that the actor is the focus of someone’s attention, raises the actor’s energy level. Accepting this increased energy, actors can activate their “expressive mode” that we already mentioned in the Practical Part: it is an acceptance of the circumstances, the presence of the audience, the reality of being an object for viewing, and it allow the actors to engage their acting expressiveness. In Overlie’s language, this is referred to as emotion work: actors accept that they are being seen by others and allows it to happen without hiding behind a part or persona. (Overlie, 2006, p. 202)

(2) The audience is in constant connection with the performance. Their level of attention and emotions are continual signs to the actors. How to communicate with an audience is a very delicate and varied issue. Different acting methods, genres, styles, and directors might provide various answers to this problem. We do not wish to expand on this topic due to its diversity, but it should be noted that performers should be aware of audience reactions since they are continual partners in the shared theatrical performance. Bogart stress listening and responding to the audience. (Bogart, 2005a, pp. 71–72)

Focusing on new reality

(1) Imagination

Imagination can be included under the category of Focusing on the self, but we wanted to include it here since we believe that the new reality is a manufactured world of the play or performance. The performer has already created bits of a new universe through imagination. Because vivid imagination will be another core feature, we shall discuss it there.

(2) Character

The director, choreographer, dramaturg, costume designer, and even the light designer collaborate with the actor to construct the new reality of the character, which includes a complicated backstory, psyche, clothing, behavior, and interactions with other characters. Throughout theatrical history, this building has had a variety of goals. It distinguishes between acting styles in terms of who has power over the role and how much flexibility one has over the character. Building fictional characters is always a collaborative process, but the hierarchy of artists changes the discourse dramatically.

Not all acting styles share the concept of creating a new reality of the characters. When the term “focusing on the character” appears in the actor training literature, it either refers to (1) focusing on the character’s analyses, psychology, objectives, drives, and background; (2) focusing on the physical portraying of a character; or (3) constructing a physical score of actions that will construct an image of a character in the mind of the audience.

Finding the appropriate object of attention is sometimes the most difficult assignment for an actor. Anchoring the mind on an idea, experience, feeling, or movement will create individual results. Approaches will propose finding diverse objects for attention, but how one reacts to varied objects of attention is a very personal process of self-exploration.

Be aware how you direct your attention during the exercises and the consequences it has on you. Don't get lost in your thoughts (self-consciousness), don't stuck in your head, but be present in the process of the training.

Viewpoints as an approach for different anchors of the mind

The precise concentration of the mind is the foundation of the Six and Nine Viewpoints. These techniques highlight the necessity of having a clear focus and being able to maintain or adjust it. The Six Viewpoints are six awareness (Overlie, 2016, p. 115) or six lenses that filter reality to focus attention on a single viewpoint, according to Mary Overlie. The Six Viewpoints are Space, Shape, Time, Emotion, Movement, and Story. Overlie argues that through mastering each viewpoint, the performer gets control and will be able to connect with the materials and perceive their interrelationships, opening up new options and freedom of choice. Overlie also says that Viewpoints help performers learn to "(...) recognize the event as it appears, gradually developing the ability to hold several simultaneous focuses while continuing to be aware of what is transpiring." (Overlie, 2006, p. 209) Overlie describes a high degree of awareness that allows the actor to shift focus quickly and clearly based on the most intriguing information from the many Viewpoints. Individual Nine Viewpoints learning is referred to by Bogart and Landau as "learning to juggle. First there is only one ball in the air, then a second is added, then a third, a fourth, and so on—how many balls can you keep in the air before they all drop? When introducing the individual Viewpoints, pay attention to when the balls start to drop." (Bogart and Landau, 2005, p. 36) Juggling is an excellent metaphor for attention. Even though there are multiple focus points or "balls" in the game, only one should be dealt at a time.

Viewpoints philosophy states clearly that focusing on a certain object (Viewpoints) is an activity that establishes a basis for the actions that follow. As a result, the ability to hold and shift the object of attention is critical. (Overlie, 2006, p. 209) Recognizing that attention is already an action helps relieve the stress of having to do anything. This urge to act might create unnecessary tension. The actress finds herself in the process of acting by increasing her awareness of a single object and paying close attention to it. Anchoring the attention not only offers up fresh possibilities but also assists the actor in being grounded in the current moment.

Stimuli – impulse – reaction

The words stimuli and impulse are often used in grotowskian and post-grotowskian approaches. Stimuli are bits of information that reach the actor's awareness or become the target of their attention. Through information the body forms an impulse that in the instinctual reaction to the stimuli. An impulse is an inner change in contact with the outside world, while stimuli is information from outside. It is followed by the reaction which is an action in space. Awareness or attention transforms information to stimuli/impulse which in turn creates a reaction.

"(...) Grotowski analyzed the question as follows: "And now, what is the impulse? »In/pulse«—push from inside. Impulses precede physical actions, always. The impulses: it is as if the physical action, still almost invisible, was already born in the body. It is this, the impulse. If you know this, in preparing a role, you can work alone on the physical actions." (Richards, 2004, pp. 94–95) Marshall suggests that impulses are always coming and going in communication with the world, so actors shouldn't be stressed when they feel there is no impulse to follow. (Marshall, 2008, pp-49–50) A logical line connects to the other. A stimulus arrives from outside (somebody grabs my hand), an impulse arise in me (I feel shocked) and I react mentally or physically (run or fight).

Excluding targets of the mind

Even while awareness and attention are essential abilities for performers, this does not imply that they must pay attention to all stimuli. Focus and attention should always have a clear object, and occasionally the genre, style, or mise-en-scene dictate what may and cannot be the focus of attention, as well as what are "unwanted stimuli". (Wangh, 2000) In a realistic play, the actress who plays Juliet may be aware of a mobile phone ringing in an audience member's pocket, but she cannot disrupt the logic of the performance's fictitious realism. In contrast, in a clown play, the actor should most likely be conscious, pay attention to the phone, and may incorporate this stimuli into the logic of the performance. It is similar to Stanislavski's idea the "circles of attention". (Stanislavski, 2008, pp. 98–106)

■ RESPONSIVE – READY – BEING ABLE TO REACT – HAVING GOOD REFLEXES —————

Many actor trainers emphasize the ability to immediately respond to cues or impulses. The nature of the reaction varies greatly, but the fact that it should occur without conscious hesitation is common. (Pitches, 2004, p. 105, p. 112)

According to Stanislavski, actions as reactions should come naturally if the actor focuses on the right circumstances. "Having felt inner and outer truth and believing in it, an impulse to action automatically arises, and then action itself." (Stanislavski, 2008, p. 169)

Meyerhold's "ideal is a kind of »reflexive« actor, reacting almost instantaneously to a given stimulus, as if shocked by an electric charge. The »charge« may be any number of things: a sound effect, another line, or an entrance or exit. But whatever it is the response time for the actor must be immediate." (Pitches, 2004, p. 116)

Grotowski recognizes that many physical, psychological, and emotional processes may block responses. Instead of teaching immediate reaction, he emphasizes the necessity of removing the obstacles that exist between the impulse and the outer reaction so that the actor can react promptly and spontaneously.

"The education of an actor in our theatre is not a matter of teaching him something; we attempt to eliminate his organism's resistance to this psychic process. The result is freedom from the time-lapse between inner impulse and outer reaction in such a way

that the impulse is already an outer reaction. Impulse and action are concurrent: the body vanishes, burns, and the spectator sees only a series of visible impulses." (Grotowski, 2002, p. 16)

Marshall also encourages the performers not to be eager to react always and to question themselves, "What shall I do?" instead of focusing on what is truly occurring inside and outside. "And never feel you ought to construct something if nothing seems to be happening. Leave it. Even a lack of response is a »response« for your partner. Your blankness still provides something that can impact on him or her." (Marshall, 2008, p. 161)

Grotowski later claims that "there must be a physical reaction to everything that affects us." (Grotowski, 2002, p. 204) Find further description of the topic in the FREEDOM-LIBARTAIION-VIA NEATIVE article. Lecoq shares the opinion that an "action must always precede reaction." (Lecoq, 2000, p. 35)

However, physical reactions might entail even the smallest alteration and do not always imply a gestural response. The question of how an actor ought to react is a difficult one. Even though the reaction is quick in response to the stimuli-impulse, it might be forced or out of context. The artistic choices and the directorial vision establish the frames of the right response. "As a performer, you don't do »what you want«, you do »exactly what is required in the performing situation«. In other words, you respond rather than construct. (...) Like a child, you do exactly »what wants to happen«, fully, without hesitation." (Marshall, 2008, pp. 35–36) Framing the task and understanding the inner rules of the exercise or scene can either justify or invalidate the actor's reaction.

Immediate response can be helpful in getting out of one's head and focusing on a more immediate, uninterrupted reaction. Copeau intended to avoid overthinking character analyses by following this principle. "In rejecting heavy-handed text analysis Copeau was not promoting some form of anti-intellectualism, rather he was advocating a recognition of the importance of

the actor's instinctual responses, without which no amount of analysis could make the part or the play live." (Evans, 2006, p. 100) Instead of scientific analyses of the emotions actors should know "how could the actor generate a seemingly spontaneous, truthful and sincere response to fictional and rehearsed events." (Evans, 2006, p. 118) Response in this sense is connected to both emotional and gestural response.

The terminology of Viewpoints emphasizes reaction via Time (Six Viewpoints) and Kinesthetic response (Nine Viewpoints). "As actors practice isolating time, they begin to develop an absolute willingness to respond. These practices in time remove the painful problem of second-guessing. When this language is not manipulated, but rather discerned, it creates a sublime, supportive, subliminal connectedness." (Overlie, 2006, p. 198.)

RHYTHM – TEMPO – MUSICALITY

"It's all a question of rhythm of movement and action... Rhythm with a capital R"
(Braun 1991: 309 quoted by Pitches, 2004, p. 54)

An actor's ability to properly control tempo and rhythm is essential. The subject is quite extensive. Because everything exists in time, each item, body, and action has its own rhythm. To begin with, distinguishing between tempo and rhythm is critical for future analysis, even if many actor coaches would refer to them as synonyms later on. Tempo, according to music studies, is the speed of anything (a movement, a sound, a phenomena), whereas rhythm is a pattern made up of silences and sounds. In the case of movement rhythm, silences can be transferred to stillness.

Through tempo and rhythm much primary information can be revealed: tension, intentions, feelings and basic relations to the situations. Natural rhythmic patterns exist that affect us instinctively: for example, a slow, direct movement and muscle tension may evoke associations of hunting. Rhythm may be defined as a logic including various indicators regarding the circumstance. That's also why Meyerhold valued rhythmic knowledge so much. (Pitches, 2003, p. 70) Meyerhold's idea indicates an approach in which the logic of the rhythm expresses as much information as the text. Music is formed by the rhythm of the movements: "(...) the actor will subordinate his movements to rhythm; he will create a unique music of movement. When human movements become musical even in their form, words will be no more than an embellishment and only fine words will satisfy us. " (Published in *Iz istorii kino*, no. 6, Moscow, 1965, pp. 18–24, In Braun and Pitches, 2016, p. 387) Meyerhold also stated that the actor's understanding of the rhythm might be a prerequisite for effective communication with the director. One of his primary training principles was to develop rhythmic awareness. (Pitches, 2004, p. 54) Rhythm can also serve as a starting point for creative, acting as a guideline for inspiration. Stanislavski finds a direct link between rhythm and emotion. He asserts that "(t)empo-rhythm (...) has an immediate and direct effect on us.' (...) 'Choose Tempo-rhythm properly and

feelings and experiences arise naturally.” (Stanislavski, 2008, p. 469) Later, the Russian director discusses how tempo-rhythm helps those receiving it to establish connections so it carries “inner content which nurtures our feelings.” (Stanislavski, 2008, p. 473) He also underlines that actors should be able to go from tempo-rhythm to feeling and vice versa. (Stanislavski, 2008, p. 489) He even proposes distinguishing between inner and outer tempo. (Stanislavski, 2008, p. 488) Outer tempo can refer to a visible tempo in space, but inner tempo is a sense of time, or the tempo of thoughts, or the speed of those things that we cannot see physically in space. Merlin summarizes the theories concerning tempo-rhythm that include Stanislavski's notion:

- they are connected to breathing which has an effect on emotions;
- the script suggests an own, inside tempo-rhythm pattern;
- there is an inner and outer tempo-rhythm and it even exists in physical stillness;
- they can lead to physical actions. (Merlin, 2007, p. 142)

Time is one of the most significant components of training and philosophy in Viewpoints. Actors sharpen their senses to tempo-rhythm and observe its infinite possibilities by studying time. Working with time may help you understand how many dramatic components have their own rhythmic and tempo pattern around us, and how you might incorporate it into the play purposefully. (Bogart and Landau, 2005, pp. 36–39)

Rhythm and text

Copeau focuses on the connection between rhythm and text. “Rhythmic movement was, for Copeau, a way of opening up the actor to the rhythm of a piece of spoken text. He saw a direct relationship between reading dramatic text and rhythmic movement training (Copeau 1990: 58)” (Evans, 2006, p. 104)

Oida states that the text has its own inner rhythm that is already a guidance for the actors to follow “(G)ood writers create more than meanings; they create sound, energy and rhythm patterns which the actor must acknowledge and use. We need to become more sensitive to these, and let them connect to the body.” (Marshall, 2008, p. 74) In this example, the rhythm of a scene might be determined by the rhythm of the language rather than the circumstance. A scene from Macbeth in English, French, or Hungarian would have a distinct rhythmic pattern within depending on the sounds included in the language. Recognizing that different rhythms and tempos coexist on stage may assist the actor in using them as a source of inspiration or using their characteristics to form a complex logic by them: the difference between the rhythm of the language and the rhythm of a scene may cause a conscious conflict.

Terzopoulos also shares the idea about the text's inner rhythm that should be studied closely. “Rhythm gives birth to Form. Even the most abstract shape, the most fleeting movement born by the rhythm, is based on a deep logical law. If you can find the core rhythm in two phrases, the rhythm which characterizes the entire section will be uncovered and after that, the rhythm of the whole text.” (Terzopoulos, 2020, p. 48) also its physical dimensions, is a basic

IMAGINATION

Many actor training approaches also highlight the actor's ability to be imaginative and innovative as well. It is often referred to as "image work". (Carreri, 2014, p. 83; Ledger, 2012, p. 67; Steele, 2012, p. 13; Wangh, 2000) According to Wangh, the term "image" directs our attention to visual stimuli, therefore narrowing the scope of the conversation. "Unfortunately the word image implies that you must see something. But actually images come in the form of all kinds of sensations. There are some people who hallucinate easily. But many of us just have a feeling, a sense, or maybe even an idea." (Wangh, 2000) We believe that imagination or image work is a creative and natural function of the mind. It may take numerous forms, therefore thinking about it from a wide viewpoint and without confining oneself to any specific concepts may help: imagination is fictitious inventing. It may be a terrific tool for the actor to deal with a non-existent element or establish connections in fictitious situations that have vivid communication with the theatrical reality, which is the actual place and time. The goal and target of the imagination may shift, determining how performers should use their cognitive abilities. Opening up the idea of imagination to all types of imagined stimuli

"Even imagination is part of our evolutionary survival kit; it has an organic source and serves a pragmatic function. The evolutionary development of the brain links the »world of homeostasis« and the »world of imagination«. The former world is that of the biological maintenance of the organism within the narrow parameters within which the body can survive; it has to do with maintaining proper metabolic, endocrine, circulatory, and digestive functions, among others. The latter is that of image-making, in which the organism envisions or projects possible conditions and outcomes that lead it to adjust its behavior to maximize the maintenance of homeostasis, or balance and survival. What this means is that the autonomic drive for homeostasis, i.e., the automatic ways in which our bodies regulate themselves, is fundamental to the biology of consciousness; without the body's homeostatic functions, there would be no source of—or need for—imagination. Imagination is the result of the brain's evolutionary development and is essential to the fact of our physicality, not just our psyches. Actors consistently get at imagination by engaging the senses, e.g., the visual, aural, olfactory, and kinesthetic; we get at imagination and attention through the body. We all have had direct experiences of the link between the imagination and the body, perhaps most obviously evident in basic bodily responses such as blushing, blanching, palpitations, or trembling, which can occur in response to embarrassing or frightening situations, whether these are real or merely imagined. Imagination, in not just its psychological, but component of consciousness." (Blair, 2008, p. 62)

can increase the actors' freedom of choice. We categorized different ideas into five groups. The first and fourth categories involve something that is not there through imagination. The second and third categories provide you some creative freedom to modify the reality around you. The fifth category is based on reality and allows some room for your creativity to make your work more vibrant.

1. IMAGINING THE PAST

Working with previous experiences, recreating and imagining them, the actor might try to relive a previous sensation that might trigger different emotional reactions. Stanislavski also shares this concept at a certain point of his career, and later many actor teachers of the psychological realism (Stanislavski, 2008, p. 198) and Method Acting follow this idea.

Several acting teachers employ simple sense work to target memory. Stanislavski also talks about the five senses and their connection to Emotion Memory. Actors, according to this theory, must have a sensory memory that permits them to access different emotions. (Stanislavski, 2008, 200–203) Strasberg expands on this idea, claiming that “(t)he training of the senses to respond to imaginary stimuli becomes part of the basic training of the actor; and the possession of this capacity to respond to imaginary stimuli is what characterizes the nature of the actor’s talent.” (Strasberg, 1988, p.71) Because memory is not a completed construction stored somewhere in the mind, it is unlikely that any stimulation can be recreated with the same intensity every time. Reliving some previous experiences, in our opinion, might generate a blur between the artistic self and the personal self, which may hinder artistic freedom or mental health. Allowing your fantasy to change the details of your memories might help open up new options. For example, during an exercise, you may imagine working with a tiger who “is”, who is similar to a person that

Memory as a reconstructed imagination
Based on scientific studies (Damasio 1999, LeDoux 2002, Wilson 1998) Blair summarizes that memories are not representations of a past phenomena, or a stored element in the mind, but imaginative a reconstructions or constructions based on the past experience and the attitude of the present self to this experience. (Blair, 2008, 74) In this sense Emotion Memory is not something that *exists*, stores emotions for us to be recalled at the right moment. Blair directs the focus on shifting the professional discussion from reliving states based on the affective or sense memory to a more creative view of the subject. Through using any kind of memory “(...) we are having a new experience in the moment, drawing on experiences of the past, shaped by our current condition and imagination. Since memories are »constructions assembled at the time of retrieval« (LeDoux 2003: 203), we must reevaluate traditional approaches in acting to memory, particularly as they relate to feelings.” (Blair, 2008, 74–75) Working on any type of memory should be viewed as a creative imaginative process, not as remembering or recalling.

you know in your real life. You can preserve typical ways and patterns of conversation, but your companion is suddenly a wild animal that is unpredictable, dangerous and possesses some noble power. Metaphorizing or changing real-life experiences can serve to maintain the personal connection while also separating the actor's real-life personality from their artistic one. In this situation, the actor may have more flexibility rather than being constrained by the limitations of the real world.

2. CHANGING THE RELATIONSHIP TO A REAL OBJECT

“‘You now know’, he said, ‘that our work begins by introducing the magic »if« into the play and role, and this lifts the actor out of everyday life into the world of the imagination.” (Stanislavski, 2008, p. 60)

The following three categories is strongly connected to the idea of “magic if” by Stanislavski. Changing one's relationship to a certain object means that the actor creates a new reality which includes the elements of the present. In this case elements of the present functions as signs of another thing. This is the fundamental logic of theatre. It includes both the audience and the actors. The audience accept and imagine that the actor is somebody else for the duration of the theatrical act: they imagine that the actors are living in another reality. In this case the actors imagine that the relationship between them and the object of their attention is different than in other circumstances. They see the things and people as they are, but they modify the objectives and connections to them. For example, actors can imagine that the prop cup belongs to Hamlet's father. In this case actors receive the same features of the cup, but it means something different to them.

3. TRANSFORMING THE REAL WITH IMAGINATION

Actors can change the features of their present objects and people by using their imagination. Changing the current object's characteristics by imagination opens up new possibilities and new ways to interact with it. We may distinguish two ways to engage with it:

- Keep some of the properties that the real thing possesses but change the rest. For example, the prop cup is made of metal in real life, which you accept, but imagine that it would be three kilograms heavier. Allowing yourself to believe in this image will cause a psychophysical reaction. Accepting that your partner is not a performer but rather Ophelia is an identical process. You acknowledge that she has certain mental, emotional, and physical characteristics of her own, but you believe they belong to an imagined persona.
- - In your mind, change all of the characteristics of the real thing, allowing your imagination to take control. In this scenario, the cup may be a butterfly net or a sci-fi weapon from the future. Allowing the object to change will undoubtedly shift your entire connection to it.

4. CREATING IMAGINATION OR NEW REALITY

Aside from changing real items into imagined ones, the performers are capable of making their own imagined universe. It might be the result of their own creativity rather than drawing on their past life experience. Chekhov's atmosphere exercises precisely represent this group. Details of the imagination can assist in using this stimulation as a genuine and profound impulse. It is beneficial to begin with something small and simple and allow your fantasy to expand from there. It is more important to have an honest connection with your sensitive imagined conditions than to "really" see or hear anything. Imagination will always have a relationship with the present things in theatre because it exists not only in your mind but must be transformed into actions. Remember to apply your imagination in real time and space, including those in your work.

5. ASSOCIATIONS – LET YOUR IMAGINATION JOIN THE ACTION

Grotowski places a strong emphasis on this category. He advises the performers to always establish associations based on their actions. (Grotowski, 2002, p. 195) He outlines it in detail to assist others grasp the opportunities it presents at work:

"I have spoken much about personal associations, but these associations are not thoughts. They cannot be calculated. Now I make a movement with my hand, then I look for associations. What associations? Perhaps the association that I am touching someone, but this is merely a thought. What is an association in our profession? It is something that springs not only from the mind but also from the body. It is a return towards a precise memory. Do not analyse this intellectually. Memories are always physical reactions. It is our skin which has not forgotten, our eyes which have not forgotten. What we have heard can still resound within us. It is to perform a concrete act, not a movement such as caressing in general (...). (...) Make your actions concrete, relating them to a memory. If you are confident that you are doing this, then do not analyse completely what memory is there - you do it concretely and that is enough." (Grotowski, 2002, pp. 225–226)

His concept of the process is comparable to sense/emotion memory, but the source of the impulse or the order of the processes is different. In Stanislavski's early work, the actor begins to work from sense memory and the magic if, but in Grotowski's work, the action comes first, serving as an inspiration or impulse for specific associations.

Whilst all five categories offer a specific way of using the imagination, the importance of this work is never in question:

Meyerhold emphasized the importance of the imagination of both the audience and the actor. As Schmidt quote Meyerhold: "Technique arms the imagination." (Schmidt 1996: 41 in Pitches, 2004 p. 67)

Suzuki claims that the connection with the image, the inner sensibility brings the work to another level: it transforms physical fitness exercises to actor training. "Anytime an actor thinks he is merely exercising or training his muscles, he is cheating himself. These are acting disciplines." (Suzuki in Brandon, 1976, p. 31)

Wangh writes about the effectiveness of this image work and find it as a core element of his training. "If you fill the world around you with imagery, that imagery will work on you as if from the outside even though you know perfectly well it isn't there." (Wangh, 2000)

Merlin (based on Stanislavski's work) lists the advantages of the imagination in details. (Merlin, 2007, pp. 129–130) She also quote Knebel on the topic: "The more actively the actor is capable of seeing the living phenomena of reality behind the authorial word, of invoking inside himself a conception of the things that are being talked about, the more powerful will be his impact on the audience." (Merlin, 2007, p. 239)

Perdecamp encourages the use of imagination to work on the physical level. The technique is based on inner sensibilities such as pressing the stomach down. He wants to avoid associations or memories from our real-life personality, so the trainee can explore emotions as physiological reactions of the body to various stimuli during the exercises.

TENSION - RELEASE

This concept has previously been mentioned in the earlier articles. We will first focus on the physical side of tension, as if it were possible to separate it from the mental aspect, which is just a simplification. Further connection can be find at FREEDOM – LIBERATION – VIA NEGATIVA article.

Too much muscle tension reduces mobility, flexibility, response speed, expressivity, breath, freedom, and so forth. As a result, being able to release is a fundamental ability for the actor. It is already via negativa, recognizing and removing obstacles to the actor's expressive potential.

"(...) one of the most important elements in our work, the process of muscular release...(...)
'You cannot imagine how damaging muscular tension and physical tightness can be to the creative process.
(...) 'Can I persuade you that physical tension paralyses our whole capacity for action, our dynamism, how muscular tension is connected to our minds?'"
(Stanislavski, 2008, p. 120)

“Tension is the presence of unnecessary or excess energy which inhibits the flow of thought or sensation to the required area. While ridding the body of tension completely is an impossibility, the actor must learn to control it so that it does not inhibit his willful commands to his body. Relaxation is equivalent to the tuning of the violin or piano. The musician maybe giving all the right commands but if the instruments is not properly tuned, the result will be unsatisfactory.” (Strasberg, 1988, pp. 124–125)

“It is not at all true that the actor must just be well relaxed. Many actors make an enormous quantity of relaxation exercises. But when they are on stage, they have two fatal results. One result is that they immediately become completely contracted. Before they begin, they relax, but when they find themselves in front of a difficulty, they tense up. For others, the result is that they become like a handkerchief, asthenic, psychasthenic on the stage. The process of life is an alternation of contractions and decontractions. So the point is not only to contract or to decontract, but to find this river, this flow, in which what is needed is contracted and what is not needed is relaxed.” (Richards quotes Grotowski’s speech at a conference at Liège: Richards, 2004, p. 97)

Many practitioners emphasis that the first stage in this process is self-awareness, and this allows the actor to recognize what it means to acquire tension and release. (Oida, 1997, p. 23) This information is highly personal since it operates on the level of bodily sensations. An outside eye may be able to assist in identifying signs of stress, but identification must subsequently be personal. After detecting tension, one may be able to release it using various techniques such as movements, breathing, or postures.

Although relaxing might aid in the release of unneeded tension, it may not leave the body in a state appropriate for acting. The full tuning of your physical instrument is equally essential. A low level of tension can negatively impact the performance of upcoming tasks. It is vital to find the appropriate degree of tension so that your entire self performs in the way that you want.

According to Grotowski, the amount of tension or contractions determines the actor’s efficacy. Lecoq’s pupil, Paola Rizza, utilizes an activity that targets this precise region. The *Level of Tensions* exercise aims to help the actor actively feel and attentively retain the small variations between different levels of tensions. Wangh also outlines how actors might damage their profession by relaxing too much and losing energy that would otherwise be required for the task at hand. (Wangh, 2000)

Finding the right balance between tensing and releasing takes time and experience. Tensing a muscle requires physical energy. If tension arises unintentionally and unknowingly, it will drain energy from the actor’s system. It’s like a leak, wasting energy on an activity that doesn’t help the desired action happen. According to

Grotowski, releasing unnecessary tension helps to regulate energy in such a manner that the actor may continue in the work longer without being exhausted. (Richards, 2004, p. 97) Finding a balance for the amount of muscle tension helps to preserve energy for willingly completing actions.

Performers accumulate stress from their daily lives, which they must release in order to act effectively. Merlin claims that every time an actor wants to work with a character, they confront the same problem: “(...) your »canvas« is already riddled with various idiosyncrasies. These are a combination of whatever nature has bestowed upon you, along with a whole host of tensions which have embedded themselves in your body throughout the course of your life.”

(Merlin, 2007, p. 32) Merlin emphasize the notion that performers’ bodies are constantly changing. Even if the actor enters the workplace, they may bring the effects of those impulses from the outside world. Conscious labor can help the actors’ psychophysical transition from daily to artistic self. Regular training may help to set a time and place for this transformation.

“If your physical body is tense, it’s quite likely that your psychological apparatus is also tense.”

(Merlin, 2007, p. 32) Now we’d like to return to the subject of mental tension. Acting is definitely a stressful profession. The fact that the actors must walk out and be seen by others can cause stage fright. Being and performing in public necessitates greater energy levels. Actors should be expressive at work, switch between personalities on a regular basis, and continually expose their fragility in front of others. Above that, not only is regular training undervalued, but cooling down is almost entirely absent from the industry’s way of thinking. As a result, the performers do not have adequate preparation or release times. It can also make it harder for performers to open up if a supportive environment does not present in a particular group. The group entity has a significant impact on individual performance. (Brook, 1968, pp. 127–128)

Mental tension, like physical stress, blocks expression. Usually, mental and physical tension coexist. Mental strain frequently causes physical contractions in the upper body: the spine curves, the chest shuts, the shoulders droop or rise, the jaws begin to tighten, the forehead and eyes clench, and so on. Codependency can also function in the opposite direction: physical strain can remind the system of those mental processes that were overstressed. However, releasing may also shift the entire system to a more effective level: by physically releasing, mental tension can be alleviated.

“In/tension—intention. There is no intention if there is not a proper muscular mobilization. This is also part of the intention.” (Richards, 2004, p. 96) To achieve a certain aim, the tension must be adjusted not only in the actor’s system (bios), but also on the level of the character.

“This is the decontraction aspect. But now let’s take the contraction aspect. Her! [Grotowski indicates with determination someone among the public.] You see— this requires that I contract the arm and the hand. It cannot be done in a relaxed way. It is a dynamic contraction which indicates, but this contraction begins inside the body and has its objective outside.” (Richards, 2004, pp. 97–98)

We believe that emphasizing the significance of a balanced mind is important. “Emptiness” in the mind comes from spiritual disciplines such as meditation, yoga, and martial arts. The word helps to focus attention on a condition in which the mind and body are relaxed and prepared. It is not overwhelmed by various tensions or emotions, but it is ready to respond in a given situation.

Finding the ideal level of tension is therefore essential for proper work. It involves balancing tension and release on both a mental and corporeal level. This is a deeply individual process for each actor, a self-exploratory work. Playing with different tensions may also be a useful tool for the actor when portraying a character’s mental or physical state. Even if the performer maintains a well-balanced tension level, the character may experience a difficult moment. Of course, the actor’s body and the character’s body cannot be separated, however it may differ if the actor gains tension purposefully for the character’s action rather than having tension and being ignorant of the process.

Mental tension can also mean emotional overwhelming. Oida focuses on the mental releasing part without the physical aspect. “Forexample, if you are overwhelmed by anger, it is impossible for any other emotion to spontaneously arise; nothing can change. So you need to throw away the anger in order to create some emptiness in your mind. And once you have opened up that space, you have the freedom to react and respond to whatever comes along in the here and now.” (Oida and Marshall, 1997, pp. 40–41)

EMOTIONS – EMOTIONAL – FEELING

One of the most important aspects of acting is dealing with emotions. Some approaches claim that emotions cannot be controlled, while others believe that the quality of acting is characterized by how broad an actor’s emotional range is. The modern contradiction is that many techniques treat emotions as the result of various mental or physical processes, yet the business expects actors to represent high emotional states at any time, for example, in a casting situation.

Neuroscientific definition of emotions

“Neuroscientists typically use the term “emotion” to describe changes in the neural and chemical condition of the organism, i.e., emotions are changes in the body state and in brain structures that map the body and support thinking. These neural or chemical patterns are produced or changed when the brain detects an emotionally competent stimulus, or ECS, which can be an actual or remembered object whose presence triggers a given pattern. Emotions are automatic, in the sense that they are based on inherited and learned repertoires of action, and, like any bodily process, they are constantly in flux (Damasio 1999: 63).” (Blair, 2008, pp. 66–67) In this sense, emotion is a

Not a one-way street

The inherited, cartesian concept³ of a body-mind duality that implies distinguishing inside-out or outside-in methods in the context of which comes first - technique or psychological/emotional content - is still having an influence. Associative learning connects experiences to gestures, ideas, behaviors, and postures, thus any aspect can offer an impulse to another: “(...) changing the body-state changes the feeling-state, at least in part because of what we consciously associate with a particular bodymap. There is also measurable neurological evidence that emotion and feeling sometimes follow »doing«” (Blair, 2008, p. 69). Blair then continues by adapting different neuroscientific studies to actor training.

Definition of feelings

Damasio differs feelings from emotions in the context of consciousness. “Feeling is emotion made conscious. Though emotions can exist without consciousness (...), feelings begin when emotions rise to awareness, when the state of the body begins to register consciously in the mind (Damasio 1999: 85). A feeling is »the perception of a certain state of the body along with the perception of a certain mode of thinking and of thoughts with certain themes.« (Damasio 1999: 86).” (Blair, 2008, p. 68)

phenomenon which appears when the body alters its state as a reaction to different stimuli. Blair continues by stating that these stimuli are depending on the environment of the self: based on the value systems the person is raised in and the culture different events will trigger different reactions in the body (emotions).

The researches „provide strong support for Meyerhold’s appropriation of the James-Lange theory and for Stanislavsky’s methods of physical action and active analysis: by adjusting the body state, by changing physical behavior, the actor can effect and change emotion and, hence, feeling. In this model there is no ground for some of the traditional separations of “reason/ cognition” from “emotion/ feeling” and “viscera” in actor training.)” (Blair, 2008, p. 69) If we can forget false body-mind dichotomy, we can simply discuss the different starting points for the work with emotions.

Approaches to acting in relation to emotions and feelings

In terms of how they deal with emotions, there is a significant difference between acting approaches and their techniques. (1) Several actor training methods recommend working indirectly on emotions to avoid the falsity of replicating them. (2) As a contrast some others support working directly on the desired emotional states. We shall continue with this differentiation and present some of the core ideas of the various actor trainers shortly. It would be possible to distinguish the techniques based on how they propose to achieve high emotions -cognitively or physically -, but we refuse to follow it because we do not want to further support the concept of the body-mind duality.

³ Rene Descartes’ philosophy that separates body and mind from each other.

During our study, we discovered that methods that directly address emotions are difficult to include into this discussion of the Manual. The written technical description would be insufficient to direct the reader to an appropriate and safe emotional work. We recommend that you practice such approaches (such as Alba Emoting, Rasabox or PEM) led by an in-person or online coach.

Functions of emotions

Damasio states that emotions have two biological functions. (1) “the production of a specific reaction to the inducing situation. In an animal, for instance, the reaction may be to run or to become immobile or to beat the hell out of the enemy or to engage in pleasurable behavior. In humans, the reactions are essentially the same, tempered, one hopes, by higher reason and wisdom.” (Damasio, 1999) In its evolutionary view it is a tool for survival. Emotions help preconsciously adapt to a certain situation. (2) “(T)he regulation of the internal state of the organism such that it can be prepared for the specific reaction. For example, providing increased blood flow to arteries in the legs so that muscles receive extra oxygen and glucose, in the case of a flight reaction, or changing heart and breathing rhythms, in the case of freezing on the spot. In either case, and in other situations, the plan is exquisite and the execution is most reliable.” (Ibid.) In this case emotions are responsible for the biological state of responsiveness, readiness and satisfaction. They create the possibility to make a certain reaction.

Working indirectly on emotions

- At the first part of his career, Stanislavski constructed his system centered on Emotion Memory. He viewed “magic if”, “given circumstances”, the “imagination”, “bits and tasks” serve as decoys and triggers for Emotion Memory. (Stanislavski, 2008, p. 225) Stanislavski teaches actors how to deceive or re/construct memory, which may lead to emotion and feeling, using the many strategies listed above. The basic idea is that through recreating the logical psychical and physical order of the different actions will create the fitting emotional state in the given dramatical circumstances. Merlin, while presenting Stanislavsky’s ideas regarding emotions, adds that emotions ‘arise when something or someone either prevents or enables you to achieve your OBJECTIVE’ (Merlin, 2007, p. 158). Emotions, according to Merlin, are the outcome of a conflict generated by objectives and obstacles.
- Emotions are the essential value in Method Acting, particularly in Strasberg’s approach. He argues emotional (sic) and sensory memory exercises as two of the most fundamental instruments for actor training in search of truthful and authentic replies. (Cohen, 2010, pp. 26–33) “I believe emotional memory is the key to unlocking the secret of creativity that is behind every artist’s work, not just the actor’s.” (Cohen, 2010, p. 28)

- Emotions, according to Meyerhold and later psychophysical actor training methods, are the outcome of physical activity: they find the trigger for emotions in movement, “physical positions and situations” (Braun 1991: 199–201) Meyerhold mentions Reflex Excitability as an essential skill or quality for actors. (Pitches, 2004, p. 72) According to this idea emotions are reflexes. “It is this excitation which is the very essence of the actor’s art. From a sequence of physical positions and situations there arise those »points of excitation« which are informed with some particular emotion. Throughout this process of »rousing the emotions« the actor observes a rigid framework of physical prerequisites.” (Braun, 2016, p. 246)
- Chekhov sees emotions as consequences of psychophysical work and he put great emphasis to the imagination in this process. (Chekhov, 1991, p. xxiii) Physical actions connected to imagination cause emotions to rise in the performer - exercises like the Qualities or Atmospheres used in the Practical part support this process. (Ibid., p. 33) He also claims that emotions and feelings are so rich in each and every performer. “Baptizing” emotions in a script, naming them properly and distinctively can help to encourage emotional reactions since the base of it is already inside. (Ibid., 167)
- Grotowski states that striving for “richness of emotions” leads to narcissism and only allows for the imitation of feelings. (Grotowski, 2002, p. 233) Following that, he advises the actor to seek analog experiences to the tasks or actions she has never performed but must depict on stage, such as murdering her own mother. The actor can identify elements in analog circumstances and experiences that make the encounter genuine, distinctive, and personal. (Grotowski, 2002, p. 234) Grotowski lays out two paths that he does not favor when it comes to acting goals. One is when the performer behaves for the sake of pleasing the audience. The second one is when the actor
 “works directly for himself. That means he observes his emotions, looks for the richness of his psychic states - and this is the shortest way to hypocrisy and hysteria. Why hypocrisy? Because all psychic states observed are no longer lived because emotion observed is no longer emotion. And there is always the pressure to pump up great emotions within oneself. But emotions do not depend upon our wills. We begin to imitate emotions within ourselves, and that is pure hypocrisy.” (Grotowski, 2002, p. 246)

Benedetti point out an important difference between Stanislavsky’s and Strasberg’s pedagogy: “In the ‘system’ the primary emphasis is on action, interaction and the dramatic situation which result in feeling with Emotion Memory as a secondary, ancillary technique. In the Method, Emotion Memory is placed at the very centre; the actor consciously evokes personal feelings that correspond to the character, a technique which Stanislavski expressly rejected. Whereas in the »system« each section of the play contains something an actor has to do, in the Method it contains something he has to feel. Strasberg’s main concern was to enable the actor to unblock his emotions.” (Benedetti, 2008, p. xx.)

Later on he argued that the actor should devote herself fully, not playing *for*, but *to* the outside. It can be stated that Grotowski supports the appearance of the emotions as reflexes to a situation or gesture the actor is engaged with, but rejects the conscious living on feelings.

- Suzuki uses children's emotional adaptability as a model for actors.
"States like vigor and mania completely alter the child's body. When children feel disgust, they get fevers and diarrhea develops; when they get excited, they can't sleep. Observing the bodies, behavior and facial expressions of such children, we adults notice a flexibility that astonishes us—a kind of instinctual elasticity. This fluidity of instinct and expression make the child, in one sense, an ideal reference for the adult actor." (Suzuki, 2015, p. 55)

He sees that adult actors gain different physical and emotional blocks during their everyday habits that reduce their expressive potential and makes the natural appearance of extreme emotional or trance states impossible. For regaining and liberating this sensibility, the wholeness of the body, actors should train themselves on a regular basis as Suzuki claims.

- Explaining the Six Viewpoints philosophy Overlie lists Emotion as one of the six elements of her technique. Basically, she considers emotion as a presence work, accepting all the feelings experienced by the actor.

"Viewpoints finds emotion in what it calls »the dog-sniff-dog world«—presence and the reading of presence by ourselves and others. (...) The Six Viewpoints initially studies emotion through presence practices to develop the actors' ability to observe and embrace their inner life, and to expand their willingness and ability to share that inner world with others. Finally, these practices develop actors' ability to invite the audience into the very subtle world of being."

(Overlie 2006, pp. 201–202)

It is important for Overlie that actors do not "hide" themselves behind a character while working with basic emotion exercises during the Six Viewpoints.

Bogart and Landau shares the idea of letting emotions happen with the actor. "Instead of forcing and fixing an emotion, Viewpoints training allows untamed feeling to arise from the actual physical, verbal and imaginative situation in which actors find themselves together." (Bogart, and Landau, 2005, p. 16) Former SITI Company member Ellen Lauren explains that emotions are *form + breath*. Through her formula she suggests that physical posture of the body recalls emotional states which is reachable through breathing. The idea also suggests that certain postures of the actor remind the audience of that emotional state, so just through embodying form the actor can create a sign of the emotions to be recalled by the viewer.

Even if emotions and feelings have varying statuses in the techniques outlined, it is clear that this is a crucial element that cannot be ignored. They all reference emotions and feelings as a result of different activities, and they suggest different approaches to target them.

Working directly on emotions

Facial expressions and stage emotions

Blair agrees with Paul Ekman's studies that "emotions manifest themselves in facial expressions in the same ways in individuals and groups; though stimuli for a given emotion may differ, based on cultural conditioning, emotional expression in the face is broadly the same, i.e., anger or happiness will generally be recognizable as anger or happiness, regardless of the culture." (Blair, 2008, 67)

Although Damasio argues that emotions that are triggered through gestures like facial expressions are not the same as naturally born emotions.

"Ekman's experiment suggests either that a fragment of the body pattern characteristic of an emotional state is enough to produce a feeling of the same signal, or that the fragment subsequently triggers the rest of the body state and that leads to the feeling. Curiously, not all parts of the brain are fooled, as it were, by a set of movements that is not produced through the usual means. New evidence from electrophysiological recordings shows that make believe smiles generate different patterns of brain waves from those generated by real smiles. ,5 At first glance the electrophysiological finding may seem to contradict that of the previously cited experiment, but it does not: although they reported he feeling appropriate to the fragment of facial expression, the subjects were well aware that they were not happy or angry at any particular thing. We cannot fool ourselves any more than we can fool others when we only smile politely, and that is what the electrical recording seems to correlate with so nicely. This may also be the very good reason why great actors, opera singers, and others manage to survive the simulation of exalted emotions they regularly put themselves through, without losing control." (Damasio, 1994, p. 149)

This is very important for us: stage emotions are not daily emotions but representation and consciously created theatrical signs which are no longer seen as natural and unpredictable reactions of the daily-life body, but as a repeatable tools in the actors' toolkit.

- Susana Bloch creator of the ALBA Emoting technique defines emotions as "distinct and dynamic functional states of the entire organism, comprising particular groups of effector systems (visceral, endocrine, muscular) and particular corresponding subjective states (feelings)" (Bloch, 1993, p. 123) Her technique seeks for the actors to achieve basic emotional states through the use of emotional effector patterns such as fascial expressions, breath, and muscle tonality.
- Schechner disagrees with the Euro-American Stanislavskian concept that emotions cannot be controlled and are only results of given circumstances, magic if, character analysis, physical actions, and so on. Schechner referenced the Indian rasaesthetics

system as an example, in which performers work directly on nine different rasas (tastes of emotions) without becoming mechanical or artificial. He discovers actors who are practicing their acting technique. “are every bit as effective as performers trained in the Stanislavsky system.” (Schechner, 2004, p. 342) An important difference between the Stanislavskian system and rasaesthetics is that the second does not require living the emotional states by the actor, but to create “artistically performed emotions” that can be “tasted” by the audience. (Ibid., p. 341) It is worth mentioning that in every approaches emotions are artificially created physical and chemical phenomenon whatever the actor may feel or not. “Whether it happens or not to any particular performer does not necessarily make the performance better or worse. What is relevant is making certain that each “partaker” receives the emotions, and that these emotions are specific and controlled.” (Ibid., p. 341) Schechner explains the Rasabox exercise, in which participants encounter many rasas through associations, self-created definitions, positions, facial expressions (mask), breath, sounds, and afterward texts. The goal of the exercise is to recollect archetypical postures and expressions that are personal to the participant.

- Stephan Perdecamp, the founder and creator of the Perdecamp Emotional Method (PEM), has not published an official English description of his technique, but his Method is gaining more ground in actor training education systems throughout the world. Stepping into and out of different emotional states mindfully, according to Perdecamp, is a critical skill for an actor’s mental health. In this way, he is intentionally developing a strategy for generating and portraying emotions. In his method, each emotion is linked to an organ, a movement pattern or gesture, a facial mask, and a function.

Categories of emotions

By creating and listing categories it may help to navigate through those deeply personal and embodied experiences we call emotions.

- The six primary emotions are most commonly known as fear, sadness, happiness, anger, surprise and disgust.
- In rasaesthetics there are nine different rasas in connection to emotions: (1) sringara - desire, love; (2) hasya - humor, laughter; (3) karuna - pity, grief; (4) raudra – anger; (5) vira - energy, vigor; (6) bhayanaka - fear, shame; (7) bibhata – disgust; (8) adbhuta

Damasio challenges the six basic emotion concept and offers primary, secondary és social and background emotions. According to him secondary of social emotions are “embarrassment, jealousy, guilt, or pride”. (Damasio, 2021) He also claims that background emotions are similar to the moods in daily life: well-being or malaise, calm or tension. “The inducers of background emotions are usually internal. The processes of regulating life itself can cause background emotions but so can continued processes of mental conflict, overt or covert, as they lead to sustained satisfaction or inhibition of drives and motivations. For example, background emotions can be caused by prolonged physical effort (...) and by

- surprise, wonder; (9) the last rasa is a complex theory: śānta - bliss. The ninth “may be regarded as the transcendent rasa which, when accomplished, absorbs and eliminates all the others.” (Schechner, 2004, pp. 340–341)

- Bloch’s ALBA Emoting Technique differs six basic emotions: fear, sadness, anger, joy, eroticism and tenderness.
- PEM operates with six basic emotions such as aggression, happiness, grief, lust, fear and revulsion. The six primary emotions are just a scale on which intensity differentiates more subtle emotions. For example, rage is the most intense kind of aggression, although irritation or anger takes place on the scale on lower levels. Complex emotions can be accessed by combining basic emotions or by directing their centers (organs) in different directions. Contempt and hatred are examples of complex emotions.

brooding over a decision that you find difficult to make (...) or by savoring the prospect of some wonderful pleasure that may await you. In short, certain conditions of internal state engendered by ongoing physiological processes or by the organism’s interactions with the environment or both cause responses which constitute background emotions. Those emotions allow us to have, among others, the background feelings of tension or relaxation, of fatigue or energy, of well-being or malaise, of anticipation or dread.” (Damasio, 2021) For actors it can be a comforting thought that emotions are always there. Even in just functioning the living organism creates emotions. This can reduce the actor’s eagerness to feel something, since it is already there. This leads us to being aware of emotions that can arise rather than the need to create them.

HAVING FUN – FEELING PLEASURE – JOY

Even though we consider acting to be a disciplined, focused, crafted profession that requires commitment, it is essential to have delight in it as well. It might be the most serious scene, the characters could be having the worst day of their lives, yet the actor feels some form of positive feedback: fun, joy, or pleasure. We want to highlight various aspects of it.

For fun

Schechner compares ritual and theatrical activities and discovers that one fundamental difference is that rituals occur for a purpose, whereas theatre occurs for fun. It is not just for the enjoyment of the audience, but also for the fun of the player. (Schechner, 2004, pp. 107– 08)

“I can’t define fun, except to say that it’s related to entertainment, to showing off, playing around, exploring, and pretending (becoming bigger, smaller, other, different). Fun

happens when the energy released by an action is more than the anxiety, fear, or effort spent either on making the action or on overcoming the obstacles inhibiting it. (...) To perform acts that are otherwise forbidden – punished, taboo, unthought of – is a way of »making fun.« In human cultures these acts are often violent and sexual. (...) Rehearsals – whether these be the exploratory seeking for and repeating of actions characteristic of the modern theater, or the formal preparations that precede many rituals – are times of intense fun. During rehearsals performers play with the interface between the private and the public, pushing and pulling the porous boundaries. A big part of the fun of rehearsal is in trying out what may never be shown, a way of enacting the forbidden.” (Schechner, 2004 pp. 236–237)

Being seen

Stanislavski speaks about pleasure in regard to being simple and accepting to be on stage.

“What a happy state to be in, to sit onstage without being tense and quietly look and see. To have that right when faced with the wide-open jaws of the proscenium arch. When you feel the right to be out there onstage, then nothing frightens you. Onstage today I took pleasure in simple, natural, human observation and seeing, and remembered how Tortsov sat in simple manner in our first class. I am familiar with that state in life. There it gives me no pleasure. I am too used to it. But I knew it onstage for the first time and that was entirely thanks to Tortsov.” (Stanislavski, 2008, pp. 94–95)

Stanislavski emphasizes an essential concept: the actor must recognize their right to be on stage and obtain good emotional response from it. It can alleviate the frustration or eagerness to be seen. It is part of the actor’s job, and it may be as exciting as it is comforting. In another section, Stanislavski describes “public solitude” as his greatest pleasure. (Stanislavski, 2008, p. 322)

Other professionals either share the previous ideas or connect fun, pleasure or joy with a specific part of acting. Merlin writes that positive acceptance of the work supports discipline, concentration and attention and connection. (Merlin, 2007, p. 213) She also claims that “transformation is an important part of the fun of acting.” (Merlin, 2007, p. 253)

Pleasure of the movement

Some teachers argue that practicing and experiencing movement and gestures is pleasurable for performers. Based on Meyerhold’s concepts Pitches asserts that performers may evoke pleasure “holding the stage with a bold and explicit gesture”. (Pitches, 2004, p. 114) Suzuki also mentions pleasure in relation to movement while discussing the work of Noh and Kabuki actors: “the actor receives a certain pleasure from the movement itself.” (Suzuki, 2015, p. 45) Later, he applies this concept to his actor training approach for contemporary actors: “The various pleasures that an actor feels as he comes in contact with the ground—and the growth in the richness of his bodily responses therein—constitute the first stage in his training as an actor.” (Suzuki, 2015, pp. 67–68)

Joy of playing

Playfulness can also provide enjoyment. Stanislavski mentions it when describing how children can play freely. (Stanislavski, 2008, p. 156). French acting tradition has many links to this concept.

“The primitive tribesman who throws himself down before the rising sun or accompanies the last rays of the day with a mournful chant, the child who, in sheer bodily delight, jumps and shouts for joy on a spring morning: that is where to find the origin of exultation. Whatever may have been, as one century followed another, the forms that dramatic inspiration and play have assumed, let us not forget that they have a sacred origin deep in the heart of man.

(Copeau 1990: 5)” (Evans, 2006, 61)

This exaltation, to break free from daily boundaries and rules, to experiment with other personas, allows actors to receive positive feedback from their bodymind. (Evans, 2006, p. 61) Based on Copeau’s work, Evans asserts that “(t)he actor and director have to bring into play their »sense of theatre« – a sense which is a combination of critical understanding and of enjoyment and playfulness.” (Evans, 2006, p. 100) This idea is carried on by Lecoq as well. According to him the “playful dimension” fun and pleasure as an essential part of theatre and theatre education. (Lecoq, 2002, p. 68) He even claims that “virtuosity and the pleasure of play, and for me these are the most important dimensions of acting.” (Lecoq, 2002, p. 67) Based on Mnouchkine’s mask workshop, Miller asserts that improvisation is a central element of training and creative activity. That allows performers to understand more about their characters. She discovers that improvisation gives her the “pleasure of playing”. (Miller, 2007, p. 122)

Liberating effect

Marshall argues that as a result of pleasure, fun, and joy, the body and mind relax and eliminate unnecessary tension. She emphasizes that seriousness and tension have a strong link. “The more seriously you approach the work, the narrower and tighter your concentration becomes. And the muscles tend to follow the same pattern. When you become tense either physically or mentally, you move further away from your instinct and ability to respond.” (Marshall, 2008, p. 133) She values the contradicting sensation of “serious pleasure” that comes from hard, physically demanding labor that may be playful. (Marshall, 2008, p. 121) Bogart and Landau based on sports state that joy is “Pure and innocent delight, childlike happiness in the velvet flow of achievement, fulfillment won at hard cost, with even the sting of pain and the ache of exhaustion warming and kindling the pleasure of attainment, the love of the sport for all that it has been and all that it will be.” (Bogart and Landau, 2005, p. 209) These concepts lead us to a type of accepting pleasure. Actors must acknowledge their presence and engagement even in regulated or physically demanding actions. By “saying okay” to physical problems and regulations, you may release your mind from the fight and make room for enjoyment.

CORPOREAL SKILLS

In this article, we explore several physical skills that actors should work on. Although we agree on the holistic perspective that the body-mind-spirit unity cannot be separated, it is necessary to identify the corporeal skills and qualities that an actor should be concerned with. Of course, acquiring or losing a physical ability can have mental or emotional consequences. “Stanislavsky saw physical stiffness as a reflection of emotional inflexibility.” (Stanislavski, 2008, p. 52) You may also be aware of the feeling that when you are physically healthy, your thoughts and emotions are simpler to manage or are more approachable. We cannot prove the causality between particular physical skills and their psychological impacts, but we invite you to conduct some practical research on this topic: try to identify how one affects the other when working on your own training.

It appears especially difficult to identify a general skill set since genres and styles appear to put the body in radically different forms, requiring the actor to use new technique and skills or another degree of the same one in each. Psychological realism or realistic acting appears to involve the body less than physical theatre, yet this is merely a generalization in our vibrant modern theatre practice.

When directors and trainers discuss physical skills for actors, they frequently list them among a few others and do not go into detail about what they understand about that term or how much one should develop it. It seems to be obvious, yet from the perspective of the reader, it may generate some ambiguity. For example, flexibility has a broad range of applications and can be a valuable asset for an actor, although they may not require extremities like a ballet dancer or circus performer. Based on the materials, we chose to briefly define what we mean by the specific skills, but to make the sub-articles less comparison and more focused on describing physical skills that readers should be aware of while practicing.

Don't forget: Bodies are changing. It consists of aging, injury, and growth, among other things. Because we are in continual process, our physical capabilities cannot remain constant. The articles given are more like recommendations that can assist us name those focus topics we should remember. This is not an excluding measure: just because someone isn't flexible doesn't mean they can't be an actor. That is, of course, not the case. Respect for the body in order for it to find its own method to develop that talent at the exact speed that the body is capable of processing.

Fit, Agile, Having stamina

It is difficult to define where the limits of fitness are in various circumstances and with different bodies. Fitness is a broad term that can refer to strength, stamina, endurance, the capacity to perform tasks at various tempos, health,

“My duty is to warn youth that acquiring this kind of monstrous physique is quite wrong for the stage. We need compact, strong, developed, well-proportioned, well-built bodies with nothing unnatural or overdone. Gymnastics should correct not ruin our bodies.” (Stanislavski, 2008, p. 357)

and so on. The more one develops one's body to extremes, the more type-casting is likely. It is not the goal of our training. We want to expand the possibilities rather than limit them. Getting in shape isn't about looking great or being attractive. Of course, a fit physique is more appealing, because strength has always signified health, survival, and reproduction. Nature taught us to be attracted to fit individuals since it means the preservation of genes and species. Above all, fitness in the contemporary theater is about being able to control, move, and lift the weight of the body as fluidly as possible with as little evident strain as possible. The goal is to be able to do a wide range of actions depending on the needs of the theatrical circumstance. Work is made possible by fitness, and fitness grows through work. It is deeply interdependent. If you don't feel physically fit for the work, start with little steps and the capacity to do more will gradually open up, which has a mental strengthening effect: sure, I can do it, and I can do more. Being able to do things promotes self-esteem and confidence. (Stanislavski, 2008, p. 356; Evans, 2006, p. 104, p. 118; Allain, 2005, p. 65)

Flexibility

Actors may need to be flexible in the sense that they have a wide range of motion, mobility in the spine and limbs, and the ability to cover an extensive space when necessary. Softness is also associated with flexibility. Muscles that are stretched on a regular basis are more flexible, making movement easier. Stiffness restricts mobility, so when the body moves, it seems less relaxed. When performers are flexible, they may cover more space onstage as needed. Sometimes the flexibility potential is not utilized, but that does not imply it is useless: the ability to cover that space provides freedom in options. Although flexibility training can cause serious injuries when it is not practiced properly. Please keep in mind that performing an exercise inadequately means to train the wrong forces, directions, weight-management and muscle tone that can harm you physically. Precision can help you prevent injury. A built-in protection system of your body signals through pain. Be aware of when your body sends you a signal. There is normal pain and signaling pain. When you train your

“The first thing to recognise is that flexibility training concentrates mainly on muscles and not connective tissue. While it is possible to stretch tendons and ligaments, it is not desirable to make them too loose. The function of a ligament is to hold the bones together; excessively stretched ligaments can lead to unstable joints, which in turn are more prone to injury. And tendons are designed to be a strong anchor between a muscle and a bone. For example, the Achilles tendon at the heel starts its life as muscle in the calf, gradually transforming into stiffer tendon tissue until it welds itself on to the heel bone. It is very strong, and only slightly elastic. Tendons do need some flexibility in order to accommodate the comings and goings of the muscle, and to absorb unexpected shocks. And if they have been injured, you must gently stretch them until they regain their full elasticity. But their basic responsive strength should not be compromised. For this reason, most flexibility work should focus on the muscles themselves, and not overload or stress ligaments and tendons.” (Marshall, 2008, p.109)

muscles, you may feel weary and sore, but this is completely normal. However, if you do anything that is not appropriate, your body will cry out for stopping it. Try to differentiate between the two sensations and avoid the last. (Stanislavski, 2008, p. 360, p. 364; Merlin, 2007, p. 21; Braun and Pitches, 2016, pp. 186–187; Evans, 2006, p. 104, p. 118; Lecoq, 2002, p. 93; Grotowski, 2002, p. 196; Oida and Marshall, 1997, p. 9; Barba, 2005, p. 77)

Balance, Equilibrium and Groundedness

“An actor ignorant of the laws of balance is less than an apprentice.”
(Braun and Pitches, 2016, p.246)

The capacity to find stability in both static and dynamic conditions is critical for performers. It grounds them, centers them, and gives an impression of strength and control. “A balanced actor is a confident actor and a confident actor is someone who wants to share their talents with the audience.” (Pitches, 2004, pp. 113-114) Balance in a stable position can be easy to maintain if the body is healthy, but many times movement creates off-balance positions.

(Braun and Pitches, 2016, p. 244; Pitches, 2004, p. 112; Evans, 2006, p. 118; Lecoq, 2002, p. 73; Allain, 2005, pp. 58–59, Wangh, 2000)

Being balanced and grounded in a bigger context may provide mental stability and help the performer in a variety of psychological and emotional ways. Being unbalanced generates energy through momentum, which raises consciousness instinctively. Because it is safer for us, our bodies like to be in balanced postures. Being off-balance warns us to be cautious since physical injuries can occur more easily. Although the combination of safety and an off-balance feeling generates excitement. Consider the playground swing or a bungee jumping rope. We know it's safe, but the physical sensation of losing balance and grounding excites us. When safety is compromised, excitement turns into fear or panic. Imagine yourself hooked to a bungee jumping rope and realizing shortly before you jump that it is half broken. Fear

“The characteristic most common to actors and dancers from different cultures and times is the abandonment of daily balance in favour of a ‘precarious’ or extra-daily ‘balance’. Extra-daily balance demands a greater physical effort – it is this extra effort that dilates the body’s tensions in such a way that the performer seems to be alive even before he begins to express.”
(Barba and Savarese, 2006, p. 32)

and contraction are life instincts that kick in to safeguard the body. However, if safety is assured, we may discover enjoyment and exhilaration in the most severe off-balance positions or actions. It may also be used in acrobatic exercises or other physical tasks encountered during training. You can find this concept in practice in the Scane exercise for example.

Maintaining an off-balanced position accumulates static energy, which can be released to movement at any point. It is a

sustained energy that is about to be channeled till it returns to balance. The method of releasing and directing such energy is based on body technique, which may be learned to regulate this energy without causing harm to oneself. We believe that both factors – emotional excitement and the physically accumulated energy of off-balance situations – are responsible for theatre anthropology's claim that extra-daily balance results in a "dilated body". Barba and Savarese believe that performers work on their presence by shifting the equilibrium and attaining more active pre-expressive conditions. (Barba and Savarese, 2006, p. 33)

Sustaining elements of balance

One of the fundamental elements of sustaining balance is the center of gravity. This part of the body anatomically concentrates the most weight, so the movement or control of it has great effect on the whole body through dynamics and momentum. We prefer how Katsuko Azuma's describes the location of the center of gravity: "It could be imagined as a ball of steel in the centre of a triangle whose apex is the anus and whose other two angles are the corners of the pelvis at the level of the navel. The performer must succeed in centering the balance on this power point." (Barba and Savarese, 2006, p. 40) Gaining control over the center of gravity helps to sustain other skills and qualities like "agility, flexibility and adaptability of his body". (Stanislavski, 2008, p. 125) Controlling the center of gravity makes a solid base for the spine which therefore can be flexible because of it. (Stanislavski, 2008,

"Through disciplined, integrated development of these three functions as performance parameters, the body gains strength and agility, the voice acquires range and capacity and awareness of the »other« grows. Such work develops the expressive potency needed to transmit the actor's point of view. It follows, then, that the art of acting is founded on disciplines that deepen an awareness of these three crucial, interrelated, »invisible« phenomena." (Suzuki, 2015, p. 60)

pp. 360–361) Meyerhold defines "physical competence" as the combination of balance and the constant ability to sense the position of the center of gravity. (Braun and Pitches, 2016, p. 245) Other experts, particularly those influenced by the eastern performing heritage, regard the center of gravity as an even more important component of the overall psychophysical system. Grotowski describes it as a source of an energy center, among other things. (Grotowski, 2002, p. 38)

Suzuki also stresses the significance of the center of gravity. There are three basic physical components of his method and philosophy: breath, animal [physical]

energy, and center of gravity. He refers to them as the "invisible body". Suzuki believes that being aware of their interrelation is vital for gaining expressivity onstage. Training center of gravity and balance is one of the main challenges of his approach.

Being aware and controlling the feet are also essential for gaining and sustaining balance. The way how of the feet connects to the ground is a physical and symbolical connection with the Earth. “(...) I believe the consciousness of the body’s communication with the ground is a portal into a greater awareness of all the physical functions: a point of departure for theatrical performance. The way in which the feet are used is the basis of a stage performance.” (Suzuki, 2015, pp. 65–66) Terzopoulos also directs our attention to the sensitivity of the soles since there are 7200 neuroendings. (Terzopoulos, 2020, pp. 41–42)

Energy – Energetic

The topic of energy is very expansive, therefore we will narrow it down and concentrate on the practical side. Energy is a capacity to work. We will not go into detail about the definitions, but we will summarize how the actor may use this capacity: what actions can they take in terms of energy? Everything has energy and everything is energy. It is always evolving and in motion. According to physics, energy never vanishes, just changes forms.

“The concept of energy (energeia = ,strength’, ,efficacy’, from en-ergon, ,at work’) is a concept both obvious and difficult. We associate it with external impetus, with an excess of muscular and nervous activity. But it also refers to something intimate, something which pulses in immobility and silence, a retained power which flows in time without dispersing in space. Energy is commonly reduced to imperious and violent behaviour models. But it is actually a personal temperature-intensity which the performer can determine, awaken, mould. But which above all needs to be explored.” (Barba and Savarese, 2006, p. 81)

PRODUCING ENERGY OR FINDING THE SOURCE OF IT

Movement

Movement can be an excellent tool for increasing the energy of the bodymind. Even while movement uses up resources, the activation of the entire muscular and neurological system increases its energy level. The more you become used to it, the more energized you’ll be. You may begin energizing your bodymind in whichever way makes you feel good, but there is some practical advice that might help you in this process.

- Perform actions that cause your blood pressure to raise. If your cardiovascular system becomes more active, your body will be able to support more movement. It is beneficial to raise your body temperature so that your muscles

“Every tradition and every performer locates the centre from which energy radiates in a different part of the body. It serves no purpose

are in a more ideal state for action, which can help you prevent injuries. Breathing is a critical aspect of this process for appropriately supporting energy production. Intensifying your breathing helps to provide more oxygen to your entire body, which the muscles can utilise.

- In many disciplines, there are concepts of energy centers that store the energy: e.g. solar plexus, center of gravity (Grotowski, 2002, p. 38), spine (Leabhart, 2022, p. 52), or more complex concepts like the seven energy centers of the body (anus, genitals, lower abdomen - navel, navel-upper rectus abdominis, Sternum, face, cerebral cortex Terzopoulos, 2020, pp. 33–37). Perdecamp argues that each cell has its own energy, which includes just a little fraction of the whole body, but that the actor may mobilize these sources and combine them in a direction that will add up to a considerable quantity of energy. Different notions can help you comprehend how your body operates, but be open to exploring your own experiences as well. Use various centers for unlocking energy sources within your body.
- Suzuki's approach, which incorporates quick, rhythmic, and strong stomping, draws emphasis to the feet. (Suzuki, 2015, p. 69) Since there are thousands of neuro-endings on the soles of the feet, these can also provide an entry point to your inner circulation. (Terzopoulos, 2020, p. 41)

Making vigorous, energetic movements with the soles can aid in providing a jump-start impulse to the entire neuro-system. Working with the palms can have a similar effect.

to debate about who is right nor to ask where the centre of energy really is. What is important is that every performer selects a very precise place, not arbitrarily chosen, mentally and therefore physically effective, different from the points at which, in daily action, movements seem to begin (joints, muscles). It is often useful to have someone on the outside indicate the origin of the energy, thus giving the choice an aura of prestige or objectivity. In other words, it is not the energy itself which helps us discover its source, but, on the contrary, it is by imagining the place in the body in which the source is situated that we are able to think of the energy, to experience it as something material, to divert it through subtle variations, to intensify it by means of a slalom which moulds it into scenic bios. The phrase »that power which flows from the imaginary centre« makes one think of a spontaneous force which originates on its own. In reality, to imagine the precise source from which energy radiates means creating a resistance. The performer is obliged to destroy automatic (daily) movements and reactions and to create an architecture of tensions and a dynamism which belong to the extra-daily reality of the theatre.” (Barba, 2005, p. 74)

Counter action – working against resistance

Working for or against something requires the expenditure of energy. It can be comprehended either physically or psychologically. Lifting a box will necessitate a particular level of energy that can act against gravity and weight. We are all aware that

working against severe psychological processes needs a different, but equally intense, type of energy. Accumulating energy by working against something may be described as having an aim or objective to achieve and working against the approaching resistances. Of course, the resistance is always there. To be able to stand, we must continually confront with gravity. It is only a slight distinction when an actor commits to working against a specific opposition. It is powered by will and draws resources from the entire system. Obstacles might be physical, action-based, mental, or emotional. If you try to push or pull something, an obstacle will appear. “The opposition between a force pushing towards action and another force holding back is translated into visible and feelable energy in space and time.” (Bogart, 2005a, p. 148) To find resistance, work against an action that has a different aim or direction: Stanislavski claims that action and counteraction stimulates energy. (Stanislavski, 2008, p. 318)

You can also work against a thought or an emotion inside you and in this opposition your mental processes will use a lot of psychic energy. “Resistance heightens and magnifies the effort. Meeting a resistance, confronting an obstacle, or overcoming a difficulty always demands creativity and intuition. In the heat of the conflict, you have to call on new reserves of energy and imagination. You develop your muscles in the act of overcoming resistance—your artist muscles.” (Bogart, 2005a, p. 142.) Following this logic, finding the correct obstacle to work against can help you create the right amount of energy. The greater the stakes of overcoming the challenge, the more energy will be used. In our thinking, stakes represent the precious things that someone can lose or gain if they succeed or fail at a task. These stakes can be imagined or real, but they always define the engagement to a task.

Use emotions, absorb, accept energy

Everything is energy, and everything possesses energy. Nothing can exist without it. If we follow this line of reasoning, then anything may be used as a source to recharge our batteries so that we can continue working. In order to absorb energy, we might need to change our perspective and rename the things that we currently consider to be useless or distracting.

“In fact, an enormous amount of our energy is locked up in the thoughts we have labeled »not part of the work.« What I am proposing here is a process by which you can liberate some of that energy. (...) there is also an opposite way to build the connection between your body and your mind—by bringing your body to your mind, noticing what is actually happening in your mind and finding a physical form that can embody that energy.” (Wangh, 2000)

It’s possible that you’ll find the idle chatter of your partner in the room to be annoying and distracting. You have the option of pausing what you’re doing and having a

conversation with them about how you feel and requesting that they respect your job, or you can keep doing what you're doing and engage the impulse of this event. This viewpoint also incorporates the concept that feelings are always present in life. Whatever and whenever you feel it is valid, and it is a part of both your experience and your work. It is personal, unique, and sincere. Your body stores the energy associated with every emotion. Strong feelings also bring in strong energies. You are able to interact with it and make an effort to transform it so that it can fuel your work.

“Acting teacher Warren Robertson puts it this way: Energy is neither good nor bad. It is all life. And if you interfere with one kind of energy, you somehow interfere with all of it.... The energy behind fear is the same energy we laugh with and cry with. [Mekler, p. 114] What we are used to calling stage fright is the energy of feeling watched. In other words, it is the essential energy of performance itself. And it is the same substance whether you call it stage fright or just energy.” (Wangh, 2000)

“Energy, encouraged by feeling, launched by the will, guided by the mind, moves confidently and proudly like an ambassador on an important mission. This kind of energy emerges in creative, sensitive, fertile, productive action which can't be done just anyhow, mechanically, but in accord with the impulses of the heart. 'As it flows through the network of the muscular system and stimulates the internal motor centres, it elicits external action.'” (Stanislavski, 2008, p. 365)

If you are able to shift your perspective, acknowledge what you are experiencing in the present, recognize it as a form of natural energy, and incorporate it into the job you are doing right now, you may discover a very valuable source deep inside yourself that does not require you to generate energy. Make an effort to bring that energy into manifestation in the form of action, in both time and space. Create some rhythm, tempo, and quality with it.

DAILY HABITS

We are, at our core, animals, so we need to respect that. Be conscious of the basic demands that allow your body to recharge and refresh themselves, such as eating, sleeping, and relaxing. Due to the fact that this is so obvious, acting trainers frequently fail to emphasize it sufficiently, despite the fact that this is an essential component of a long-term career plan. Acting, of course, is not about finding convenient solutions to difficult problems, but in order to support challenging circumstances and the extremely courageous act of stepping out of one's comfort zone and showing oneself in its purest form, it needs a comfortable platform to rely on. In this regard, acting is not so different to playing sports. The more you burn yourself out without taking appropriate care, the quicker you will produce ineffective performance. We strongly encourage you to fight against and discredit the idealized concept of artists who sacrifice themselves on the altar of their art. You may break yourself

fast, and the profession may love to observe it (which is unfortunate), but it simply is not worth it since, rather than supporting a fruitful and prosperous carrier, you may break it and be left with the consequences. Anything you do will have an effect on your art: coffee, cigarettes, alcohol, drugs. Find a way that supports a long-term run rather than a short sprint. Regular training does not support the concept of being a flame that creates

“For the performer, to have energy means knowing how to model it. To be able to conceive of it and to live it as experience, s/he must artificially modify its routes, inventing dams, dikes, canals. These are the resistances against which s/he presses her/his intention—conscious or intuitive—and which make her/his expression possible. The whole body thinks/acts, with another quality of energy. A free body mind defies necessity and meticulously planned obstacles, submitting itself to a discipline which becomes discovery. The actor’s intelligence is his vitality, his dynamism, his action, his predispositions, his energy, a living feeling which provokes within him, to a certain degree, almost by habit, a deep examination, a condensation of his sensibility, a consciousness of himself. It is the thought-action.” (Barba, 2005, pp. 50–51)

a big flash and then disappears; rather, it supports the idea of being a campfire, which is constantly nourished and makes the light greater and bigger over time. Take care of yourself - eat healthy food, sleep enough, and relax.

MANAGING

DIRECTING OR CHANNELING

We would like to summarize directing and channeling energy on the physical level.⁴ Directing energy can be connected to the management of the movement energy. When you are running you have speed, direction and pendulum. Any time you turn you direct your movement energy to another direction in horizontal space. But you have the possibility to direct that energy towards the ground, crouch and make a roll on the floor. You also have the possibility to direct that energy to a powerful punch.

Directing energy may refer more to an

energy management in space, channeling might suggest to direct energy within the body. Channeling inside the body is a complex topic that can be connected with breathing also. Several acting pedagogues suggest that there is an inner energy of the actor that can be channeled and decided to put into shapes. Due to the complexity and diversity of the different channeling approaches, we would not like to go into details here. We just want to highlight that channeling means that through breathing performers can manage their energy within their body to support expression. (Leabhart, 2022, p. 124, pp. 160-163; Barba and Savarese, 2006, p. 88, p. 146, p. 236; Suzuki, 2015, p. 160; Terzopoulos, 2020, pp. 42–45)

⁴ This idea lends itself well to a spiritual interpretation, which is something we should try to stay away from. Adapting your belief in spiritual traditions into your acting and exploring the ways in which it can improve expressivity is possible if you share such beliefs.

ENERGY MANAGEMENT: COMPRESSING, WITHOLDING AND RELEASING THE ENERGY

As we previously discussed, activities that involve working against a resistance require the body to produce higher levels of energy. Putting up effort in opposition to something will always need both physical and mental effort. The concept that the effort and energy that have been accumulated by working against a resistance should not be released into action but should instead be held is common in many different performing traditions. For example, the performers have the ability to bend my knees, which might serve as a preparation for jumping. Because of this, their muscles are in a state of contradiction, tension is building up in their body, and they are accumulating energy in preparation for its release; yet, rather than jumping, they are holding their ground and channeling this energy into a vocal expression. The field of theater anthropology studies this phenomenon and comes up with a variety of terminology to describe it (tame, sats), but the fundamental concept that energy can be created and stored without being released remains the same. (Barba and Savarese, 2006, p. 82; Barba, 2005, p. 57) It is something analogous to “holding back”. (Bogart, 2007, pp. 67–68)

Either you can generate tension against an external resistance, such as gravity, or you can embody oppositional forces within your own body. Both of these options are feasible. You are able to perform opposing work, which will raise the energy level of your body and create a condition in which there is compression. Different phrases, such as the dance of oppositions and hippari-hai, are used to refer to it in the field of theatre anthropology.

“The kyogen actor Mannojo Nomura remembered that noh actors of the Kita school said: »The actor must imagine that above him is suspended a ring of iron which is pulling him upwards. He must resist this pull in order to keep his feet on the ground«. The Japanese term which describes this opposing tension is hippari hai which means »to pull something or someone towards oneself while the other person or thing is trying to do the same«. Hippari hai is found between the upper and lower parts of the actor’s body, as well as between the front and back.”

(Barba and Savarese, 2006, p. 10)

This concept can be found in a variety of disciplines, including yoga, martial arts, oriental performing styles, and many dance methods. Consider, for instance you are simultaneously making physical work towards the sky and the earth as you move through the postures. You are producing two distinct ways of working physically that are directed in opposite directions in space, which results in zero movement energy. Your body seems to have elevated your energy level and to have come “alive” or “dilated” despite the fact that you were in this motionless position. (Barba and Savarese, 2006, p. 11, p. 52) The “counter-weight” approach (Leabhart, 2022, p. 135), or moulding the spine into a C-curve (Leabhart, 2022, p. 58), or turning the spine into a twist (Barba and Savarese, 2006, p. 97) all work in a similar way.

The amount of energy that can be withheld varies according to degree. In Noh theater, there is a notion that seven-tenths of the action's total energy should take time, while the remaining three-tenths should take place in space. (Barba and Savarese, 2006, p. 84) This concept proposes that some amount of energy can be converted into movement energy (three-tenths), but the remaining portion of the energy can be held onto and used to contribute to the quality of the movement or the presence of the actor.

“This means that for any action, the Noh actor uses more than twice as much energy than is necessary for the action in space alone. On one hand, the actor projects a quantity of energy in space; on the other hand, he retains more than twice as much within himself, creating a resistance to the action in space. [Eugenio Barba, *Theatre Anthropology: First Hypothesis*] Energy in time is thus manifest by means of an immobility which is traversed and charged by a maximum tension. It is a special quality of energy which is not necessarily the result of an excess of vitality or displacements of the body.” (Barba and Savarese, 2006, p. 84)

An actor might unleash the energy as a countermeasure to the practice of holding it in. It could indicate that people stop holding back and take action, or it could mean that they release a certain block in their body that is preventing energy from flowing freely. The concept of releasing or *via negativa* might be helpful in managing energy in the appropriate manner. (Stanislavski, 2008, p. 367; Grotowski, 2002, p. 133) It is necessary for the actor to be conscious of or recognize the specific obstacle and then devise a strategy to overcome it. The impediments can be mental (thoughts of unavailability), physical (strain on the muscular level), or emotional (such as fear). The act of exhaling and inhaling can be helpful in the process of elimination. Find further description in *FREEDOM – LIBERATION – VIA NEGATIVA* article.

Balance may also serve as a key ter

m throughout this discussion. Oida, drawing on the work of Zeami, brings to our attention the fact that acting requires a delicate balancing of the different qualities of energies between inner and the outsider.

“(I)f the body is working strongly with great force and energy, the legs should remain soft and delicate. If you are using the legs forcefully, the torso should remain calm and serene. If every part of the body is working equally strongly the acting can appear rough and crude.” (Oida, 1997, p. 42)

Another idea of balance can be the aim of “efficiency”; how Meyerhold thought about performance in action. “Never waste energy on stage. It’s tiring for you and it’s uncomfortable for an audience.” (Pitches, 2004, p. 114) With regard to this, finding the right level of energy can be crucial. Relaxation can help the actor to connect to their body and breath, and release blocks but it can also cause the loss of useful energy. (Wangh, 2000) Finding the right level of energy and properly managing it is an ever-learning, central process of acting.

“The Super Marionette was not intended to replace the actor, on the contrary, the notion of it was to remind the actor that he must possess the precision and skill that the marionette is capable of.” (Strasberg, 1988, p. 29)

Executing actions in a clear and precise manner both spatially and time-wise is what we mean when we talk about precision. It involves having control over the muscles, developing fine motor abilities, focusing on physical execution, and having a distinct concept of the score or form the actor ought to embody. Precision is not a matter of style. Even in the most lifelike way of acting and in the most realistic actor training, the idea of the clear execution of the action is still there as the fundamental premise. Naturally, Meyerhold, Grotowski, and Suzuki, along with all of the other actor trainers who utilize a more physical approach, place a great deal of significance on this topic. (Grotowski, 2002, p. 193; Pitches, 2004, p. 19, p. 70; Suzuki, 2015, 160)

The level of tension in the body and the quantity of energy expended by an individual are two important factors in terms of precision. “Technical control teaches us to use them economically and intelligently.” (Stanislavski, 2008, pp. 538–539) The concept of economic control over the movement is a contentious issue that has sparked a lot of debate. The term “economical” can be used to refer to a variety of ways in which the performers should or should not utilize their available energy. The amount of physical energy that an actor must spend when performing a piece in a realistic style in a studio setting is very different from the amount of effort that must be given to a physical theatre production on a big stage in front a large audience. Economical is determined by the particular style and directorial vision that dictates the actor’s work on both their body and their voice.

“Never waste energy on stage. (...) You might also know, when you do master the demands of the machine and you begin to work efficiently, how visually striking your movements become. They are instinctively fluid, rhythmic and precise.” (Pitches, 2004, p. 115 - about Meyerhold)

“These principles, when applied to certain physiological factors—weight, balance, the use of the spinal column and the eyes—produce physical, pre-expressive tensions. These new tensions generate an extra-daily energy quality which renders the body theatrically »decided«, »alive«, »believable«, thereby enabling the performer’s »presence« or scenic bios to attract the spectator’s attention before any message is transmitted.” (Barba, 2005, p. 9)

Energy management was explored in an earlier article. Being economical may entail managing one’s energy resources in such a way that they are optimal for the task that is being executed. Even though performing in a theater always takes an increased amount of energy, - which necessitates

decision-making according to tasks and the efficient use of energy - it does not mean that actors would waste their energy; rather, it indicates that theater in its nature requires a higher level of energy than that required in everyday life. One might look at precision from a different angle: in order to be precise, one needs to know what to accomplish; hence, the activities taken in this scenario are definite and serve the purpose of carrying out a goal.

Acting relies heavily on the actor having a certain goal in mind before performing any given movement, gesture, or action onstage.

- Grotowski differentiated between action and movement in a certain way: an action carries an intention during the movement that unfolds further sub-actions. (Grotowski's quote in Richards, 2004, p. 76)
- Carrieri shares also the idea of precise action making tension in the body regarding a specific intention: "Every action is in fact a reaction to a thought, a need, a sound or another person's action. A reaction always has a precise in-tension that immediately affects the muscular tonicity of the body, but the eyes are the first thing that are affected. (Carreri, 2014, p. 67)
- Bogart emphasizes the specificity of "action, word, and sound" in the articulation of a meaning, which has to coincide with the specificity of the author's words as well. (Bogart, 2007, pp. 20–21) In this instance, specificity can also be understood as being synonymous with precision.

DUAL-CONSCIOUSNESS

The fact that an actor needs to be in control of an action while at the same time being completely involved in the role, action, or intention gave rise to the concept of dual-consciousness. The unique nature of acting led to the development of this concept. In this case "he has no difficulty in splitting himself in two, i.e. on one hand he corrects something which is wrong and, on the other, continues to live his role." (Stanislavski, 2008, p. 302) Meyerhold articulated this concept in the form of a formula, which he called " $N = A1 + A2$ (where N = the actor; $A1$ = the artist who conceived the idea and issues the instructions necessary for its execution; $A2$ = the executant who executes

"(...) the task of the actor is the realization of a specific objective, his means of expression must be economical in order to ensure that precision of movement which will facilitate the quickest possible realization of the objective." (Braun and Pitches, 2016, p. 244)

the conception of $A1$)."

 (Braun and Pitches, 2016, 244) The transition from $A1$ to $A2$ should be an effortless one that does not include any difficulties for the actor. The concept of dual-consciousness is explained in many ways by the different actor trainers:

- It can be referred to as experiencing an emotion and the same time reflect on it. (Merlin, 2001, p. 76; Oida and Marshall, 1997, p. 54)

- Wangh argues that “having an impulse doesn’t mean being out of control.” (Wangh, 2000) Dual consciousness also refers to the control process that is taking place in the actor’s subconscious processes. Even when the actor gets completely involved in an action, she keeps in mind that the acts are taking place within the context of theatrical conditions, which means that safety should at all times be the top priority. If the actor’s capacity to maintain dual consciousness decreases, they run the risk of losing control of the situation, which could result in accidents (such as the actor’s partner suffering physical harm or the space or props being damaged). The practice of dual consciousness in this sense is a form of precaution used for the sake of safety.
- Jean Dasté refers to it as “doubled consciousness” – where the actor is both in control and not in control. (Evans, 2006, 141)
- Christoffersen emphasizes the importance of the (daily) training in the process of creating and maintaining dual consciousness: “Training is the process of creating a bridge between energy and consciousness, between states of intensity and states of conscious clarity, a rhythmic oscillation between existence and thought.” (Christoffersen, 2003, 79.) This concept of the training as a “bridge” emphasizes the importance of changing from doing to reflecting, that is a clear analogue to dual consciousness.
- According to Michael Chekhov, it is a three-fold consciousness, because he adds another concept (the “higher ego”) to the actor’s duality. The “higher ego” is the creative artist in us that we get our artistic inspiration from. In this trinity, there is the creative artist (who plays), the craftsman (who cares), and the character (who acts): “(...)the creative state of an actor-artist is governed by a threefold functioning of his consciousness: the higher self inspires his acting and grants him genuinely creative feelings; the lower self serves as the common-sense restraining force; the illusory ‘soul’ of the character becomes the focal point of the higher self’s creative impulses.” (Chekhov, 1985, p. 100)

ENGAGEMENT – PRESENCE

One of the key concepts that contemporary actor training emphasizes is the concept of engagement. This condition can refer to a high intensity of involvement with a concentrated state of attention, energy, and responsiveness. In most instances, the object of engagement of the actor is determined by the basis of an aesthetic or directing vision. Although the term “engagement” is not always used in the various texts, the concept of becoming involved in something is always present as a notion. According to Stanislavski “The actor only gives himself wholeheartedly to the role when it takes him over. Then he merges with the character, and undergoes a creative transformation.” (Stanislavski, 2008, p. 232) Even though his approach changed during his career from relying on emotional memory to basing his work on physical action, Stanislavski’s primary concern was always the development of believable, dramatic characters. Another approach of engagement can be the action-focused one. The phrase “total act” created by Grotowski refers to the director’s preference for a more action-oriented and physically-based directing style. “I mean the very crux of the actor’s art: that what the actor achieves should be (let’s not be afraid of the name) a total act, that he does whatever he does with his entire being, and not just one mechanical (and therefore rigid) gesture of arm or leg, not any grimace, helped by a logical inflection and a thought.” (Grotowski, 2002, p. 77)

Giving oneself to something, totally engaging with an action, a character, or any other parts of the theatrical act establishes a moment-to-moment being that can be thought of as a form of presence. When it comes to actor training, the subject of presence is one of the most delicate subjects. There is an immense amount of literature on the subject, in addition to a myriad of interpretations and explanations. (Goodall, 2008, Chaikin, 1991, Power, 2008) Power distinguishes between the fictional, the auratic, and literal (bodily) modes of presence. (Power, 2008) Engagement can take place on all three levels at the same time. The actors have the ability to be engaged with the new reality, working on their fictitious presence; can be engaged with a moment-to-moment being with the activities, generating an aurative presence; and can be engaged with the literal, physical being in space. Being engaged with something offers the actor potential actions they can do, yet presence is, in some sense, an effect of this activity and a condition the actor is in. Engagement “is one of the great bases of acting.” (Overlie, 2016, p. 126)

ATTRACTIVE – SELF-CONFIDENT – SUGGESTIVE – COZENING —

This is a topic that lends itself well to misunderstanding. This article’s meaning is more closely associated with the actor’s aural presence than it is with the actor’s physical beauty, despite

“By activating his or her charisma through this fictional truth, the actor elevates the audience into a rare atmosphere beyond quotidian reality. At such moments, the actor’s cozening produces a dense space where the seer and the seen, at first structurally separated and estranged, coalesce into one. The instant this fusion of actor and audience is achieved, theatre is born.” (Suzuki, 2015, p. 65)

the fact that some acting teachers believe that interesting situations on stage are more attractive than those that occur in real life. “When you see a good actor on the stage they look big: bigger than their actual physical reality. The same thing happens with attractiveness.” (Oida and Marshall, 1997, p. 47) This question is one that Barba addresses by focusing on the liveness and energy of the body. He asserts that a “dilated-body”, and a “dilated-mind” emerge as a result of rerouting the daily behaviour and channeling the energy. “A body-in-life dilates the performer’s presence and the spectator’s perception. There are certain performers who attract the spectator with an elementary energy that ‘seduces’ without mediation.” (Barba and Savarese, 2006, p. 52) A

clear analogy to having an aural presence is having the ability to capture the attention of the audience. “The dilated body is above all a glowing body, in the scientific sense of the term: the particles that make up daily behaviour have been excited and produce more energy, they have undergone an increment of motion, they move further apart, attract and oppose each other with more force, in a restricted or expanded space.” (Barba and Savarese, 2006, pp. 52–53.) Suzuki has a very comparable line of thought regarding it. He discusses the “cozening” of the audience member by the actor in the performance. “(...) the power to cozen emerges when an actor’s appealing use of language and space, acting and energy, generates an extraordinary, constantly shifting visceral awareness between him or herself and the audience.” (Suzuki,

2015, p. 65) Suzuki is in agreement with the notion that this process is typically associated with presence. Along the same lines as Barba, he locates the core reason of cozening in the way actors work with their body and voice in a different way on stage than they do in everyday life. Suzuki's training is a means of developing energy, breath, balance, and sensitivity or sense work, which is necessary to be able to perform this cozening act. (Suzuki, 2015, p. 60)

Odin actor, Roberta Carrieri approaches the seductive process of the actor in a slightly different manner. "The actor has to seduce (se-ducere, to lead oneself) the mind of the spectator, leading him or her to that moment of gratification that consists in understanding what is "really happening." (Carreri, 2014, p. 86.) This concept of seducing puts an emphasis on the connection that exists between the performer and the audience. During the seduction process, one of the sides is in charge, with the intention of engaging with the other as their primary focus while also developing a plan to achieve this objective. Flirt is an equally performed action, but throughout the seduction process one has greater influence over the circumstance. It is analogous to the relationship between actors and audience members. The performers always have a clear idea of the play, situation, speech, or technique, and through these things they have a strategy how they will lead the audience, how they would like to have an effect on them during the shared theatrical experience.

"Should an actor reach out to the audience or should the audience be drawn to the actor? Which is more attractive? How the actor and audience converge reflects radically different artistic intentions." (Bogart, 2007, p. 32) Questions posed by Bogart are aimed at striking a healthy balance in the interaction that exists between actors and audiences. In this context, attractiveness does not refer to the physical or auditory presence of the actor; rather, it refers to the actor's behavior and how they interact with the audience. Reaching the audience is always the primary objective, but getting there requires maintaining a clear distinction between the many directorial visions. However, it does not mean the intention is to please the audience. "In Poland, before the war, there was a renowned actor who found an excellent word for this orientation towards the public. Plants reach towards the

"The knees of the performer are loose and slightly bent, the soles are rooted to the ground. The slight bending of the knees cultivates the dynamic unity from the pelvic centre to the centre of the soles, creating a sense of alertness and readiness." (Terzopoulos, 2020, p. 27)

sun. In this context we talk of tropism. So this actor, Osterwa, spoke of »publicotropism«. This is the actor's worst enemy." (Grotowski, 2002, p. 242) Grotowski discovers that the actor, by presenting a "total act" is able to show one after another the various layers of her personality and thereby it becomes a provocation for the audience. According to him, this provides the performer with the most amount of "suggestive power" possible. (Grotowski, 2002, p. 131)

Merlin explains that it is not an unusual occurrence for members of the audience to feel as though they are “in the grasp” of another person. “Grasp is, in fact, incredibly effortless, requiring no extraneous physical exertion. You just need a great sense of inner activity, achieved by having an interesting objective, which totally absorbs you, both in your actions and in your partners.” (Merlin, 2003, pp. 65–66)

In this way, the audience experiences the same seduction, cozening, and attraction that the actor does with regard to the object of his or her engagement. The actors will completely immerse themselves in a scene, a physical score, a text, or a character in order to create a situation in which the audience will discover them to be the object of their “affection”.

READY – READINESS

Readiness is a state in which the actors’ entire psychophysical apparatus is tuned so well that they can fluidly do the process of sensing the stimuli, feeling the impulse, and reacting. It is common practice to define readiness as the state of being able to react; however, it is helpful to conceive of readiness as a passive availability, which makes possible an active acting score.” (Grotowski, 2002, p. 37) A state of readiness is an essential skill, particularly for methods of physical actor training. Many theorists, including Meyerhold, Grotowski, Suzuki, Bogart, and Terzopoulos, have given much thought to this state of the actor. Physical posture is usually linked with readiness since it allows the body to be more prepared for and capable of carrying out a physical action.

“In the instant which precedes the action, when all the necessary force is ready to be released into space but as though suspended and still under control, the performer perceives her/his energy in the form of sats, of dynamic preparation. The sats is the moment in which the action is thought/acted by the entire organism, which reacts with tensions, even in immobility.” (Barba, 2005, p. 54)

“For Copeau, games provided a crucial link between the innocent and imaginative play of the child, the art of improvisation, and the act of theatrical creation.

The concept of sats proposed by Barba is likewise linked to the fundamental premise of readiness. He makes reference to Stanislavski’s ideas, as well as those of Meyerhold’s “predigra” (also known as “pre-acting”, Grotowski’s “pre-movement” and also mentions performance methods from Bali and Peking Opera. In the state of sats, the actor is expected to be prepared to carry out the action without any additional preparation. We would like not to open the topic here if preexpressivity exists or the body is always expressing something, the only thing we hope to do here is to link the idea of sats with the idea of readiness.

Readiness is idealistic, and it refers to the idea that an actor should be able to react to any rising impulse without any kind

Games created a place for the trainee actor where fantasy, poetry and reality could mix and interact in the same way that Copeau had experienced as a child. (...) Games were not just a training device for the development of technical skills, they also prepared the actor for performance, encouraging playfulness, imagination, spontaneity and flexibility.” (Evans, 2006, p. 66)

“My method aims to promote the emergence of a theatre where the actor is playful” (Lecoq, 2000, p. 98 in Murray, 2003, p. 66)

of obstruction, whether it be physical, mental, or emotional. When actors are in this ideal state, they are free to react in whatever manner is required by the given circumstance without hesitating, consciously preplanning, or being afraid. The actor should always strive to be in a condition of readiness.

■ PLAYFULNESS

Even if some acting pedagogues don't emphasize this ability or quality, we believe that playfulness is one of the fundamental skills that should be incorporated into any training.

Actor trainers often refer to children in the context of playfulness. In an ideal world, children's play is characterized by elements such as joy, curiosity, engagement, creativity, boldness, sensitivity, innate reactions, rigor, independence, attention-seeking,

expressiveness and so on. From childhood play serves as an important educational tool. It entails experimenting first with our bodies as they are, then as bodies in space, and lastly with the worlds of our imagination. In the same way that the actor is working on all of these levels, so the youngsters investigate the norms of both their own world and the world around them. Later on, the children are exposed to culture and learn a number of rules that limit the amount of freedom they have when playing. These rules teach children how to control their body, voice and attention, which leads to a gradual decrease in the amount of playful, free experiences the body and mind are able to have. Playfulness is restricted as a result of maturation and culturalization, being limited in adulthood to specific places and times. This may be one of the reasons why many acting pedagogues of the 20th century focused on “deculturalization” (Barba), “liberation” (Grotowski), and “regaining the wholeness of the body” (Suzuki): freeing the performer from the controlled experience of culturalization.

Murray and Keefe collected the ideas of Lecoq regarding play (le jeu):

- “Successful play must attend to ‘rhythm, tempo, space and form’ (Lecoq 2000: 29).
- ‘The motors of play’ (ibid.: 98) must be discovered for all styles and genres. (146)
- Without play there can be no creativity.
- Play demands pleasure and lightness.
- Play renders the moment on stage into life.

- ‘Play is a state in which meaning is in flux, in which possibility thrives, in which visions multiply’ (Etchells 1999: 53).
- The playful actor requires a distance between him/herself and the role.
- The ability to play is an embodied disposition as well as a cognitive one.
- Trying too hard to play kills play.
- Playing is messy, unpredictable, joyous, frightening and sometimes you go too far.“ (Murray and Keefe, 2007, pp. 146–147)

“PLAYFULNESS AND DISCIPLINE (...) they are two sides of the same coin, in a delicate balance with one another. Too much playfulness and a performance can become self-indulgent and without focus; too little and the spark of creativity which is necessary for any kind of work in the theatre can never catch light. An overly disciplinarian atmosphere in workshops can have this effect, extinguishing the lightness of touch which comes from simple play. The contemporary accounts of Meyerhold in the rehearsal room highlight both aspects of his character.” (Pitches, 2003, p. 116)

Play as a notion even seems to influence the work of the performers like some sort of magical force that opens possibilities, and the lack of playfulness seems to make theatre impossible to exist. (Lecoq) The word “play” might occasionally function as a synonym for “inspiration.

Even though at first glance Meyerhold’s physically demanding work does not appear to share the idea of playfulness, if we watch it more closely, then spontaneous decisions of rhythm, space, and tempo – exactly as Lecoq argues – make a sense or feeling of playfulness. This is true even though Meyerhold’s theory does not appear to share the idea of playfulness. Because it is constrained by rigor, discipline, physical control, and exact structural shape, it may appear in forms different to free play.

We wholeheartedly support the concept of Pitches and recognize its presence in each and every approach that we researched. Even the Suzuki Method, which is one of the most rigorous contemporary acting disciplines that we have ever come across, contains many elements when playfulness is present. These include the selections of the music, the surprising changes, the image work, and the release work of the face and torso and so on.

DISCIPLINED – RIGOUR

“The actor, like the soldier, needs iron discipline.” (Stanislavski, 2008, p. 7)

It is essential for an actor to have a disciplined work ethic and be rigorous as a complementary skill to playfulness. This behavior comprises multiple layers, each of which is directed at a distinct aspect of the work. According to Stanislavski, an actor should never be late to a rehearsal. This concept of the disciplined actor is centered on the professional level: the actor is working with

a group, and she should be responsible for the common accord in every meaning of the word. Time is an essential part of the creative work, but also frames the work and contributes to the cohesion of the ensemble. Being on time is a sign of respect.

“But there’s another connotation to DISCIPLINE, aside from carrying out your job professionally. It concerns your ability to discern between your own personal ‘baggage’ and your creative raw material: i.e. DISCIPLINE is your ‘ability to disregard everything of a personal nature’.” (Merlin, 2007, p. 26) This aspect of discipline places an emphasis on making an intentional shift from one’s everyday personality to one’s artistic identity. It involves making choices that make it possible to work together as a group and putting one’s own demands behind those of the group or the work at hand. The willingness to work is another topic that may be brought up in this conversation. As Brook mentions, it is a universal requirement for actors that they want to work. (Brook, 1968, p. 31)

How discipline occurs during creative work is the most difficult part to understand. Meyerhold’s, Grotowski’s, and Barba’s works all contain indications of this fundamental element. (Pitches, 2004, p. 70; p. 112, Grotowski, 2002, p. 238, Barba, 1986, p. 52) Discipline, in their eyes, entails both a type of devotion to the exploratory feeling of work as well as the precise, willing performance of activities. In this particular scenario, motivation can also serve as a central concept for this topic. “Actors are expected to be continually self-motivated and develop work alone, outside of rehearsal time with Staniewski.” (Allain, 1997, p. 64) It is imperative that this work ethic or behavior, which is proposed by the actor trainers, not be affected by tiredness or fatigue that arises throughout the duration of the work. To reach these goals requires a great deal of effort on the part of the actor’s artistic self.

“I expect from aspiring actors tenacity and doggedness. They must throw their watches and submit to insane rhythms of work in order to die to the world that has acculturated them and be reborn as actors. They must possess visions and values of their own, and a capacity to dominate technical principles which they put into practice unwittingly. (...) Tension guides the apprenticeship: the inexorability of work which renounces the temptation of the short cut and aspires to what is essential, to the detail that at any moment may become the last word, one’s testament. But also the elation over the infinite time available to perfect, to delve into the depths, to surprise and uncover oneself.” (Barba, 1999, p. 94)

FREEDOM – LIBERATION – VIA NEGATIVA

„One could say that the meaning of being the actor is to free oneself.”
(Barba, 1986, p. 87.)

The idea of liberating an actor or proposing that they be free on stage may be found in various acting approaches. Because the generic definition of freedom can be misleading, it is necessary to contextualize the phrase. We’d like to divide this article into sections

based on where and when freedom can occur in a truly directed and regulated work:

- Freedom from the outer world
- Freedom in the context of theatre work
- Freedom in creative work

Freedom from the world outside

Social blocks – cultural behaviour

One of the claims of theatre anthropology is that how actors manage their bodies onstage differs from how they do it in everyday life. Through training, the performers develop a new bodily technique, a “second nature” distinct from their everyday lives. This concept can include different elements, such as the “ethical framework”, which suggests that performers must develop diverse behaviors in the theatre, such as how to deal with mistakes, convey emotions, and enter into the unknown (Camilleri, 2009, p. 27). To be free as an actor often means to be comfortable with the unique logic of the theatre. In everyday life you need to minimize mistakes and to be exact; to decide whether customs are good or bad for you; to know how and what things are; to maintain social distance; not to be fearful or vulnerable; to accomplish what you are good at, and so on. If there is a universal ethical framework in second nature, it would suggest engaging and embracing mistakes as they appear; not judging the process, but believing in the direction with your whole heart; changing the relationship to social distance; feeling however you feel, engaging it to the process and being vulnerable whenever necessary; trying out things you may fail at; embracing failure, and so on. It takes a long time to break free from socially prescribed behavior through the training process. Since the logic of the daily behavior is practiced daily it is important to practice your artistic logic daily also.

Personal blocks

Although it may not be a clear distinction, we believe that obstacles emerging from personal experience can be distinguished from socially recommended behavior or culture. In this case, freedom occurs when one overcomes the challenges of one’s particular experience. It may appear identical to the previous paragraph of social blocks at first glance, but it has several differences.

Even after removing all blocking elements of the daily logic, one’s personal background may limit one’s expressive or work capacity. Simple life events; connections with family, friends, and lovers; traumas; and all personal experiences leave traces that may create obstacles during the actor’s creative work. Some are obvious at first

“The education of an actor in our theatre is not a matter of teaching him something; we attempt to eliminate his organism’s resistance to this psychic process. The result is freedom from the time-lapse between inner impulse and

glance (one can't stand loud noises since having a bad experience with a dog as a youngster), but others aren't even noticeable until a certain point in the work.

"It is not necessary to know where the block is or even that it exists. We have discovered that almost all human beings have areas of inhibitions, self-consciousness, and embarrassment which make it difficult for them to express as fully on a stage as they experience in private." (Strasberg, 1988, p. 138)

outer reaction in such a way that the impulse is already an outer reaction. Impulse and action are concurrent: Ours then is a *via negativa* - not a collection of skills but an eradication of blocks." (Grotowski, 2002, pp. 16-17)

"A permanent task is the liberation of the blocked energy throughout the whole creative spectrum from research to performance." (Terzopoulos, 2020, p. 24)

Dealing with these arising blocks in training may include physical release or giving other perspectives on how to deal with concerns and topics related to the task. It is a type of self-exploratory work in which the actor recognizes how her life has influenced her behavior, how it has limited her expressive potential, and what tools are available to help her in breaking free from her past experiences.

Suzuki provides another viewpoint on personal blocks caused by the actor's daily body technique.

"In fact, most quotidian activity nowadays implies physical or spiritual limitation: When studying, we face a desk; when relieving ourselves, we sit on a toilet; or when looking for work, we commute on a train. In this way, modern life controls the body's sensibilities. (...) Thus, when the untrained adult actor tries to spontaneously play with a child's sensibilities, they don't realize they have lost the flexibility to extract them." (Suzuki, 2015, p. 55)

Suzuki recognizes children's natural reactions as a clear reference for an actor. He finds freedom in the child's expressiveness, which the adult actors should reclaim. His training is a technique to assist actors in reaching this state, and he uses it „to counter this debilitating modernization of the actor's craft, I have strived to restore the wholeness of the human body in performance (...)." (Suzuki, 2015, p. 65) In this sense, personal freedom might refer to the ability of the body-mind to free itself from daily routines that limit creative work. Daily behavior has an effect on the bodymind, producing indicators that can carry unconscious significance to the viewer. For example, if a person always wears a heavy bag on her right shoulder, she will reflexively elevate her shoulder when she removes it. This movement conveys a connotation that can be read as a character's feature: she is tense, frustrated, and so on. It necessitates a concentrated effort to deal with the following bodily

deformations: How long does the actor sit? How much weight does one carry during the day? How frequently does one have the opportunity to concentrate completely? Suzuki's concept of counterbalancing these impacts may help clarify the personal aims of your training. Exercises listed in the Practical Part are already designed to target crucial elements of the training like weight management, fitness, energy, different qualities you may not engage during your daily life and so on. They support you in this process. We recorded the aims of the exercises there, so you may realize what you miss or what you would like to engage more. You can also identify your needs and add personal exercises for example to the Scale Pack, so you can work on a self-defined target.

Freedom in the theatre work context

The following section may not be universal because it focuses on the relationship between the actor and the outside eye (director, choreographer, trainer, and so on). Bogart is debating whether an actor should "please the director" in the framework of the common creative process, but she believes that this is not always the case. (Bogart. 20007, pp. 24–25) Hierarchy and work dynamics in various groups and theaters may provide distinct models for this connection between the performer and the outside eye, although freedom can arise in every context.

"A completely different type of exercise aims at training specific abilities in the actors with regard to the use of the voice and physical actions. These widen the panoply of their possibilities, without anchoring them to a particular style, to a prearranged stage behaviour or a series of tried cliché's that risk limiting their freedom. Freedom means choice. And we can only choose among an abundance of possible alternatives, all of which we master." (Barba, 2009, p. 215.)

Another concept is that the actor should free herself from the stress or pressure of performing in front of an audience. The relationship between the audience and the actor varies greatly based on genres, styles, and directorial visions, but the fact that the actor will do a public act indicates that she should handle this publicity with ease and freedom. It is a matter of channeling the uprising energies generated by the actor's visibility and utilizing them as a source of action. If an actor cannot accurately channel those energies, they may generate unhelpful tensions and barriers to free expression. Stage fright is covered in further depth under the section Tension and Release.

Freedom in the creative work

Freedom in availability

In the ideal scenario, the actor has no obstacles on any of the levels discussed above. It indicates she can act freely, but the question now is what action she can carry out. A definition of freedom might be availability: pre-learned abilities and attributes that the

performer can re-enact whenever she needs or wants. This could be jeopardized by injuries, illnesses, ageing, or disability. Access to different movements and skills may change as the actor's physique alters.

The actor learns several possibilities for shaping her body and movement through various body techniques. "My aim is to help the actor rediscover that freedom of movement present in children before social maturity has forced them into other, more conventional forms of behaviour." (Lecoq, 2000, p. 73) Culture shapes the body in various forms and movements: how to sit, walk, and interact with others. Deculturalization, the release of blocks caused by learned patterns, as well as relearning the body's availability, are all key parts of the training. It takes you to an unattainable freedom of movement. Suzuki's concept of counteracting the degenerative impacts of daily behavior targets the same concept of availability.

Freedom in the form

This particular section has a high degree of complexity within the context of this article. The topic of form gives rise to a substantial difference in performances and directorial visions. To commence, it is advisable to begin with the most flexible and malleable form, namely improvisation. It may manifest as a type of performance, a methodology for generating creative material, or a straightforward pedagogical instrument for educational purposes. The practice of improvisation is characterized by a set of rules that are established by various styles and pedagogues. Rules establish boundaries within a field of research. The actor is provided with a logical framework to navigate through the improvisation. (Frost and Yarrow, 1990, pp. 13–92) "Paradoxically, it is the restrictions, the precision, the exactitude, that allows for the possibility of freedom." (Bogart, 2005a, pp. 45–46) Improvisation is always structured according to a specific logic, which implies that certain choices are likely to be more beneficial to the performer than others. When it comes to improvisation, freedom in this context implies following a particular logic, being aware of the opportunities that present themselves, adjusting to the here and now, and selecting the option that is most advantageous given the circumstances. Every improvisation exercise and approach teaches how to be aware of the arousing options in the present moment. These include Stanislavski's analyses of the background or personality of a character that will define its next action; the time and space management of Viewpoints; the analyses of Keith's Status games; and Chekhov's center work, amongst others. There are no deviations from this rule in any of the exercises that are discussed in the practical section. The guidelines that we provide offer you the opportunity to explore a specific topic and encourage you to conduct research as you follow the suggested logic.

Freedom in form can also suggest that the actor is free to find a new form to an idea or theme. This is a different understanding of the term. Setting a goal or an assignment for the actor and allowing her to develop unique and fascinating solutions is a

"(...) I started to work on different ways of sitting, turning, letting my body fall out of balance to the floor and getting up again. (...) The new elements would naturally lead from one to another in continuous waves. I could start out fast, then change to slow, be strong and later soft. The energy created by the exercise was leading me. I was 'forgetting myself', but at the same time being extremely alert." (Galli and Nagel Rasmussen, 2019, p. 9)

popular strategy utilized by directors when generating material for their productions. During this stage of the research process, the purpose of the improvisations is to serve the subsequent steps in the process of developing an etude or a performance. In this instance, the actor's freedom is a tool that may be used by either the director or the performer oneself to disclose new potential outcomes. This is a real-time conversation taking place between the partners outside and inside. It establishes certain standards for the actor, such as "(h)e must be attentive and confident and free, for our labor is to explore his possibilities to the utmost." (Grotowski, 2002, p. 25) We utilize this approach during the Scale Pack (when you create your own exercise) and the Creative Pack.

When the form becomes more solid, a physical score is generated as a result. It describes the movements one must perform, but the manner in which they are carried out is left open to interpretation. "(a)s a participant you must commit yourself to what are very prescriptive exercises at times. But you must also learn to inject your own individuality into these exercises, to play within tightly controlled conditions." (Pitches, 2004, p. 117) These conditions might be thought of as the exercise's rules or its physical score. The rules

"By his choice of exercises, even by the way he encourages an actor to find his own freedom, a director cannot help projecting his own state of mind on to the stage." (Brook, 1968, p. 74)

of the exercise are like a metaphorical labyrinth, in which we allow our imagined actor to do tasks requiring exploration. Sometimes actors will run into a wall; other times they will find new passageways; and other times walls will be purposefully torn down. The exploration of the actors is defined by the physical score in this case, but most of the time it also has consequences on the form as well. We implicate this way of thinking during the Scale for example.

"At that point the actors can find freedom inside their structure, freedom not to change their line of actions, but to adjust slightly in reaction to one another (and to everything around), still keeping the same intentions and the same line of actions. This is some kind of subtle improvisation in which the structure is tight, and of course perfectly memorized." (Richards, 2004, p. 81)

"(...) observe what freedom there is to be enjoyed even within the limits of formal discipline." (Meyerhold, 1915, pp. 4-7, pp. 208-211. In Braun and Pitches, 2016, p. 184.)

The final category of this article is a chorographical structure that is completely established, but within which the actor is expected to find some degree of creative freedom. In this particular scenario, the actor might not have the option to make any changes to the structure, yet they might still find comfort in it. Some performers may experience this work structure as confining; nevertheless, expanding their horizons by spending time in a variety of forms might lead to a new kind of inner freedom. Even

though the form is rock solid, the mental processes, the interior relations of the actor to partners, props, and sets, and even the form itself, cannot be entirely dictated by the outside eyes. Discovering “freedom” in one’s internal processes might assist an actor in providing a justification for a rigorous form that has been recommended by a director or choreographer. Instead of focusing on the questions of what to do, the actor should instead concentrate on the questions of how to execute it. By consciously diverting their attention away from themselves and accepting the limitations that their form places on them, actors may obtain a sense of liberation in their performance.

BRAVE – COURAGEOUS – TAKING RISKS – FACING “DANGER” —

We have already discussed one of the most significant challenges that actors face: stage fright. An unadulterated form of energy that results from the fact that actors expose themselves to the view of other individuals. The pressure that comes with having to live

“A good actor risks embarrassment in every moment. There is nothing more thrilling than to be in rehearsal with an actor who is willing to set foot into embarrassing territory. The uneasiness keeps the lines tight. If you try to avoid being embarrassed by what you do, nothing will happen because the territory remains safe and unexposed. Embarrassment engenders a glow and a presence and a dissolving of habit.” (Bogart, 2005a, p. 116)

„Success is complicated for me because I’m a big advocate of failure. One of the things that I’ve learned from years of working on the Suzuki Training, is that failure is the road to growth and learning. Success is nice and it can feel good, but it doesn’t really nourish you deeply. Like a candy-bar, it’s sweet and a lot of fun, but you can’t live on it, and if you have it all the time, it’s bad for you. There’s an adage in motorcycle racing that says, “If you’re not crashing occasionally, you’re not going fast enough.” Failure is proof that you’re pushing the limits. Failure is the great teacher.” (Ingulsrud, 2016)

and work in public. Accepting this fear, feeling the increased blood pressure and rapid pulse beat before all of the public performances, and then overcoming this fear is already a significant act of bravery on its own. Oida proposes a strategy that is somewhat distinct from overcoming, and it is as follows:

“So what can we do prevent debilitating fear? Before a show, have a drink of water, go to the toilet, do some breathing exercises, then stand in front of a mirror and say to yourself: ,I am a good actor. I am a very good actor. I am a Great Actor!’ Fear can give you an extraordinary energy. Don’t refuse it: learn to employ it. Try to turn it into its positive form: theatrical excitement.” (Oida, 1997, p. 94)

It’s possible that a more honest relationship might be achieved for the actors with themselves if they accept their fear rather than try to fight it. In either case, going through this procedure requires bravery because you have to simply do it. (Wangh, 2000) Wangh also claims that if actors can give pleasure to fear, it becomes excitement, which can be a productive energy.

The other aspect of bravery is recognizing one's own limitations and deciding to push oneself beyond the boundaries of one's comfort zone. It is a cliché that every actor has likely heard thousands of times, and if it is not communicated well enough in the context of the rehearsal process, it may not even be useful advice. This can be a very annoying mantra to repeat. Making errors and failing at anything is a part of everyday life as well as the creative process, and it is an experience that does not necessarily have any positive connotations. Even in the most open and tolerant working environment, a failed performance will never leave an actor feeling good about themselves. If a person believes that one has failed at something, the person will involuntarily be overtaken by a barrage of negative associations, ideas, and feelings. This is because failure can have numerous facets, and it all depends

“If you are prepared for the unknown, you are standing in a place that assures that you can make art from mistakes, misunderstandings and all other real-life events that surround you. You can make art that carries life, rather than predictability.” (Overlie, 2006, 210.)

on what we define as failure. At that very moment, factors such as self-judgment, shame, weakness, frustration, and self-pity enter the picture, all of which have the potential to prevent the actor from being truly present. The majority of directors will advise their actors to “leave your comfort zone”, “step out into the unknown”, or “take risk”, but the actor is the one who must live with the consequences. Due to the fact that the actors use their physical body in their performances, they are unable to avoid the emotional input facing failure or losing the

respect of others. There are moments when it is simpler to do so, and there are other times when it is more difficult; but, we would not claim that this is a phenomenon that could be eradicated from the work of actors. Utilizing the tactic that was recommended by Oida, accepting the fear, and even accepting the reality that there will be failures along the path of taking chances could prove to be beneficial.

“So, on the one hand, you must have safety in order to do your work. But, on the other hand, safety cannot mean avoiding risks. If you take safety to mean ‘don’t even try,’ you will never discover the excitement that arises from daring to risk something new. There is such a thing as playing it too safe. (...) safety without risk can be boring, and risk without safety is self-defeating.” (Wangh, 2000)

There are several trainers who promote the idea that “there are no right or wrong decisions”, yet at some time, there will be more useful and less useful suggested options. Even if an actor is strongly urged to try out as many different options as they can during the process of rehearsal, there will come a time when one of the alternatives will be selected to keep and the others will be discarded in favor of the one that was picked. It’s possible that it belongs to your partners instead of you. The actor can accept it, yet experiencing

setbacks is also a natural component of our line of work. It may be helpful to begin with the perspective that personal artistic failure is a phenomenon that is inevitable and inescapable and to remind oneself of this fact on a daily basis while working. This may help us to not take it personally when it occurs. If actors can redirect their attention and focus on the activity at hand, the feeling of danger and the impending threat of failure can become a significant source of motivation. “A sense of danger is essential to all theatre.” (Oida, 1992, in Wangh, 2000) It is essential to have the understanding that a feeling of impending danger is already present if the actor is willing to take the risk; conversely, however, the actor might not be able to take the risk if there is actual danger present, whether that danger be physical, mental, or emotional. If there is a chance that one will damage oneself during a movement and the activity itself is not technically safe enough, one might not be able to engage with the action. If actors feel the need to defend themselves, for example because their colleagues are tattling behind their back, or the director humiliates them in any circumstance they might not let their guards down to present their vulnerability. If one has any kind of trauma regarding to certain aspect of the work one might not be able to engage with it fully. And they shouldn't. This is a sensitive balance that is hard to find. Overprotecting oneself can lead to constraints that prevent intriguing artistic options from occurring, but underestimating the emotional feelings of an actor can lead to a work environment that is toxic and self-destructive. If the environment at work is safe, the actors more possibly have the confidence to experiment with their body and emotions as well as the ability to “tries to cast off the innumerable fears and constraints imposed by everyday life.” (Terzopoulos, 2020, pp. 23–24)

“The substantial difference between an actor and a dancer is that the former often works by making use of a narrative logic, with justifications based on a text or concrete situation. But an actor's reactions often remain within the realm of the daily without arriving at the quality of energy of extra-daily technique. Dancers work with »themes«, »emotions«, with vague and abstract sensations, relying often on codified models, on an explicit extra-daily technique. In the case of the actor, only a personal temperature can break the daily stereotype. In the case of the dancer, the learned codification, which is a technical stereotype, is not enough to give a personal life to their »theme« or »pure« dances. A narrative logic can help the dancer personalize each action and give it a profile. But there is the danger that the dancer will then »do theatre«, illustrating the situation and losing the power of the extra-daily technique.” (Barba, 2005, p. 167)

FOLLOWING A LOGIC, BEING COHERENT

Actors build a chain between the various actions they take by the reactions they have in response to those actions; this logic can either be coherent or incoherent. Being coherent does not imply that something has to be everyday or “natural”; rather, it denotes that something must adhere to some form of logic. In a paradoxical turn of events, logic does not have to be logical; nonetheless, it ought to be a transparent collection of principles that organizes the chronology, quality, and timing of acts.

It is essential to differentiate between narrative logic and other types of logic. The second one will be referred to as simply non-narrative as

we make an effort to leave it open to any possibility. The principles of causality, situation, story-based reasoning, and psychology form the foundation of narrative logic, which adheres to the aesthetics of naturalism and realism. The justification of a situation, a character, or a piece of text can be found in the rules that govern narrative logic. (Stanislavski, 2008, p. 70, p.161, p. 167, p. 183; p. 509; Evans, 2006, pp. 93–94; Cohen, 2010, pp. 9–10, p. 26, p. 53, p. 87; Barba an Savarese, 2006, p. 171, p. 216; Miller, 2007, p. 36)

In non-narrative logic, spatial, temporal, and energetic logic are substituted for a link that exists between the activities. The non-narrative type of logic decentralizes the text and the story in order to replace it with something else; it constructs the chronology by following various criteria. A musical approach can be compared to this method of thinking. Sonatas are not composed to tell a linear narrative. In order to make an impression, the composers use the principles of harmony, disharmony, pace, rhythm, and concordance, among other things. The same reasoning underlies different dances. In this scenario, logic is nothing more than a focal point for the actor to use in order to define what the rules are for reacting, such as how, to which impulse, when, etc. A non-narrative logic can be spatial relationship. For example, performers can start a scene with only one rule: that they not allowed to go any closer than two meters to any of the other people in the room. It will shape their manner of reacting, it will establish tempo, and so on. (Overlie, 2006, pp. 206–208, pp. 211–212; Richards, 2004, p. 81; Barba an Savarese, 2006, p. 18)

“Story and logic, easily engender conditions of prejudice because of their proximity to hierarchical thinking. Story and logic are processes of ordering and prioritizing information. We normally require this hierarchical action to comply with traditional hierarchical standards: a story must touch on a truth, and its logic must be irrefutable. Unfortunately, these goals have nothing to do with the fundamental issues of the material of logic, so it is necessary for an artist to reach beyond this natural hierarchical block in order to find this material and its languages.” (Overlie, 2006, p. 206)

When logic is followed coherently, it will result in patterns that can be recognized by the audience. The inner logic (the choice of the actions that function as signs) will suggest an outer logic for the viewer (meaning). Continuing with the previous example, if somebody onstage is avoiding everyone else, that will mean something about that personality. The rule is not originated from a text or scene, it is not an intended portraying or embodying a character, still it gives information about the person onstage, an embodied fictitious self. In this scenario, the audience's participation in the process of receiving information is what shapes the characters rather than the actor's intentions. Narrative logic appears to have a stronger desire to create a meaning that is readable for the audience: the actors are forming a logic, and they would like the viewer to read the same logic while receiving the information, to decode each sign, and to create a meaning as it was intended by the creative artists. It would appear that non-narrative logic provides the audience with greater room to decipher the signs and construct a meaning for them or to allow natural linkages

“(I)t is always best when an actor is completely taken over by the play. Then, independent of his will, he lives the role, without noticing how he is feeling, not thinking about what he is doing, and so everything comes out spontaneously, subconsciously. But, unfortunately, this is not always within our power to control.” (Stanislavsky, 2008, p. 17)

“Even though the lines are memorized(133) and the scene is intricately staged, the actor finds a state of being where even the period at the end of a sentence comes as a surprise. This paradox of artifice and innocence is the tightrope of the artistic process.” (Bogart, 2007, pp. 133–134)

to develop on their own. The creators in this scenario are alluding to the existence of a coherent logic, but they do not wish to portray its meaning.

■ SPONTANEOUS – IMPROVISATION SKILL —

It is a cliché to say that acting is the art of the present. Many times, actors have a specific plan (*misé-en-scène*) to follow during a performance, but there is always room for them to receive information and impulses and reach to them in their own distinctive style. The way in which actors perform is established by the director's vision or aesthetics, but the process always provides actors some degree of freedom. Reactions are sometimes determined not by rational thoughts, but by a previously learned skill-set, long-established habits,

or a connection that naturally provides a fluid and effortless style of reaction. (Grotowski, 2002, p. 225; Strasberg, 1988, pp. 90–91, Miller, 2007, p. 124) This unplanned, unexpected or even surprising reaction is known as spontaneity. It's the same as when performers improvise: the outcome is unknown, thus actors must be ready to react spontaneously without hesitation, second thoughts, or doubts.

Spontaneity can occur, but it can also be the result of psychophysical techniques or reconditioning of the actor. (Stanislavsky, 2008, p. 160). “For the trained actor, scenic behaviour becomes just as »spontaneous« as daily behaviour. It is the result of a re-elaborated spontaneity. The aim of this »re-elaboration of spontaneity« is a capacity to perform actions decisively so that they become organic and effective to the senses of the spectator.” (Barba and Savarese, 2006, p. 121) In this way, preparing for a spontaneous state might be either conscious or unconscious. (Merlin, 2003, p. 25) To free up the reactions from conscious control different approaches suggest different tools: mask (Pitches, 2004, p. 58; Evans, 2006, p. 72), movement, games (Evans, 2006, p. 67), gibberish exercises (Cohen, 2010, p. 51), listening to the partner (Cohen, 2005, p. 111) or even tiredness. (Richards, 2004, pp. 22–23). Deciding that actors can surprise themselves during work can also create a subconscious gateway for spontaneous reactions. Spontaneity can be seen at various levels of the work, including the text (Evans, 2006, p. 54), movements and gestures, emotions and vocal work (Grotowski, 2002, p. 166).

Spontaneity can be defined as the freedom to choose how to react. (Barba, 1986, p. 92) Just as freedom cannot exist in the absence of frames, spontaneity is also enhanced by discipline and guidelines that allow performers to find their coherent and surprising reactions in the particular circumstances of exercise, rehearsal, or performance. (Grotowski 2002, p. 121) “Spontaneity and discipline are the basic aspects of an actor’s work and they require a methodical key.” (Grotowski, 2002, p. 261)

“Copeau’s training regime, while it clearly owes something to this intellectual heritage, sought to discover an approach that was more organic. The scientific analysis of emotion was of no use to the actor, whose requirement was more urgent – how could the actor generate a seemingly spontaneous, truthful and sincere response to fictional and rehearsed events. The actor needs the sensitivity to recognise, identify and focus on their responses to the world around them, and the flexibility, fitness and poise to be able to do so spontaneously, truthfully and without ‘contamination’. To do all this, the student actor needed a training which would prepare them to be agile, aware, and alert. The work was of necessity physical, building on notions of ‘force and duration, place, orientation, balance, lightness, heaviness, gentleness, elasticity, resistance, direction’ (Bing in Kusler 1979: 21), notions closely related to the work of Jaques-Dalcroze and Rudolf Laban.” (Evans, 2006, p. 118)

POSSIBLE FURTHER DEVELOPMENT

The research project was conducted over 20 months. The time available was limited to cover all the chosen research fields. We would like to point out the missing parts of the research and share some of the further possibilities for developing the project.

As we shared before, the Practical Part suggests an open structure. Further Packs, exercises, and trainable features are a possibility to extend the training material. As we aim to continue this journey, we also want to invite the reader to support this artistic research. You are more than welcome to join the InPerTrain Community on Facebook (<https://www.facebook.com/groups/inpertrain/>) to share your experiences, suggestions, and critical point of view. We believe that an open conversation can make the work more dynamic, rich, and detailed.

Audio guides and video tutorials would also be able to support the learning process. We did not have the resources to cover that field, but as a further development, it could open up new opportunities to make this discourse more subtle and accurate. As a part of this idea, some approaches that are not easy to describe with words (Suzuki Method, PEM, Alba-Emoting, Rasabox) could be integrated into the training structure.

Regarding the Theory Part, we needed to prioritize the articles you find above. Through our research, we found several other skills and qualities that could be considered common in different approaches. Because of the limited time, we needed to leave out the following subjects:

- Utilization of Breath and Voice
- Characterization
- Expressiveness and Radiation
- Openness
- Naïve belief
- Personality and Sincerity
- Simplicity
- Instinct, intuition
- Intelligence, Well-roundedness and Observation
- Repeatability

As a next step, the listed skills and qualities should be discussed, and then further research could be made, increasing the written literature and discovering other possible trainable features.

A long-term vision of the InPerTrain Project could be to develop a mobile application that shares digital materials (photos, audio guides, videos), explanations, theoretical materials, or even online training possibilities in the performer training field. Channeling this knowledge into an accessible digital space would create an easy way for performers to take care of their long-term development.

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