

MUSIC IN THE ACTING STUDIO: AN APPROACH  
TO ACTOR TRAINING

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A DISSERTATION

IN

FINE ARTS

Submitted to the Graduate Faculty  
of Texas Tech University in  
Partial Fulfillment of  
the Requirements for  
the Degree of

DOCTOR OF PHILOSOPHY

Approved

May, 1990

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## ACKNOWLEDGMENTS

I wish to express my appreciation to all the professors, students, friends, relatives, fellow actors and directors who have offered continued support and encouragement. I am indebted to the participants of this workshop and the workshops and seminars that preceded it. These actors' artistic creativity and commitment have provided me with a wealth of experiences, discoveries, and insights, without which this study would not have been possible.

I wish to thank my committee members for their support and criticism. I am especially grateful to Dr. George W. Sorensen for the guidance, challenges, insight and inspiration he has shared. I would like to thank Dr. Richard A. Weaver for the academic and professional opportunities and experiences he has offered, and I would like to thank Mr. David Graham for his artistic assistance with the videotaping of the workshop. Also, I am forever grateful to Dr. Kathryn Robinson and to Mr. Stephen Slaughter, who first inspired in me a love of the Theatre and its art.

For the steady belief in my talents and abilities and the unending support of my academic and artistic endeavors, this study is dedicated to my parents, Mr. and Mrs. H.T. Crawford, who have been and always will be a dear inspiration to me.

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CHAPTER I  
INTRODUCTION

In recent years university and college theatre arts programs have moved further and further away from the traditional and once totally accepted Stanislavsky-derived techniques and principles of actor training. For decades, the Stanislavsky System and its American offspring, "The Method," have stressed the importance of an intellectual and emotional memory-oriented approach to the creation of a character on stage. Today such widely used texts as Maxine Klein's Time, Space and Design for Actors, Litz Pisk's The Actor and His Body, and Robert Benedetti's The Actor at Work have established the importance of the creative actor's developing his or her full potential as a physical being in action. The result of this contemporary view is a highly physical, movement-stressing approach to actor training. Often, actor training programs combine the study and use of the intellectual and memory-oriented approaches with the physical, movement-stressing approaches to offer the student a broader training and body of experience.

Frequently, the recently graduated actor will "hit the pavement" to pursue an acting career with only the experiences gained from a four-year liberal arts/theatre arts degree. This degree most likely represents (in addition to the liberal arts general education) course-work such as a

series of acting laboratory classes, a voice-for-the-stage class, a period styles in acting class, and occasionally one or more additional classes that stress a particular acting tradition or training technique (i.e., acting with masks, performance for musical theatre, theatre movement, auditioning, stage combat, etc.).

The former student also faces the professional environment with the practical stage experience that he or she has been able to secure by auditioning for, being cast in, and performing in college-sponsored productions and studio productions. More often than not, each of these productions was directed by a different professor, instructor, graduate or undergraduate student, or occasionally a professional artist-in-residence. Each of these directors probably possessed a different approach to play production and working with actors. As a result of this broad range of experiences (and hopefully it was broad), the acting student, in the pursuit of his or her new career, may often become confused, disappointed, misguided, and otherwise thwarted in the quest for the development of a personal acting methodology--one that will serve as a flexible, practical, day-to-day tool. Similarly, the actor who finds that his or her education has been limited to a very narrow view of approaches to acting may find frustration when a limited experience does not seem to offer guidelines for the demands confronting the professional actor.

Whatever the circumstances, the actor has been trained to believe (or the belief is gained by inference) that he or she should take what is learned in the acting class and apply it to performance in a production. Unfortunately, as the actor enters a post-college theatre performance situation, his or her production work (performance in a play) is often guided by a director whose demands or techniques do not seem to be related to what the student has learned. Often the actor is bombarded with such explanations as: "This isn't an acting class; we've got a show to do!" or "I don't care how you do it, just do it!" or "I want you to be sort of suicidally, happy-go-lucky here." Any of these statements (or the less obvious implication of the ideas they represent) can cause the actor much stress as he or she searches through a mental acting class log to find some relation between what was taught and what is being demanded of him or her as a performer. This actor needs a personal acting methodology that can provide an approach to and a relation between almost any directing or performance style that might confront him or her.

Similarly, the acting teacher is often confronted with the need to teach and guide students towards a broad base of experiences that can reflect the intellectual and emotional, as well as the physical, approaches to actor training. At the same time, the teacher should see the importance of providing the student with the ability to apply a

variety of approaches within a common-ground methodology that provides the student with a flexible, versatile, and applicable design or model for his or her work as an actor.

A "constant" is needed. There needs to be a method of aligning most, if not all, actor training approaches, thereby enabling them to exhibit or reveal a common denominator. A method that draws parallels between different approaches, techniques, and traditions in the acting class would benefit both the teacher and the student. The teacher could use the method to demonstrate and apply any methodology in the acting class, synthesizing the tenets of the approaches to maintain a common framework or structure throughout. This structured synthesis of approaches would offer the student insight into the similarities among and interdependency of the various methodologies. ] The student would then be able to take this method of structuring and apply it to his or her everyday approach to an acting project or production.

For centuries the art form of music has been accepted as a source of emotional and intellectual stimulation and inspiration. Opera utilizes music as a supreme communication of emotion and idea. In the art forms of musical theatre (opera as well as musical drama/comedy) and dance (ballet as well as modern forms), the power of music as an inspirational source of physical action has long been accepted. The benefit of music in aiding the student of ac-

ting to discover his or her physical and energy potential, to explore emotional and intellectual possibilities, and to incorporate acting and performance training into a useful methodology has been overlooked.

Music integrally incorporated into an actor-training system can provide the "constant" needed to synthesize acting methodologies within a structured, new methodology. The teacher of this new acting methodology will now be able to present to the student a versatile, useful, and flexible approach to acting that will benefit the student by offering a method of focusing the student's experience and efforts in the application and development of his or her technique and sensitivity as an actor-in-training. Consequently, the student of the new methodology (or approach) will have a lifelong, flexible model for acting (and preparation for acting) that he or she can apply to almost any performance demand that confronts the actor.

Music incorporated integrally into actor-training processes can be a valuable tool for demonstrating, exploring, and clarifying the principles of acting. This premise was the basis of a professional problem undertaken by the writer in designing and presenting an eight-week actor-training studio workshop that explores the value of implementing music into the actor-training environment. The workshop was presented in the summer of 1987 in coordination with the rehearsal and production activities of the

Canterbury Summer Theatre in Michigan City, Indiana. A group of fourteen actors of various educational and professional backgrounds participated in the two stages of the workshop, which was conducted over an eight-week period. All were members of the summer resident acting company of "the Canterbury."

The chapters that follow represent the rationale, the findings, and the interpretation of the results of the summer workshop. Chapter II defines and discusses a body of acting principles to be explored by the integration of music into the acting studio. Chapter III demonstrates the theory behind the structuring of the workshop, as well as the preliminary developments leading to the actual presentation of the workshop and its various exercises. A session-by-session presentation and discussion of the objectives, exercises, and instructor/participant interactions of the workshop and its findings form the body of Chapter IV. Chapter V evaluates the acting workshop as it reflects the investigation and clarification of the particular acting principles explored with music as an actor training tool.

CHAPTER II  
A CRITICAL DISCUSSION OF ACTING  
PRINCIPLES TO BE EXPLORED

Maxine Klein begins her Time, Space, and Designs for Actors with a list of elements and situations crucial to the actor's beginning his or her development as an actor. Near the top of the list is the inclusion of "the aid of a teacher-guide-evaluator."<sup>1</sup> In Advice to the Players, Robert Lewis makes the statement: "A good teacher can give certain hints to release expressivity, or strengthen some technical weakness. That's about it."<sup>2</sup> He also qualifies this statement with the suggestion that the acting teacher can and should help the student who possesses natural talent to use his or her abilities in the best possible way. Robert Benedetti prefaces The Actor at Work by stating that a good acting teacher will successfully communicate the methodology needed for the application of a sound foundation of necessary acting and performance skills. He also makes clear that, although the acting teacher provides an environment in which these skills can be mastered and guides the student toward a set of personal discoveries concerning the "humanistic purposes underlying the theatrical endeavor,"<sup>3</sup> the complete responsibility of integrating and applying the skills and experiences remains with the student.

The teacher guides; the student absorbs, assimilates, and applies. The grammar teacher relies upon a body of rules that govern the function and structure of a language. The mathematics teacher demonstrates a set of proven or theoretical laws and equations which the student grasps, memorizes, and applies to recognizably similar situations. What does the acting teacher use to guide a student who possesses a natural talent and instinct toward a developing acting craft and understanding of human behavior necessary for performance?

The acting teacher must conceptualize (at least for his or her own preparation) a set or series of markers, or points of reference, for the acting process. Frequently this set of markers becomes a list of catchwords for the teacher's particular methodology. Such terms and phrases as "immediacy," "the fourth wall," or "the objective" are found as headings for discussion and acting exercises in Uta Hagen's Respect for Acting.<sup>4</sup> Michael Shurtleff builds his text, Audition, upon the "Twelve Guideposts," a set of performance principles that he applies to the audition process. These guideposts include such terms as "relationship," "opposites," and "discoveries."<sup>5</sup> Whatever the acting teacher's methodology may be, normally he or she utilizes a set of named principles to provide guidance to the developing actor and structure to the acting process as it is revealed to the acting student.

This chapter does not attempt to present a complete analysis of the acting process; rather it defines and discusses a set of acting principles to be explored through the implementation of music into the actor-training environment, arranging these principles within a framework of actor experience levels. The writer has chosen these principles to represent those concepts most frequently present in various methodologies--those ideas that are basic to contemporary acting training. The names for the principles were selected to provide for ease of discussion and communication within the student/teacher relationship.

The structure of the discussion of the principles indicates the personal levels at which the actor in the acting process relates to the dramatic circumstances and experiences that surround him or her. This structure also represents the basic design for the execution of the writer's acting workshop. The two fundamental levels of the acting process are labeled as "Stage One: The Actor," and "Stage Two: The Actor's World." Stage One is divided into two sublevels that include the principles that more directly relate to the actor's internal, personal dramatic experiences (onstage or within an actor/drama context), "The Actor before Acting," and "The Actor from Within." Stage Two contains three sublevels: "The Actor and the Acting Partner," "The Actor and the Acting Environment," and "The Actor and the Audience." These three divisions

present additional acting principles that involve the actor's relationship to the external, public dramatic experiences.

The reader should note the use of the term, actor, which in this study is used to indicate a person involved in any stage of the acting process, whether in a class exercise or onstage in a performance. Occasionally the term character will be used. Except when specifically indicated, character will also refer to a person in the acting process, yet character will connote an actor working through the acting process in preparation for a scripted role. Generally, in this study, the two terms can be considered interchangeable.

#### Stage One: The Actor

If the acting process must begin with the actor, then at the center of the acting process is the actor. This first level of the acting process, The Actor, includes those principles that relate directly to what the immediate world of the actor encompasses--what state of physical and emotional preparation the actor must achieve before beginning the acting process and what internal motivations guide an actor toward an altered physical, emotional, or intellectual state of being. The investigations of this primary level also explore how the actor's physical, emotional, and intellectual make-up responds to his or her own instincts

and drives. Stage One represents the most selfish level of the acting process. It is at this level that the acting student should become most aware of his or her personal strengths and capabilities as well as weaknesses and limitations. The discoveries that the actor makes at this level will prepare him or her for further experiences and discoveries as the actor responds to the stimuli of the acting process levels beyond this personal level.

### The Actor before Acting

Before the acting process can begin, the actor must first seek and achieve a pre-acting state of being. The actor's physical, emotional, and intellectual capacities must be guided to a position of neutral preparedness. As a painter begins with a blank canvas, so an actor must begin with a neutral (but potentially active) body and mind. All the body tensions, emotional anxieties, and presupposed attitudes--any state of mind or body that could restrict or inhibit the actor in the acting process--must be relieved or metaphorically filed away. The actor must leave behind (or place into a useful perspective) the potentially destructive influences of the world outside the acting studio or stage. This is not to say that the actor should ignore or negate the reality of the world outside; on the contrary, this "real world" and its complexities are the "realities" the actor must employ in his or her truthful

communication of life in the acting process. The acting student, however, must be able to distinguish and make distant personal realities in order more fully to realize potential new realities that might present themselves in the acting process. To do this the actor must rely upon those principles designed to help him or her achieve a state of actor equilibrium and potential energy. The three principles of pre-acting preparation are relaxation, concentration, and energizing.

Relaxation. The first principle the actor frequently encounters in the acting studio environment is that of relaxation. In Irreverent Acting Eric Morris tells his students: "Relaxation is the only point from which an artist can create, so that's where you begin."<sup>6</sup> This essential element of the actor's preparation for the acting process is generally the primary objective of some of the first acting exercises the student will experience. If relaxation is at the foundation of the acting process, then exercises to bring the actor to a relaxed state are at the foundation of the actor-training environment. Robert Benedetti guides the student with the following:

You first must come to terms with the actuality of your body, and the first step in contacting your body is that of relaxation. By relaxation, I do not mean a passive state; I mean a state in which bodily tensions have been perfectly balanced and reduced and inhibitions have been lifted.<sup>7</sup>

Benedetti's "relaxation" is that desired state of being at which the actor's body and mind are prepared to react to the slightest stimulus. To achieve this state the actor must first "identify, localize, and rid [him or herself] of all unnecessary tensions."<sup>8</sup>

Concentration. Acting exercises that pursue relaxation also frequently encourage the acting student to utilize the other two principles of "The Actor before Acting" level of the acting process--concentration and energizing. As all three of these pre-acting principles are closely related, discussions of one principle frequently relate to the other two. Concentration is more closely related to relaxation. Concentration can involve focusing the mind's activities on the activities and situations of the acting process. On a deeper level concentration can involve the focusing of all the actor's physical and mental energy into the observation of a single object or the isolation of a single task. Boleslavsky describes this "Spiritual Concentration" as the "energy produced by the entire human physiological and psychological apparatus, concentrated on one definite single problem."<sup>9</sup>

Frequently actors and directors refer to the concept of maintaining concentration while acting, preventing lapsing "out of character" (unpurposefully violating the world of the play by relating to realities outside the realm of the character, play, or dramatic situation). Concentration

can encompass all of the above, but pre-acting concentration can be simply defined as achieving a state of being at which the actor can focus or control all of his or her physical and mental faculties, putting them at a state ready for reception and responsive action.

Energizing. The third principle of "The Actor before Acting" level is energizing--the calling forth of all mind and body energies to prepare the actor for physical or mental action. Much like the warming of a cold automobile engine before the vehicle is driven away, the actor must "warm" his or her own "machinery" to prepare for the work ahead--the acting process. In The Complete Singer-Actor, H. Wesley Balk relates the following about energizing:

Before a sculptor can sculpt, he or she must be capable of altering the marble; before a projector can project, it must be turned on. Before anything can happen artistically in any form, the energies must be available. For singer-actors the material is themselves and their vital energies, both psychological and physical. The first task of singer-actors is to call forth these vital energies in as free and powerful a way as possible.<sup>10</sup>

Energizing the senses and body areas is an important facet of this level of pre-acting preparation. The actor must consciously elevate and activate his or her senses of sight, smell, touch, hearing, and even taste through concentrated imagination. The body must be warmed up through a concentrated isolation of body areas and muscle groups.

Eric Morris teaches this three-part prelude to the acting process through a series of steps he calls the

"Relaxation Cluster." He refers to the last phase of this process as the "Personal Inventory" (which is essentially the same as energizing). Through a series of questions that the actor is to ask and answer for him or herself, this preparation is done "in order to discover what you are feeling and to get to a place where you can express those impulses on a moment-to-moment basis."<sup>11</sup>

### The Actor from Within

Once the actor has reached a relaxed, concentrated, and energized state, he or she is ready to progress further into the acting process. The next level of acting principles within the structure of this study is "The Actor from Within," or those principles that affect the actor on a personal plane. An examination of these principles is an investigation of the physical, emotional, and intellectual forces that originate with the actor's being and emanate into the actor's world, seeking communication and response. These are the actor's immediate concepts, pre-partner or pre-text principles that form the basis of acting. These principles, though presented sequentially, are closely inter-related and more easily isolated in theory than in practice; a student of acting can expect to "hop around" and "weave in and out" freely from one to another as he or she explores the process. Action, intentions, choice, and

body centering form the primary divisions of those principles that concern "The Actor From Within."

Action. The positive application of the actor's potential energy into expressed energy is the basic form of action. Action is doing. The actor acts. Action is the means by which an actor in a neutral state of mind and body achieves or creates change in his or her own state of being or environment. The actor can express action intellectually through activities of the mind, emotionally through activities of his or her psychological sensitivities, physically through activities of the body, or vocally through activities of the voice. (Although a physical activity, vocal action can reveal intellectual, physical, and emotional action and is considered a separate form of action.)

Action is not indication. Indication is a second generation of false action where the activity is a reflection of a second thought of the actor. Indication is a physical activity devised by the actor to demonstrate (to an audience) what the visible manifestations of a particular action might have been, if the real action of the dramatic situation had been carried out. For example, an actor is aware (by reading notes within a script or by being told by a director or from intuition) that his or her "character" in the play should feel tired. The actor chooses to indicate this condition by a stretching of arms and a rubbing

of eyes. Without an exploration into the physiological causes of stretching and eye-rubbing and without any natural connection to a sequence of real life actions (reaching for a pillow, fighting to stay awake, stretching or standing to increase circulation to overcome the "tired" condition, etc.), this physical activity becomes false to the actor and to the situation. Action must be grounded in the purposeful application of the actor's faculties towards a specific goal or desire. Activities such as finger drumming, hand wringing, or temple tapping cannot be considered action. They are the physical by-products of action.

Robert Benedetti has the following to say about action:

People, whether they are real people or characters in plays, are more interesting when they are caught up in dramatic situations, and it is in such situations that we learn much about what they are really like. This is because all their energy is focused on what they are doing or trying to do; they seem extremely "alive" and sometimes capable of extraordinary feats; they unselfconsciously reveal themselves through their actions.<sup>12</sup>

What makes these people interesting or "alive" is the focused concentration with which they pursue their wants or desires. The actor can achieve this state by "giving full awareness and commitment to a significant objective, by trying with total involvement to do something that has great personal importance."<sup>13</sup> This "significant objective"

which Benedetti mentions is the actor's intention, the next acting principle of "The Actor from Within."

Intentions. The actor's intentions are those wants, desires, motivations, and/or objectives that propel an actor through action. Intentions are the actor's stimulus for action. Intentions can best be discovered in the actor's answers to questions such as "What do you want?" or "What are you trying to achieve, now?" or "What is it that you want your acting partner to do?" Intentions are immediate, seeking immediate results. They are the actor's planned or spontaneous motivational steps towards a greater overall objective.

Rather than speak of a goal or motivation, which he feels frequently leads the actor to a negative point of view, Michael Shurtleff would rather use the term "Conflict." An example that he uses in his text, Audition, involves an actor who, in the playing of a scene, feels that, above all else, he wants to leave the room. In response to this negative objective, Shurtleff points out to the actor that the playwright has not written an exit; consequently, there must exist some positive immediate reason or desire in effect for the actor to stay in the room.

The actor must find a positive motivation, since it will serve him in a more forceful, stronger, more emotional way than a negative choice will. The character may appear negative or languid on the surface, but the actor can't settle for this

appearance; he must dig deeper into what motivates the character in the strongest, most positive terms. The story of Chekhov's The Three Sisters is not about three sisters who didn't make it to Moscow; it's about fighting like hell to get there all through the play.<sup>14</sup>

This positive intention Shurtleff calls "Conflict" or the answer to the question, "What are you fighting for?"<sup>15</sup>

Maxine Klein warns that intentions are not always clearly defined by the dialogue of the script or the circumstances surrounding the actor in a dramatic situation:

. . . in stage life a character's intention is frequently not the literal meaning of the words s/he is saying. . . . Because your intention is equally as significant as the literal meaning of the words you are saying, you, the actor, must always determine your intention before you speak. And it is safe to assume that your intention as often as not will be at odds with the literal meaning of the words you are saying.<sup>16</sup>

Klein points out that intentions are more often as not part of what the acting world has come to know as subtext--the unspoken motivation that guides the actor into action for a purpose.

Intentions are the actor's wants and desires, and they are expressed through action towards an end result that will satisfy the intention. In any given circumstance there exists a variety of possible directions in which the actor can guide action toward a goal. These possibilities offer the actor choices--the third principle of "The Actor from Within."

Choice. Choices are the alternative courses of action for the actor in a given circumstance. Benedetti places choice within the whole process of action: "a purposefully focused energy arising in response to a stimulus, which, through a process of choice, results in directed activity toward an objective, creating an event."<sup>17</sup> Initially, an actor is faced with two choices that spring from a desire (intention)--to act or not to act.

. . . the process of action has several phases. There is an "inner" phase in which a stimulus arouses a needful energy; this aroused energy pushes you toward a choice to act (or not to act) in order to satisfy (or to suppress) the felt need. If the character's decision is not to act (as it often is), then the needful energy is suppressed and becomes a source of continued dramatic tension; if the decision is to act, there follows an "outer" phase of action in which the inner action of the character becomes an observable activity.<sup>18</sup>

The choice to act presents for the actor an array of new choices that answer the question, "in which way do I act?" Nevertheless, the choice not to act is perfectly valid for the actor. Frequently the actor must (either consciously or subconsciously) inhibit him or herself from the pursuit of an intention. The actor's choice, however, remains: ". . . there are no passive characters on the stage; there are only characters who choose not to act."<sup>19</sup>

Circumstances and conditions surrounding the actor (an acting partner's intentions, a physical obstacle such as a locked door, the plot of the script) frequently confront

the actor with the need to redirect his or her action or to adjust by re-evaluating an intention or choice. The actor not only acts, he or she must also react. It is this action/reaction series of events that carry the actors through the events of the acting exercise or play.

In acting to fulfill an intention through choice, the actor calls upon his or her physical, intellectual, and emotional capacities to begin an action. The response to this call arises from within the actor's body, either as a physical activity, a vocal utterance, or a conscious thought. The possible points of origin of this response are referred to as the body centers; the conscious use of these centers is called body centering.

Centering. Benedetti tells us that an actor's center is his or her source of energy. As the energy flows outward through and from the body and takes the form of stage action through activity, the actor experiences a new sense of self. As the intellectual, emotional, and physical demands of the circumstances (in a play or acting exercise) become more demanding, the actor must develop a new way of thinking and behaving that originates from his or her acting center. Dramatic activity thus begins to move further and further from the actor's everyday self; new energies are summoned.

Thus, your center as a source of energy, the external forms that those energies may take, and the process of action by which energy flows from your

center into observable outer form are in fact all aspects of one indivisible process of becoming that expresses your fullest personal potential within your art. It is this unity of energy source/energy flow that will sum up the term centering.<sup>20</sup>

Benedetti's "centering" refers to the actor's primary physical/energy center (closely related to the body's center of gravity) for his or her own particular body structure and personality, and he offers exercises to help the acting student to discover where in his or her body that center exists. He also discusses the idea that the actor's sense of center can move about the body as the actor's mood changes. Different people possess different centers that reflect their individual personalities and physicalities. "For the actor the center has no single correct location since each character will have his or her own center which functions as the source of that character's breathing, motion, and sound."<sup>21</sup>

Maxine Klein discusses the process of centering as relating to more specific body areas--body areas that generate specific emotional responses from the actor. "The four centers in your body where you can initiate and sustain powerful emotion are: stomach, genital, mind, heart."<sup>22</sup> Klein's methodology stresses the actor's learning to isolate, explore, and catalog responses from each of these centers to allow for the use of the particular physical and emotional responses in the acting process.

In a general sense, concentration upon these four body centers offers a system of categorizing human response in a dramatic (or everyday life) situation. Klein offers that the student of acting must begin by asking, "What is the distinguishing temper of these acting centers?"<sup>23</sup> The following is an example of the exploration of the body's response to an event through the mind and stomach acting centers to discover each center's response and activity:

Which body center predominates when you are immersed in figuring out a problem step by step, detail by detail? Quite obviously the MIND--mentally alert, all but unaware of the rest of your body, and unheedful of the events around you, you are totally absorbed in your work.

Just as you are working at peak capacity, effortlessly concentrating and beautifully productive, you might suddenly flash on what could happen to you if your calculations proved to be wrong. Suppose you fail? And other people find out! The fear of failure now takes hold of you making you so nervous you can't work. Your mind is a shambles. You can't think straight. You can't think at all! At this moment your mind center relinquishes its supremacy to your STOMACH--which responds to your fear of failure with "butterfly" sensations.

You now feel uneasy, jittery, anxious. You begin to perspire excessively. You become giddy, dizzy, weak. Whatever the exact qualities of the stomach sensation, one thing is certain: Butterflies will persist until you rid yourself of anxiety and restore supremacy to your mind center.<sup>24</sup>

Klein continues her discussion of the acting centers with the following examples of responses from the genitals and heart:

GENITAL--The genital center works in this way: You are talking to someone. The sound of his or

her voice, the way the light sculpts his or her face, the tantalizing way he or she occasionally reaches out to touch you all make you intensely desirous of him or her. You want him or her. Nothing else matters. Discretion is not important. Neither is the time of day, the state of the world, nor jobs waiting to be done.

Such a pleasantly urgent sexual need as this quite obviously signals that the genital center is dominating you.

Not all genital sensations are so obviously sexual, although they may have sexual overtones: You see someone you dislike. Rage starts in your genitalia and informs your entire being with a steellike strength. Sparks of electricity fly off an abrasive, cutting circle of energy.

HEART--You can best grasp the workings of this center by using a sense memory: Think of a time when you felt great pain at someone's leave-taking. He or she might have left you for another. He or she might have died. Whatever the nature of the leave-taking, you felt pain in your heart. The pain might have been so great that you felt your heart would crack, break, that it would stop altogether.<sup>25</sup>

According to Klein, there are three points to be considered when exploring and using the responses of the four acting centers: (1) The powerful physical and emotional responses of the centers can be effective in the acting process because they can be controlled onstage or in the acting exercise. (2) Discussions of the acting centers should perhaps best remain metaphorical (e.g., "butterflies in the stomach") as these tactile and visual phrases are more immediately usable to the acting student. (3) Since all people are different, all might respond differently through different acting centers to the same situation.

"All it is possible to do is to identify body acting centers, show how particular sensations can be originated and sustained in these centers, provide designs for activating these centers and sensations at will."<sup>26</sup> By this exploration of the physical and emotional responses of the acting centers, the student actor can begin to learn to activate appropriate centers to create a desired physical and emotional response for a given situation.

Action, intentions, choice, and centering represent those physical, emotional, and intellectual processes central to the acting process. Although these principles and processes originate from within the actor on a conscious or subconscious personal level, they cannot (and should not) be separated from those principles or processes that involve the actor as he or she continues in the acting process to levels outside his or her personal, private acting level.

### Stage Two: The Actor's World

The acting process involves the organic growth and change of the actor within the acting environment. The process frequently is circular or repetitive in the application of specific steps or principles that help the actor to go from the microcosm of the dramatic moment to the macrocosm of the complete exercise, scene, or play.

Action, intentions, choice, and centering by no means cease to be of importance once the actor is introduced to a partner. To the contrary, these are the principles that become basic to all acting, forming the acting principle structure upon which the remaining principles and processes build. The actor should also consider that, while the stimuli for the following principles most frequently originate while performing with an acting partner, these principles can and often do turn the actor's impulses back inward toward self. This fundamental level of the acting process, "Stage Two: The Actor's World," introduces those principles that are layered upon the basic principles put forth in the first level, "Stage One: The Actor."

#### The Actor and the Acting Partner

The first dynamic power that the actor will encounter above and beyond his or her personal acting level is the acting partner--the fellow actor following his or her own physical, emotional, and intellectual impulses and motivations through action. The acting partner in pursuit of his or her own wants and needs provides a never-ending supply of obstacles, supports, and choices for the actor in the acting process. Whether in a studio acting exercise or in the performance of a scene within a play, the actor communicating with an acting partner (or group of fellow actors) must acknowledge and act upon the stimuli generated

by that partner. The concepts of love, power (competition), humor, change, curiosity, and commitment provide a framework of acting principles that help the actor to understand and act upon his or her motivations and intentions as he or she encounters outsiders in the continuing acting process.

Love. The acting principle of love is quite basically the degree of affection, friendship, sexual attraction, respect, loyalty, hate, jealousy, envy, regard, etc., of the actor for his or her acting partner. Love is the measure of a human relationship. That relationship can be characterized and expressed in terms of how much (or how little), how strongly (or with how much apathy), and in what particular form (familiar, parental, fraternal, sexual, platonic, etc.) the actor feels for his or her partner. The nature of love as an acting principle can be explored by the actor as he or she answers questions regarding a particular dramatic relationship.

Michael Shurtleff has the following to say about love as an acting principle:

I have been surprised to find that most actors (and therefore, I suppose, most people) conceive of love as chiefly idealistic and altruistic. When I talk of Helen and Jo from Taste of Honey or the Princess and Chance in Sweet Bird of Youth, they say, "I wouldn't call that love," because they don't find it admirable. Until you expand your concept of what love is to include the various peculiar and perverse forms it can take in human relationships, you're going to have a hard time as an actor finding an emotional commitment

to the scenes you're trying to act. The desire for love, to give it or receive it, and preferably both and simultaneously, is the chief propellant in human beings. An actor had best learn that love comes in all forms, and in many more forms than only those he himself admires.<sup>27</sup>

It is vital that the actor understand that a relationship always exists between two people in a dramatic situation (a studio exercise or in a scene). Even when observing a total stranger, the actor possesses some degree of attraction or repulsion to the other person. This relationship, no matter how minute, must be accounted for and fully committed to in the acting process.

Power. In a dramatic situation "power" is a measure of the actor's awareness of and a demonstration of the degree of his or her potential influence upon an acting partner. Physical power might be expressed as an actor demonstrates his or her strength or bodily intimidation (or weakness and submissiveness). Intellectual power is frequently demonstrated through a battle of wits between two actors, through plotted manipulation of the behavior of one actor by another, or by one actor's use of unshared information to achieve a goal. Emotional power can be communicated in an actors' reaction to a disturbing or frightening situation.

In any case, the actor's power generally manifests itself in some form of competition or a struggle to win, to be superior, or to enhance his or her self-esteem. This

basic need to compete compels the actor into choice making and action with the concept of "winning" as the goal. As an indication of the actor's (or character's) power, competition must be considered as a healthy, natural instinct of humanity, not as a negative, destructive character flaw. Regarding competition, Michael Shurtleff says:

We compete for everything: to tell the funniest story, to be considered the most truthful or sincere, the prettiest, the sexiest, the most reliable. We compete for room on the subway, for enough to eat, for jobs, for love, for affection, for friends, for lovers. There isn't anything for which we don't compete. Competition is healthy. Just as no game is worth the playing unless we compete, so no life activity is worth the doing unless we compete. Competition is life. . . . The good actor is the one who competes, willingly, who enjoys competing.<sup>28</sup>

According to Shurtleff, there are two points of view that an actor should relate to within every scene (and these points of view directly relate to the actor's formulation of his or her intention). They are: "(1) I am right and you are wrong, and (2) you should change from being the way you are to be what I think you should be."<sup>29</sup> With these attitudes as a guide, the actor progresses through action toward an intention that encompasses these ideas. The actor will either "win," thereby changing the partner; or he or she will "lose," and change according to the influence of the partner's power. An important aspect of this sort of competition is the actor's registering of "wins" and "losses," by either redirection of his or her

intentions, by the making of new choices, or by total submission.

Humor. As an acting principle, humor is the demonstration of the actor's awareness of situational irony and a reflection of his or her sense of objectivity toward self and surrounding circumstances and situations. Shurtleff includes humor in his "Twelve Guideposts" with the following introduction.

Humor is not jokes. It is that attitude toward being alive without which you would long ago have jumped off the Fifty-ninth Street Bridge.

Humor is not being funny. It is the coin of exchange between human beings that makes it possible for us to get through the day. Humor exists even in the humorless.

There is humor in every scene, just as there is in every situation in life. . . . When we say about a life situation, "and it's not funny, either," we are attempting to inject humor into a situation that lacks it. We try in life to put humor everywhere; if we didn't, we couldn't bear to live.<sup>30</sup>

The actor must continually look for the humor in every dramatic situation that arises. Humor can color the nature of the relationship or degree of love between acting partners, or it can offer the "human" spark to a competition. Whether in an acting exercise or in a scene, humor must be part of the layering process that completes the actor's work as he or she moves through intention into action towards a goal.

Change. Change is the actor's awareness and demonstration of his or her ability to learn, to discover, to grow, and actively to make choices (either intellectual, emotional, or physical) that lead to an altered state of being. Redirection or re-evaluation of intention is a form of change. On a simpler level, the act of turning on an overhead light when the lamp is burned out demonstrates change. In the acting exercise the introduction of the necessity of change stimulates the actor to continue in action, finding new physical, intellectual, and emotional choices for expression. In the scripted scene the actor's awareness of his or her ability to change helps guide him or her toward achieving objectives by overcoming obstacles (either physical barriers or the opposing intentions of the acting partner).

Curiosity. Curiosity assists the actor in his or her creation of intentions and actions out of static circumstances and situations. It is the active "seeking out" of action-charged intentions from the given circumstances of an exercise or scene or it is the actor's "restarting" the progress of an exercise or scene after he or she has completed a series of actions and achieved an objective.

Curiosity leads to discovery, the actor's realization of a new (or previously unknown) set of circumstances. This new set of circumstances offers a new set of choices for the actor. In the acting process a discovery can be as

insignificant as the actor's realization that an umbrella is an unnecessary nuisance on a sunny day. It can be as shattering as the personal realization and acceptance of lifelong failure. A scene rich in discoveries and the actor's accounting for these discoveries is rich in immediacy. About discoveries, Shurtleff explains:

Every scene is filled with discoveries, things that happen for the first time. . . . Acting is a whole series of discoveries.

The discoveries may be about the other character, or about oneself, or about someone who is off-stage, or about the situation now or the situation as it existed ten years ago. . . . The more discoveries you make in a scene--the less you rely on "we do this every day"--the more interesting your scene will be.

Take nothing for granted; make an emotional discovery as often as you can find one in every scene. Ask yourself: What is new?<sup>31</sup>

Commitment. Commitment is the actor's awareness and demonstration of the personal importance of the implication and outcome of a situation or endeavor. Commitment measures the importance and displays the urgency present in the actor's achievement of his or her intentions.

Shurtleff states that actors are fond of the mundane.

Plays are written about the most important moments in people's lives, not about their everyday humdrumness. If they featured the humdrum, who would leave home to go see a play?

Yet actors seem fond of doing Everyday Life, congratulating themselves on their Truthfulness in doing so. The truth is not enough if it is neither dramatic nor interesting nor unique. . . . People live for their dreams, not for the oppressiveness of truths.

. . . actors, while well trained to search for the truth in their acting . . . make the mistake of equating it with what they see around them every day. . . What an actor must look for in a play is something unusual. Something important.<sup>32</sup>

The actor should seek the elevated or enhanced choice and pursue his or her intentions with the weight of life-or-death importance. Unfortunately for the actor, he or she must overcome a life of conditioning which encourages just the opposite.

Most people would walk a mile or sleep a week to avoid a confrontation. We are trained as children that the most admirable conduct is that which causes the least trouble, so most of us spend our lives avoiding the conflicts of which drama is made.<sup>33</sup>

Shurtleff stresses that importance does not necessarily mean "significant" to anyone else other than the actor.

We make trivial things important to us at the moment, even if a day later we will have forgotten them. Important things are made even more important to us.

You've watched people run for a subway; when they miss it and the door closes in their faces, they throw a fit, screaming and cursing and stamping their feet. The fact that there's another subway coming along in seven minutes doesn't dampen their conduct. Right now, at this moment, catching that subway is the most important thing in the world. Will you do less than that for a scene in a play?

Make the stakes in each scene as high as you can. Look for the maximum importance. Add importance. If you don't, no one will be listening to you.<sup>34</sup>

The actor should inject a sense of importance and urgency into intentions, choices and actions to enhance his

or her performance. The layering of importance with other second-level acting principles (power, humor, change, and curiosity) leads to clear, easily communicated action and consequently rich, multifaceted performance.

### The Actor and the Acting Environment

Having discovered the necessity of an understanding of the basic principles of acting inherent in his or her relationship to an acting partner, the actor is ready to confront those principles that reflect the actor's relationship to the non-human factors involved in the acting process. These are the acting principles that affect the actor as he or she begins to add an objective viewpoint to the acting process and experience by relating to the acting environment--space and time.

Space. In one of her studio lectures Sonia Moore presented the following:

Performance is the visual incarnation of the action in space and in time. When the director searches for the solution of the whole and for the movements of the actors, he must have a feeling for the plastic in space. The play becomes visual when space dictates to the director and when actors are not indifferent to how they move in relation to their partners and to objects on stage.<sup>35</sup>

As an acting principle, space refers to the physical surroundings of the actor, any pathways or obstacles the actor may encounter in the execution of action. These pathways or obstacles may include the characteristics of

the set as prescribed by the playwright or scene designer, or they may include the given physical surroundings of an acting exercise as described or arranged by the acting instructor. Space includes but is not at all limited to walls, doorways, windows, furniture, or properties. It may also include the real or imagined dimensions of the stage, the set, the room, the studio, or the acting area. Space is defined by natural or artificial, real or imagined light, or environmental sounds or music; space is altered or transformed by real or imagined changes or additions to its characteristics.

What is significant about space as an acting principle resides in the actor's response to his or her relationship to it. How do the individual characteristics of space affect the actor's formulation of intention, choice, and action? How do changes in space or revelations about the nature of space offer discoveries and opportunities for change for the actor? The answers to these questions aid the actor in the acting process to discover his or her interdependence with the aspects of space.

Time. The discussion of time as an acting principle is a look at the actor's relationship to the temporal environment of the acting exercise or scene involved. History provided by given circumstances, deadlines for completion of objectives offered by the instructor or by the playwright, compressed time such as that which can be found

in the completion of a year's events in a few short scenes, time-out-of-sequence as real-time moments are explored or played in reverse or in mixed chronological order--all these are examples of how time affects the actor's work.

In the acting studio exercise, the restriction of time by the instructor forces the actor to quicken choice-making and heighten action to achieve objectives. The actor must consider time and its effects in the structuring of the events which embody his or her intentions, choices, and actions.

#### The Actor and the Audience

As the actor continues in the acting process, his or her focus continually shifts from self to partner to environment. In the studio exercise, these three levels could present a boundary to the extent of actor experience; however, as the actor approaches performance (either actually as for an audience or metaphorically as for the actor's own objective viewpoint) a new level of acting principles become operative. These are the acting principles that reflect the actor's relationship to an audience. These principles as presented also represent the final level of the actor's experience to be explored by this study.

Technique. The actor's technique embodies the physical and mental skills that demonstrate the actor's ability

to communicate his or her intentions, choices and action to an audience. The actor's technique also enables him or her to communicate the style of a dramatic piece (whether that style is inherent in a scripted historical period work or whether that style is a particular dramatic approach by the playwright or a production approach by a director).

The actor sends a visual and aural message; hopefully that message is received and understood by the audience. The actor's technique helps him or her to design that message into a form more easily received and more clearly understood by the observer.

The actor's developing technique includes the betterment of vocal and physical capabilities. The actor must work to improve vocal projection while developing flexibility and subtlety. He or she must work to acquire the physical strength and body flexibility necessary to meet any challenge. The actor's technique also includes those postures, attitudes, and other "tricks of the trade" that are called to use in the performance of a period work such as that of Moliere or Shakespeare. In essence, the actor's growing technique includes all of those skills that allow acting to be a craft, as well as an aesthetic organic process.

Sharing. As an acting principle, sharing incorporates the concept of the actor's accepting and working with the audience as an acting partner, allowing the audience its

own intentions and choices. Just as another actor, the audience offers obstacles, and the audience offers support. The actor must develop a sense of sharing when working with an audience, letting the audience recognize its active part in the dramatic situation and process.

Developing a sense of sharing includes a broadening and enhancement of the actor's life and stage experiences--experiences that the actor can draw upon in his or her understanding of humanity and nature. Stage "presence" or "charisma" and dramatic "timing" might be inherent or "natural" characteristics of the effective actor, but insight and experience can help the actor to augment what Nature has bestowed.

Sharing might be described as the means by which the actor (or character) makes clear his sense of humor about himself or herself, finding opportunities to objectify activities for the audience's benefit. Finding those moments metaphorically to pause and say, "Did you see what I just did? Can you believe I could be so stupid?" or "Watch me now, I'm really going to make a fool out of myself with what I'm about to do." Sharing involves the actor's ability to register the audience's response to his or her (or the character's) personal revelations. This is not to say that the actor shares by stopping action and literally talking or mugging to the audience. Sharing is an unforced and unspoken bond of friendship with the audience. The

ability to share is a necessary characteristic of "charismatic" performance--the ultimate blending of the actor's dramatic action with technique and an objective self-awareness.

### Notes

<sup>1</sup>Maxine Klein, Time, Space, and Designs for Actors (Boston: Houghton Mifflin, 1975), p. xviii.

<sup>2</sup>Robert Lewis, Advice to the Players (New York: Harper and Row, 1980), p. ix.

<sup>3</sup>Robert Benedetti, The Actor at Work (New Jersey: Prentice-Hall, 1981), p. xiii.

<sup>4</sup>Uta Hagen (with Haskel Frankel), Respect for Acting (New York: MacMillan, 1973), pp.viii-ix.

<sup>5</sup>Michael Shurtleff, Audition: Everything an Actor Needs to Know to Get the Part (New York: Putnam, 1985), p. 23.

<sup>6</sup>Eric Morris, Irreverent Acting (New York: Putnam, 1985), p. 39.

<sup>7</sup>Benedetti, The Actor at Work, p. 19.

<sup>8</sup>Ibid., p. 20.

<sup>9</sup>Toby Cole and Helen Kritch Chinoy, eds., Actors on Acting, rev. ed. (New York: Crown Publishers, 1970), p. 512.

<sup>10</sup>H. Wesley Balk, The Complete Singer-Actor: Training for Music Theater (Minneapolis: University of Minnesota Press, 1977), p. 51.

<sup>11</sup>Morris, Irreverent Acting, p. 42.

<sup>12</sup>Benedetti, The Actor at Work, p. 10.

<sup>13</sup>Ibid., p. 10.

<sup>14</sup>Shurtleff, Audition: Everything an Actor Needs to Know to Get the Part, p. 29.

<sup>15</sup>Ibid., p. 30.

<sup>16</sup>Klein, Time, Space, and Designs for Actors, p. 33.

<sup>17</sup>Benedetti, The Actor at Work, p. 198.

<sup>18</sup>Ibid., p. 18.

<sup>19</sup>Ibid., p. 200.

<sup>20</sup>Ibid., p. 35.

<sup>21</sup>Ibid., p. 36.

<sup>22</sup>Klein, Time, Space, and Designs for Actors, p. 55.

<sup>23</sup>Ibid., p. 55.

<sup>24</sup>Ibid., pp. 56-57.

<sup>25</sup>Ibid., pp. 59-60.

<sup>26</sup>Ibid., pp. 64-65.

<sup>27</sup>Shurtleff, Audition: Everything an Actor Needs to Know to Get the Part, pp. 28-29.

<sup>28</sup>Ibid., p. 66.

<sup>29</sup>Ibid., p. 65.

<sup>30</sup>Ibid., p. 54.

<sup>31</sup>Ibid., pp. 58-59.

<sup>32</sup>Ibid., pp. 66-67.

<sup>33</sup>Ibid., p. 67.

<sup>34</sup>Ibid., pp. 67-68.

<sup>35</sup>Sonia Moore, Training an Actor: The Stanislavski System in Class (New York: Penguin Books, 1979), p. 300.

## CHAPTER III

### DEVELOPMENT OF THE ACTING WORKSHOP MODEL

As stated earlier in this study, music incorporated integrally into actor-training processes can be a valuable tool for demonstrating, exploring, and clarifying the principles of acting. Using this concept, the Canterbury Theatre Summer Acting Workshop was designed and implemented. The specific purpose of the workshop was to investigate and critically observe a diverse group of actors' exploration of a structured body of acting principles presented by a controlled integration of music into a set of acting studio exercises.

#### Background for the Development of the Thesis

The writer's idea of using music as an actor training tool developed within a beginning principles of acting class that was instructed by the writer at Texas Tech University in the spring of 1984. Recorded instrumental music (primarily classical, jazz, or new age improvisational) was consistently used as environmental background music for the daily acting exercises. Originally the music was intended to provide a special sense of atmosphere--a theatricality--to the acting studio experience. The music was to provide for the student an environment in which to work that was somehow different and removed from the

"everyday," or the pencils-desks-and-blackboard world of the university campus. Before long, the instructor (the writer) discovered that the music had transcended its status of "background" and had begun to play an active role in the exercises. Rather than merely supporting or complementing the processes and developments of the actors' work in a particular acting exercise, the music had begun actively to form and guide the evolving structure of the exercise. The music offered creative images to the instructor and to the actors--connotative images that were aligning themselves with the created circumstances and actions of the exercises. Before long the instructor discovered that, by anticipating the developing structure and movement of the music and utilizing the aural characteristics of the recorded composition, he could clarify particular acting principles for the student during his or her involvement in an acting exercise. With this discovery, the instructor began to consider the particular structure and aural characteristics of a musical piece in his selection of recordings for the acting class--a particular piece of music for a particular instructional objective of the class.

The final project for a fine arts doctoral core program music class in which the instructor was enrolled while teaching the beginning acting class provided the instructor an excellent opportunity to present his ideas for

an objective viewpoint. The purpose of the project was to demonstrate for the observer the potential influence music could have upon the developing activities of a studio acting exercise. The "observer" for the demonstration consisted of the professor (of the Texas Tech Music Department) and students (doctoral students from the disciplines of theatre, music, art, and philosophy) of the graduate music class. The participants of the demonstration were the students of the instructor's beginning acting class. Following a short introduction by the instructor of the theory involved, the demonstration consisted of one acting exercise that was designed to incorporate a piece of music as a structural basis for the exercise. An informal discussion following the demonstration revealed to the instructor that the observers had indeed been made aware of the influence of the musical piece upon the development and outcome of the acting exercise. The discussion was typified by such phrases as "She seemed to wait for the music to resolve before deciding to extend her hand to him," or "As the music increased in tempo, the actors increased the energy and speed of the game." Such observations demonstrated for the instructor the apparently successful results of aligning the music with the exercise.

In the spring of 1985 the writer's advisor encouraged him to present a prospectus for a research project that would culminate in the writer's presentation of the

project's findings at the Texas Educational Theatre Association's (TETA) annual conference the following year. Again, the writer saw the opportunity to continue in the exploration of his theory concerning the use of music in the acting studio and designed a prospectus for an acting workshop for that purpose. The project was accepted, and the writer implemented a two-week acting workshop that was held at Texas Tech in the interim period between the spring and summer sessions of 1985. An ensemble of twelve actors volunteered for the project which explored the use of music in the acting studio with the purpose of developing a model for the design of acting exercises that incorporate music. The resulting model for studio acting exercises was presented at the TETA Annual Conference in Houston, Texas, on 31 January 1986.

In the spring of 1986 the writer accepted an invitation to present a three-day master class workshop for the students of the Louisiana Tech University theatre program's Tech Theatre Players. The workshop presented a body of acting exercises designed from the previously developed model for the participation of the Louisiana Tech students. The workshop concluded with the participants' presentation of a scripted monologue (from the individual's repertoire) that was prepared by incorporating a piece of instrumental music (of the individual's choice) using the principles of the workshop exercises as a guide. The assignment's success

for the participants as well as for the instructor (writer) was demonstrated as each student discovered new and energized approaches and choices to a monologue that he or she had previously performed on numerous occasions. This event was significant in that it made the writer aware of music's potential value and influence, not only for groups involved in exercises in the studio environment, but also for the individual actor as a part of his or her personal acting process in rehearsal or performance.

At this point in the development of the writer's thesis, the participants in the classes and workshops had been primarily representative of a controlled group. At Texas Tech the majority of the individuals had been students of the writer from the beginning of their college acting programs. At Louisiana Tech the majority of the individuals had been trained by the same instructor who had provided the foundation of the writer's actor training. The writer questioned the possible similarity of results if the participant group were composed of individuals from a broader range of experiences. What was needed was a group of individuals of diverse ages, geographical and educational backgrounds, and theatre experiences to comprise the ensemble, providing an excellent test group for the study.

This need for a more diversified test group, the need to test the thesis outside of the writer's academic milieu, and the academic and professional need for the continued

exploration of the thesis as presented in the introduction to this study provided the impetus for the writer's design and implementation of the Canterbury Summer Theatre Workshop--the basis of this study. In 1987, as artistic director of the Canterbury Summer Theatre, the writer incorporated his thesis into a summer-long acting workshop with the members of the theatre's acting ensemble, a mixed group of professional and university level actors as participants.

#### The Structure of the Model

The structure of the model for the eight-week acting workshop primarily parallels the structure of the acting principles explored in Chapter II of this study. Two fundamental levels of investigation are presented: "Stage One: The Actor," which explores those processes and principles that more directly relate to the actor's personal, internal, and preparational experiences in the acting process; and "Stage Two: The Actor's World," which explores those processes and principles that more directly reflect the actor's relationship to the external or environmental influences and experiences in the acting process. These two levels are subdivided into the actual workshop sessions, each of which focuses upon a specific acting principle or related group of acting principles. Each session is composed of one or more acting exercises in

which the instructor guides the participants towards a realization and understanding of the acting principle (or principles) being examined. To assist in the participants' understanding of the acting principles, each exercise is designed to incorporate one or more specific musical pieces and is structured to include a beginning, a development, and an end or resolution to the action and events of the exercise. Following each session is an informal discussion or question/answer period in which the instructor seeks feedback from the participants regarding the principles and events of the exercise.

#### The Role of the Music

Music integrated into the acting workshop model functions as one of three active creative forces: the instructor, the actors, and the music. As a creative force, the music obviously provides a "charged" theatrical environment for the events of the exercises, creating a special sense of isolation from the everyday world.

At a more complex level, the music can interact with the events of the exercises in a number of ways. The developing structure of a musical composition--the "beginning, middle, and end" of the composer's form for any or all of the piece--can parallel or even guide the developing structure of the events of the exercise. Repetition of musical motifs can have a thematic impact

upon the acting exercise as certain created images are continually called to return and influence the developing events of the exercise. Connotative values of the musical composition, such as the mood, the tone, the color and/or the complexity of the instrumentation, the degree of the intensity of the tempo, the nature of the rhythmic qualities, etc., and the changes or progressions of any or all of the above can suggest or impose connotative and emotionally endowed images for the instructor and the actors. These images may be suggested geographical locations and the moods and attitudes associated with these places; they may be suggested objects or articles that bear some real or imagined significance; they may be remembered situations and emotions from the instructor's or the actor's past experiences; or they may be suggested characters or the instructor's or actor's real-life loved-ones or acquaintances and the personal traits these people possess. Any of these images can possess descriptive physical, emotional, and intellectual attributes, and any of these images can provide the stimulus for the evolution of a sequence of events (created by intentions, choices, and actions) within the course of an exercise.

The musical selection is incorporated into the exercise by one or both of two designs. Both designs rely upon the concept of "text" being a specific plot or blueprint for the action and outcome of a dramatic event. On one

level the music can operate as a text itself, a text which contains and offers a series of connotative images formed by the audible elements of the music. At this level the objective of the exercise is to align the images (in terms of physical, vocal, emotional, and intellectual choices) created and embodied by the actor and his or her actions with the images suggested by and embodied by the text (the set of images in the musical selection). On a second level the music can form a structural and connotative link with a particular text (either a scripted text or one created and described by the instructor during the course of the exercise). By this design the music selected becomes an audible representation, or mirror image, of the scripted or created text being confronted.

In either case the audible elements of the musical selection provide the connection of the music to the exercise and its events. The composition's arrangement and manipulation of notes, pitches, chords, chord progressions and resolutions, dynamics, tempi, rhythms, instrumentation, etc., separately or collectively create or suggest the images perceived by the instructor and the actors. For example, if a group of people were asked to present individual lists of descriptive adjectives upon hearing Beethoven's "Moonlight Sonata," each list would probably include such words as "sad," "reflective," "melancholy," or "repetitive," "continual," or "building." If asked to give

short descriptions of the final few measures of the piece, the group's responses might include such phrases as "a final burst of hope followed by resignation," or "a long awaited flurry of energy and activity followed by rest," or "an emotional explosion of questions followed by the quiet peace of understanding." By these responses, the members of the group would demonstrate their possession of common experiences and insights into the composition's mood, structure, and resolution. It is this approach to a common response to selected pieces of music that allows for the alignment of the instructor's guided (or the actors' evolved) activities of the acting exercise with the music being used.

The music selected for the exercises can be drawn from a variety of genres; however, the use of strictly instrumental music prevents unnecessarily complicating the actors' imaging process with the introduction of a potentially confusing or conflicting new set of images and text--that of the lyrics. Orchestral or solo music from the Baroque, Classical, Romantic, or Modern periods can be effective choices (particularly when incorporating acting principles relating to period styles of acting). Instrumental scores from movies and shows are rich in dramatic and emotional images and are effective selections for the exercises, as are contemporary jazz or "new age" improvisational recordings.

### The Role of the Exercises

In the model of the acting workshop, the exercises provide the vehicle of exploration. The exercise is the contained sequence of events that comprises the primary unit of study for the writer's examination of the workshop's activities.

The progression (beginning, middle, and end) of each exercise is guided by the instructor who offers suggestion and verbal images based upon a thorough familiarity with the music selection. The instructor relies upon this familiarity to anticipate the developing structure of the musical piece. The structure of the music becomes the structure of the exercise, and the images utilized or created and the choices made by the actor reflect the structure and images of the music either as text or as a mirror of the text.

In designing and later evaluating the exercises the instructor will rely on the following questions:

1. What is the acting principle to be explored?
2. What piece of music (or collection of musical pieces) will be used to explore this acting principle?
3. What is the structural (aural) description of the music?
4. What images (intellectual, physical, or emotional) are suggested by the music?

5. What is the relationship between the acting principle and these musical images (connotations)?

6. How can the acting principle be demonstrated through an alignment of action (intellectual, physical, or emotional) with the structural development of the musical piece?

7. How do the events of the acting exercise develop as a result of the alignment of the music with the acting principle?

8. What secondary acting principles come into play during the execution of the acting exercise? (These principles are secondary only in that they are not being explored in this exercise as a primary principle.)

9. What intellectual, physical, or emotional demands are made of the actor as a result of his action alignment with the music in this exercise?

10. How might the exercise develop with a different piece of music?

This list of questions represents exploration questions that might be asked of an acting exercise that aligns music with a particular acting principle. Other questions will arise in the execution and evolution of an exercise.

The structure of the individual acting exercises will follow a basic design that incorporates a pattern of levels or steps advancing from an introductory level through a resolution level. As the workshop progresses and as the

acting principles explored become more complex, more levels are added to the exercise before the resolution level. The following outline delineates the progression of the exercise through the most complex level of experience; in its total form it represents the generic design of an acting exercise from a final session of the workshop and reflects a higher level of actor experience:

1. The first level provides a physical warm-up for the participants and stresses concentration, relaxation, and energizing.

2. The next level involves the actors' physical alignment with the musical piece through body and limb extensions, rate and rhythm of body movement, and the exploration of the body in space through an examination of the body's creation of line, angle, and shape.

3. The third level guides the actors towards the isolation and exploration of the physical and emotional attributes of particular body centers. This level also introduces the actor to the utilization of those body centers for specific objectives.

4. This level explores the interaction of the actor with an acting partner or group of fellow actors.

5. The fifth level of the exercise introduces the specific "Stage II" acting principle (love, power, humor, curiosity, etc.) for confrontation and exploration by the group.

6. The sixth level guides the actors in an alignment of vocalization with particular body centers while continuing to explore previous levels.

7. At this level the actors (guided by the instructor and the music) explore the acting principle(s) by beginning and developing a scene or series of related events based upon intentions, choicemaking, and action.

8. At this point the instructor guides the actors to the resolution of the scene. "Scene" refers to the developing processes of action of one actor, between two actors, or among a group of actors.

Generally, each exercise is followed by an informal group discussion of the events of the exercise and their relation to the acting principle explored. In that the acting exercises are intended to be organic and evolving, it is important that the preceding outline represent a general guide for the structure of the events of the acting exercise, not a strict sequence. Also, the process of the exercise should be held accountable to the evolving structure of and presentation of images by the musical composition incorporated into the exercise.

As the entire sequence of workshop sessions develop, the individual exercises will build upon principles and processes explored in preceding exercises, referring back to earlier discoveries and incorporating them into future explorations. For example, body centering may be the focal

principle of the third session; however, the explored concept of body centering will be used throughout the remaining sessions of the workshop. Not only the value of the individual exercises but also the value of each exercise's relation to and support of other exercises become important factors in evaluating the degree of success of the workshop.

### The Role of the Actor

The size of the participant group will be large enough to allow for a broad range of experience and a wide level of interaction between individuals, yet it will be small enough to allow the individuals to interact sufficiently with all other individuals while the group develops a sense of ensemble or oneness. A studio group of from twelve to fourteen actors of various age, education, and experience levels should provide an appropriate study group. As the workshop sessions will be held weekly for an eight-week period (as opposed to daily for a month or a semester), the individuals of the workshop should be in an environment that offers opportunities for interaction outside of the studio. (The additional time together enhances the actor's trust, familiarity, and understanding of his or her fellows.)

The individual actor within the group should be of an age and maturity level to accept the responsibilities of committing to the progress of an ensemble of actors in pursuit of personal and group discovery. All participants

should have as least a general knowledge of the workings and types of activities of the theatre, of theatre rehearsal and production processes, and/or of the activities of an acting class or studio. The actual level of educational or professional experience, however, is not as important as the willingness to commit to the activities of the workshop and a willingness to consider, to explore, to grasp, to evaluate, and to incorporate new insights and techniques. The ability to read music or a broad appreciation for different types of music is not necessary; however, the participant should be sensitive to the emotional and image-creating power of music and be willing to develop a new way of listening to instrumental music for its structure, its development, and the characteristic attributes that offer its images.

The individual actor within the context of the acting exercises must be able to use the personal creativity and imagination necessary to instigate or join the activities of the exercise. He or she must be willing and not afraid to challenge personal physical, emotional, and intellectual abilities without restrictive self-consciousness in order to participate, to experience, to learn, and to grow. He or she must be willing to formulate clear personal objectives within the exercises and to pursue actively those objectives or intentions through action. He or she must be willing to communicate (physically and/or vocally) personal needs, wants, and objectives to the acting partners or group, as

well as be willing to receive and respond to the communication of others' needs, wants, and objectives. The individual actor must be able to be a leader, yet be willing to be a follower. He or she must be willing to enter into self-evaluation for the purpose of communicating personal discoveries to the group and to the instructor. He or she must be able to observe and evaluate the activities and growth of others in order to offer feedback to the other individuals of the group and to the instructor.

The actor can expect to grow and develop in a number of ways by his or her commitment to and participation in the acting workshop. The actor will encounter a structured set of acting principles that will present a review of acting concepts previously explored and/or the introduction to and exploration of new concepts. These principles and the concepts they represent, when grasped and incorporated into the actor's development of a personal acting methodology, can assist the actor in his or her developing actor technique. The actor will challenge physical, intellectual, and emotional facilities to broaden his or her base of capabilities and experiences in both personal and group contexts.

A more practical value of the actor's participation in the workshop involves the actor's incorporation of the experiences and processes into his or her personal acting methodology. As a result of his or her exposure to, and exploration of the application of music within the acting

process, the actor will possess a flexible model for acting preparation and performance that he or she can apply to almost any performance demand. The actor will be able to use music (as presented in the workshop) to work through monologue preparations for auditions. He or she can use the music-incorporation techniques to discover character attributes and physicalities when developing a particular role for performance in a play. The actor may use music to re-evaluate performance possibilities for dramatic works that are already part of his or her repertoire. The possibilities for application are limited only by the creative ingenuity of the actor.

#### The Role of the Instructor

In the acting workshop the instructor is the director of the dramatic process: presenting structural choices, navigating movement, overseeing processes, encouraging creativity, offering challenges, anticipating events, perceiving changes, providing stimulating obstacles, interpreting objectives, and nurturing growth and discovery. The instructor is the vocal and intellectual center of the evolving exercise, circling the action and guiding and encouraging the development of productive and creative activity. While guiding events toward an overall goal for the exercise and protecting the integrity of that objective, the instructor must be able and willing to perceive the potentially

beneficial incidents and developments and to allow the participants personal growth opportunities as they emerge.

The instructor must enter into the workshop with a broad understanding of contemporary acting techniques and approaches, with a purposeful and clearly defined set of acting principles and concepts that can guide the actor toward an increased understanding of the acting process. The instructor must be sensitive to each actor's comprehension of the ideas and processes being presented. This ability and insight will enable the instructor to offer instructive feedback to the actors while they are involved in the processes. This feedback frequently must be given in response to the actor's non-verbal activity. The anticipation and response to the actors' individual needs through carefully selected images, obstacles, objectives, and alternate choices for action allow the exercise to evolve with events that more clearly define the principles and processes for the actors.

The instructor must begin the workshop with a complete familiarity of the developing structure and evocative elements of the musical compositions chosen for the exercises. The ability to read music and to understand music theory would be an advantage to the effective analysis of potential music selections for incorporation into the exercises; however, an aural sensitivity to and an appreciation for the structural and image-creating elements of a musical piece

should provide the necessary skills for an effective application of the thesis.

The instructor is the "keeper of the music," always aware of its relation to the exercise and to how the events of the exercise relate to the music. As the guide to the events of the exercise, the instructor is responsible for the exercise's accountability to the music, always encouraging (verbally) the alignment of the actors' actions and objectives with the image and structural designs offered by the music, always steering the exercise from "beginning" through "middle" toward an "end" that lies parallel to the progression and resolution of the developing movement of the musical piece. It is by this accountability that the thesis is put to test.

Through an immediate contemplation of the actual events of the exercises and the question/answer sessions following the exercises, by a critical review and evaluation of the video record of these events, and by a retrospective evaluation of the participants' written responses to a post-workshop questionnaire, the instructor can expect to judge the value and effectiveness of the application of the thesis in the workshop. The following chapter presents the events, developments, and results of the Canterbury Theatre Summer Acting Workshop, from which the writer will make this evaluation and judgment.

CHAPTER IV  
MUSIC IN THE ACTING STUDIO:  
THE WORKSHOP

This chapter provides a session by session presentation of the events of the Canterbury Theatre Summer Acting Workshop as designed and implemented by the writer. It is written to provide a record of the workshop as well as to demonstrate the application of the workshop model as described in the previous chapter. This chapter describes the specific details of the workshop--the studio environment, the participants, and the workshop sessions and evaluations. An outline summary of each session is in the appendix of this study. The writer has chosen a more informal writing style for the presentations and discussions of the exercises to provide an immediacy to the events and activities. Individual exercises are presented from the instructor's point of view, as if the instructions, suggestions, and images were being delivered directly to the actors. Descriptions of selected activities of the participants and events of the workshop are included parenthetically within each exercise. The question/answer sessions are presented as dialogue (with evaluative comment by the writer). The instructor's evaluation and commentary for each session follow the discussion of the exercise's events.

### The Environment

This discussion of the Canterbury Theatre Summer Acting Workshop begins with its first session which was held on 26 June 1987, at 8:45 am, at the rehearsal hall of the Canterbury Summer Theatre in Michigan City, Indiana. The writer/instructor has implemented all activities of the workshop within the framework of the rehearsal and production events of the summer theatre, utilizing the theatre's rehearsal facility as a studio space, the acting company as participants, and a portion of rehearsal time for the workshop sessions.

The rehearsal space for the theatre is a converted store front building that faces an open-air street mall in the heart of downtown Michigan City. The street mall is a rather unsuccessful attempt to modernize the city area. A desolate, non-patronized, out-of-the-way commercial area was the result. The building itself offers an open space of about thirty by fifty feet with hardwood flooring. Furniture, props, and costume pieces are readily available: on any given day a variety of rehearsal pieces is scattered about the space for use in the production rehearsals. The space, the quiet neighborhood, and the available furnishings and props provide for an excellent studio atmosphere.

Each season the professional non-Equity summer stock theatre produces six musicals and comedies within a ten-week period, utilizing the talents of twelve to fourteen

resident actors for all productions. The actors are selected for their individual performance talents--acting, singing, and dancing. During a typical day, the actors rehearse for two different productions and perform a third at night. The shows are mounted as stock--one after another throughout the season with one to two-week performance runs for each show. Given this intense schedule and the housing arrangements (dormitory style), each actor spends a maximum amount of time each day in the company of the other actors. This arrangement creates a relationship development pattern that is "compressed." The actors form specific and well-developed personal bonds within a very limited time frame. These developing relationships provide an excellent environment for an acting workshop that relies upon communication, familiarity, trust, honesty, and a sense of comfort among its participants.

The rehearsal schedule for the summer is generally composed of two three-and-one-half-hour sessions during the day and either one four-hour session or a performance at night. The writer has designed the workshop to present a series of individual sessions to be conducted over eight of the ten weeks of the season. Each session will be forty to sixty minutes long and will be conducted at the beginning of either a morning or afternoon rehearsal session. This arrangement will allow the workshop to provide a diversion for the actors from the everyday rehearsal schedule, yet at

the same time will allow for the actors' assimilation (and possible application) of the events and concepts of the workshop between the workshop sessions. Also, with this schedule the workshop will be viewed as a break from the heavy work-load, preventing the burdening of the resident company with an infringement upon their limited "free" time.

### The Participants

The participants of the workshop ranging in age from nineteen to thirty-two comprise a group with varied backgrounds and experiences. Seven are female and seven are male. All have some college theatre training: two have graduate degrees, seven have undergraduate degrees, and three have theatre degrees in progress. Fifty percent of the participants have acting experience primarily in university and/or community theatre. Fifty percent have two to seven years of professional (non-Equity) acting experience in addition to their university and community experience. Fifty percent of the actors involved are primarily musical theatre performers, while fifty percent concentrate primarily upon non-musical performance. Personalities in the group range from the excitable, emotional, intense actor to the easygoing, flexible, more casual (though no less talented) performer. Lifestyles and non-theatre interests of the individuals are as varied as

the individuals' personalities. All participants have a love for and an appreciation of music, and all have learned and worked with musical pieces in vocal classes or in musical productions. The entire group shows an eagerness to participate in the workshop and to explore the workshop theory and concepts. A specific profile of each individual follows. The actors are identified by first name.

Bob is a thirty-year-old graduate of the University of North Carolina, Chapel Hill, with a BFA degree in performance. His seven years of professional performance experience have primarily been in opera, musical theatre or trade-show musicals. He reads music and understands music theory.

Rona is twenty-eight years of age, with an MFA degree in acting/directing from Texas Tech University, and has pursued performance activities in community and educational theatre environments. Although primarily a dramatic or comic actress, she has a very limited musical theatre experience. Rona does not read music.

Graham is a senior acting student from Texas Tech University. He is twenty-one years old and has had seven years of performance experience in high school and university theatres. Graham is primarily a dramatic actor. He does not read music.

Twenty-one years old, Rod is a senior acting student at Wright State University in Ohio. Rod's principal acting

experience includes the performance of more than thirty roles for high-school, college, community, and summer stock theatres. Rod reads music, and his experience has been equally divided between musical and non-musical theatre.

Teresa is twenty-six years old and is a voice teacher at Goshen College in Goshen, Indiana. She has a BA degree in communications and a BA degree in music from Goshen College. Performing for college and summer stock theatres, Teresa has had her theatre training and experience primarily in musical theatre.

Originally from New York, Barry is a twenty-six-year-old advertising major from Florida State University. His pursuit of an acting career is a relatively new undertaking for him, yet in his three years' experience he has performed several roles for college and summer stock theatres. He has also performed in musical trade shows. He reads music and his experience is primarily in musical theatre.

Kerry is thirty-two years old and has an MFA in performance/directing from Texas Tech University. She has five years of professional experience as an actor, as a stage manager, and as a director. Her primary interest is directing, and her primary acting experience is non-musical. She does not read music.

A native of Detroit, Kristen is a twenty-four-year-old graduate of Ball State University in Indiana. She is equally experienced in musical and drama/comedy roles. She

is a dancer and choreographer and has worked primarily in community and university theatre. She reads music.

David is twenty-five years old, with a BS degree in theatre from Ball State University. His theatrical experience is in both musical and non-musical performance for community and university theatres. David does not read music.

Leslie is twenty-two years old and has recently received a BA degree in theatre from Viterbro College in Wisconsin. Originally from Chicago, Leslie has experience in university and summer stock theatre productions, both musical and non-musical. Leslie reads music.

Mark is twenty-one years old and has recently graduated from Elmhurst College in Elmhurst, Illinois, with a BA degree in theatre. Mark is a musician and an actor, with experience primarily focused upon musical theatre. He has college and community theatre experience as a performer and as a music director.

At nineteen years old, Sally is a sophomore studying theatre at Cameron University in Oklahoma. Her performance experience has been limited primarily to non-musical college productions. Sally does not read music.

Robin is a sophomore theatre arts major from Texas Tech University. Nineteen years old, Robin has gained performance experience in both musical and non-musical theatre

in high school, community, and university productions.

Robin reads music.

Ron is twenty-two years old and is a senior theatre arts major from Sam Houston State University in Huntsville, Texas. Ron has experience performing both musical and non-musical roles in community and college theatre. Ron does not read music.

These fourteen actors represent the core group of the studio acting workshop. Their activities and commentary will be presented in the discussions of the individual exercises. Their names will be used in these discussions.

### The Structure

The structure for the entire workshop follows the basic two-level structure of the acting principles being presented. The first three sessions reflect the first level of acting principles--The Actor--introducing and exploring those concepts that affect or confront the actor within his or her immediate, personal plane of experience. The principles of this level are explored and then incorporated into the second level of the workshop. This level--The Actor's World--introduces and explores, within the remaining sessions, those concepts that affect or confront the actor within his or her relation to public or outside environmental planes of experience.

Each session is structured following the basic model for the studio exercise as discussed in the previous chapter. A warm-up leading into the introduction and exploration of an acting principle (or principles) is followed by a developing "scene" of actions guided by the instructor and carried out by the actors (using the structure of the musical selection as an ever-present guide or inspiration). The "scene" is resolved and followed by an informal discussion of the exercise's events by the instructor and actors.

The following is a presentation of the objectives, the events, and immediate individual evaluations of each of the six sessions of the Canterbury Theatre Summer Acting Workshop.

### Session One

#### Background

Primary acting principles. Following an initial actor warm-up that involves the use of the principles of relaxation, concentration, and energizing (all sessions will begin at this acting principle level), this session will focus primarily upon the exploration of action as expressed through physical, emotional, and mental choices. The activities of the exercises will also involve secondary acting principles that become operative as action is explored.

Musical selections. The musical selections for this session are from side one of George Winston's Winter into Spring piano solo album. The selections are "January Stars," "February Sea," and "Ocean Waves." All the selections are of live acoustic piano recorded with "natural" reverberation and "spatial" sound. In these recordings the music of the piano sounds crystal clear, yet isolated, as if in a spacious concert hall.

General descriptive adjectives of the music and the images it suggests include sad, hollow, isolated, reflective, retrospective, introspective, or expansive. Specific images and descriptive adjectives of individual sections or movements of the music are discussed in the structural analysis of the musical selections that follows.

"January Stars." This piece offers a slow, sparse introduction of isolated notes that form the original musical motif. By its simple design of five notes ending on an isolated higher pitch, this motif asks a question that is answered in the developing movements of the piece. Once the motif is introduced, the structure is slowly developed through minute additions to a basic repetitive middle structure of continual rhythm. The music is resolved with an isolated percussive return to the original motif followed by slow simple variations of this motif in various octaves. Descriptive adjectives or images for this piece include calm, remembered, forgotten, rediscovered, lonely,

silent, peaceful, melancholy, hurt, friendship, and/or leave-taking.

"February Sea." This composition begins with a strictly structured, perpetual middle line and is developed with additions and explorations by the upper and lower musical lines. The tempo and sound are fast and dense, representing a restricted musical exploration within confinement. The grounded continual middle structure provides the motif or through-line for the piece. The plodding yet slowly evolving bass downbeat and the roaming upper line provide the composition's movement towards resolution within the stasis of the middle line. Descriptive words and images might include dense, fast, decision-making, pressed, sudden, continual, running, pursuit and/or lost.

"Ocean Waves." This selection differs in overall mood from the preceding two in that it is less reflective or searching and more hymn-like and inspirational. The basic underlying structure is provided by rolling minor chords. The movement is formed by simple minor chord progressions with a repetitive melody. Descriptive words and images include church-like, religious, seashore, perpetual, age-old, never-ending, far away, rolling, inspirational, and/or hopeful.

These three selections provide an excellent musical choice for the first session in the workshop. The clear, simple structural developments, the easily discerned

motifs, the solo instrumentation, and the introspective images the music creates provide a good foundation for the actor's learning to align his or her physical, emotional, and intellectual choices with a musical piece. The repeated simple motifs provide for the actor's conception of returning to or reinforcing an event or acting concept that is being explored in the exercise. The isolation of the solo piano allows for the actor's easy connection with the musical piece. (The actor actually can form a partnership with the piano.) The "soul-searching" introspective images offered by the piece are particularly effective for the relaxation, concentration, and energizing level of the acting process.

In this first session, the three musical selections will be presented one after another as if they formed one piece. "January Stars" will guide the activities of the warm-up portion of the session. "February Sea" will begin the development of the "scene" of the exercise, and "Ocean Waves" will guide the resolution of the "scene" and the actors' physical review of the events of the exercise.

Primary objectives. The primary objectives of the exercises in this session are (1) to clarify the actor's understanding of the process of aligning his or her physical, emotional, and intellectual choices (as expressed through action) with the structural developments and suggested images of the musical selection, and (2) to demonstrate for

the actor this alignment through an exploration of the actor's creation of physical line and form in space. These objectives provide a foundation for the instructor's guidance of the workshop activities. Secondary acting principles will emerge as the events of the exercises develop. Also the instructor will allow and encourage developments and explorations beyond these original objectives as the group's experience and abilities become apparent.

#### The Events of the Exercises

(The reader should note that this presentation, as are all subsequent presentations of the events of the exercises, is limited by what elements of an acting workshop can be effectively discussed through written dialogue and text. These presentations give the instructions and verbal guidance of the instructor and include parenthetical notations concerning events, developments, and environmental occurrences; however, they do not attempt to reflect all the activities and discoveries of the individual actors, nor do they record the energy, the intensity, the excitement of the activities. Also, these discussions do not reflect the pace or sense of elapsed time of the activities and developments. The instructor's directions should be read and interpreted as encouragement, guidance, and commentary interjected into a series of real-time events. Following

is a presentation from the instructor's point of view of the events of the developing exercises in the first session.)

Instructor: Everyone stand up. Find a space where you have room around you. Start with preliminary stretches--whatever you need to do initially to be ready for the exercise. (The music begins.) The music is very important in that you are going to allow it to create suggestions in your mind about how you should respond to my guidance or my instruction. You might want to think about the pace of the music, the kinds of sounds you are hearing. How does it suggest that you respond? You can think about any memories, or any movies, or anything you want to that the music may remind you of.

Everyone bring yourself up into a state of physical alignment in an upright position--spines aligned. Now we are going to concentrate upon physical line--straight line, horizontal or vertical line, diagonal line, curved line, broken line--how your body might appear to an audience. I want you first to develop with your right arm one line extending outward from the shoulder--aligned with the music, with the rhythm of the music. Think of the energy as flowing out through the shoulder, down the arm, and out through the fingertips, forming a ray out from the center of your body or your chest in this instance. Let that line continue out the other shoulder, down the other arm, and out through the other fingertips. You are creating a diagonal line with the upper part of your body. Expand it as far as you can.

Now include your feet--make a lunge, creating a diagonal line with your body. The energy is moving away from the center. Use your head, your eye, your face to look in the direction you want that line to go. It is as if someone turned on a water hose that extends through your body, spraying a stream of water in the direction you choose. Direct the line with your head. Let the line change and go through the other side of the body. It changes with the music, though. Now work the diagonal lines with your legs. Create two diagonal lines. Push the energy out

from you through these lines. I am going to give the instruction to "change." When you hear it, go from one position using diagonal line to another position using diagonal line. Use your head to create the direction of the line. Change. Change. Change.

Start thinking about other levels--other than just standing still. Change. You may seek floor or mid-levels. Change again.

Find a partner. Keep your action aligned with the music. Move in a line toward that partner. Change. Change. Change. Listen to the music, let it tell when to make the changes. When you reach your partner, add on the the line your partner is creating. Start thinking about and building a relationship with your partner. It can be a physical relationship, or just how you appear to behave with your partner. It can be a mirror or not. Still work diagonal line, keep it angular.

Now begin to incorporate curved line in with the diagonal line. Explore the new possibilities. What kinds of movements are now possible with more variation? Angular gives way to smooth or round.

As the music stops, find a position of neutrality. Stay with your partner.

This next musical selection is going to become very repetitive, very structured, very regular. I want you to move with your partner, aligning that movement with the music. Very structured, very rhythmical--it almost becomes a dance using physical lines created by the body. You want to be extended to the point at which the audience can perceive.

I want each couple to find another couple with whom to relate. Keep using line, but now you are dealing with a group of four or six. Think about line and level. What are the possible levels? Keep the movement specific, allowing the energy to be extended outward from the center of the body. Diagonal. Look in the direction you want the line to go. Think about string coming out from your hand or fingers. Aim it toward a point on the wall. Straight line.

I want one person in each group to establish himself or herself as the leader. Make some physical indication that you are now the leader of the group. I want you to move your group about the room, still maintaining a continuance of physical line, interacting with a group of people, and still aligned with the structure of the music. The music determines how you move.

As this music fades, I want you to think. Get a mental image of the physical positions you have been in during this exercise. Put them in your mind and select three clear mental pictures that would demonstrate how you appeared physically at different points of the exercise. Sense that the music is ending. How is it unraveling toward its inevitable end? Everyone move toward a state of neutrality. Don't let go of the physical energy until the music is over. Find neutrality.

Now close your eyes and recall those three images of your physicality in the exercise. On the count of three you will recreate one of those physical images. One the next count you will use the music to move into the second position. The same for the third. Ready? One, two, three, set. One, two, three, set. One, two, three, set. Again. (The count is repeated several times at a faster pace, reflecting the increasing pace of the music.)

Everyone relax. Sit or lie down. Whatever you want to do. (The discussion of the events of the exercise follows.)

Primarily you were dealing with two or three acting principles here--line, physical line; how you appear onstage; where does that line come from or how do you create it with your body. What I mean by line is a physical, energy extension from your body outward that can be perceived by an audience. You are constantly using your bodies onstage, and you are constantly having to convey messages to an audience. This (exercise) helps you to develop that technique. Another concept that you have encountered here is the interaction with another person onstage, your acting partner. You were not only concerned with what you do, but also with how you relate to someone else. In a small way you were dealing with ensemble, not only working with yourself and

a partner, but with a group of people. Are there any reactions or vocal responses? Do you feel energized? Did the music bring you down a little bit? Did it keep you going? Did this choice of music bring you into sort of a semi-hypnotic state? If so, is that a problem?

Rona: I liked this music because it brought me to an inner state that helped me forget about all the extraneous, so that I was concentrating solely on how I wanted my body to react to the instructions. It was slightly hypnotic, but that helped my concentration upon the inner level.

Instructor: Are any of you directors: do any of you direct your own shows, that sort of thing? (Several in the group raise their hands.) As we continue with the workshop, you will be aware of two levels--the actor level and the director level. I will be interested in knowing your responses to both levels. How can I use this (theory or methodology) as a director of a play? Feel free to respond. What was your reaction, coming in late, Kathy? (Kathy is a local volunteer actor who is not part of the resident acting company. She is augmenting the chorus of the first production. She arrived early for her rehearsal call and joined into the last two-thirds of the exercise.)

Kathy: Well, I calmed down faster than I would have, if I had walked in just in time for rehearsal.

Instructor: Did you feel like a stranger in the room?

Kathy: No, I felt immediately involved.

Instructor: That's it.

### Initial Observations and Evaluation

Session One was designed to introduce the actor to the concept of consciously aligning his or her activities with the images and structural development of a musical piece.

This objective is important to the success of the remainder of the workshop, as all of the sessions will rely upon this concept and technique to explore the acting principles. Also, concentration upon the creation and exploration of physical line, created and sustained by the body, was used to allow the actor to experience his or her alignment of intentions, choices, and action with the musical piece. The exercise was successful in meeting both objectives.

From the beginning of the warm-up portion of the exercise, the actors demonstrated their consciousness of the music and its attributes by allowing the rhythm, pacing, and extension of their body movement to match the pace and "feel" of the music. As the exercise developed and clarification of intentions and active choice-making was suggested by the instructor, the actors began to align choice-making points of decision with points of musical tension or moments of change in the music.

The use of diagonal line and angular body positioning and movement complemented the first two musical selection's isolated and stark mood and color. As the third selection offered a more fluid and warm tone and orchestration, the actor's transition into the incorporation of curved line provided an almost dance-like quality to the exercise. Several couples actually began a formal dance pattern that eventually evolved into more competitive developing action.

The actors' sensitivity to the developing and resolving structure of the music was demonstrated as the exercise reached points of internal or final resolution (those points at which the events could reach a neutral, non-active place of transition or rest). Though some actors sought to "resolve" the "scene" at points in the music that might have seemed "ending" points, other actors continued action by creating new, or extending existing, intentions to accommodate the resolving music through its final notes.

Several acting principles entered into the events of the exercise at a secondary level. As mentioned in the discussion of the events, the use of an acting partner introduces those second-level principles of relationship, power, curiosity, etc. Also, the actor's objective awareness of his or her body in space allows an introduction to the principle of technique (as an actor relates to an audience).

The discussion of the events of Session One was not as successful as the exercise. The group did not offer much verbal reinforcement of each actor's apparent experiences and discoveries. Perhaps the participants were still in the "concentrated" state afforded by the exercise; perhaps the "newness" of the workshop structure or the "watchful eye" of the video camera brought out the groups' shyness as they were exposed to direct questioning. At any rate, the instructor's contribution to the discussion is important in

that it reinforces his perception of the actors' demonstrated experiences. The concepts and principles gain clarity for the actors first through the actual physical, emotional, and intellectual experience, then through verbal reiteration of the events by the instructor.

Generally, the workshop members appear to be at a higher level of experience and willingness and ability to participate in the exercise developments than the writer originally anticipated. Because of this discovery, subsequent sessions will compress the exploration of lower-level principles to move toward a more substantial exploration of complex higher-level principles.

## Session Two

### Background

Primary acting principles. The activities of Session Two of the acting workshop first review the principles of relaxation, concentration, and energizing; then the events will be guided towards an exploration of intentions, choices, and action as these principles are reflected in actor competition. This structure for this session's exercises represents the transition from the primary "Actor" level to the secondary "Actor's World" level of acting principles.

Musical selections. The musical selection for Session Two is Claude Bolling's Toot Suite for piano and trumpet.

The instrumentation for this recording also includes bass and percussion.

Generally, the music is a sophisticated structured jazz work of themes and variations based upon an informal trumpet voluntary. The first movement offers a happy, sassy, bright-sounding (yet, perhaps a bit stuffy) trumpet introduction into a fugue-style question/answer arrangement with the piano. The tempo is much faster than the previous Winston selection, and the rhythms are syncopated and less predictable. The first movement moves from the fugue to a march-like section of pounding piano chords with a trumpet solo to the final section which reviews the primary trumpet theme in a more complex variation.

The first movement offers rapid-fire changes in musical styles, with abrupt resolution to the individual sections. The tone is cheerful and bright, but the color of the instrumentation suggests a more courtly or formal sound--the trumpet sounds "British" or "proud," perhaps even haughty.

The second movement of the suite begins with a free flowing romantic piano introduction that becomes more melancholy and reflective with the following trumpet blues solo. The structure of the rhythms in this section is more repetitive. The mood or suggested images are more reflective or soul-searching. The color of the instrumentation is more earthy and sensual than the first movement. The

second section of the second movement provides a brighter, more hopeful sound as the piano offers a rolling chord progression, and the trumpet solo becomes simpler, more melodic, with no syncopation. "Peaceful" and "quiet contentment" describe the images suggested by this section. The final section of this movement reviews the trumpet blues theme and evolves into a saucy, syncopated variation. The final resolution of this movement is sad, perhaps even bitter.

An abrupt change in style begins the third movement of the suite. The musical selection suddenly becomes a fast-paced, playful, happy, almost child-like fugue of piano and trumpet. The structure repeats themes and melodies in sets of two, slowly moving, through slight structural changes, toward final resolution. The structural resolution is thwarted, however, by "restarts" of the theme in an almost "teasing" manner before the musical piece comes to its end.

The "give and take" fugue structure of this piece offers a perfect structural basis for an acting exercise that explores competition. The numerous styles and emotional moods and images of the piece provide musical basis for many potential variations of actor intentions, choices, and actions in the course of the events of the exercise.

Primary objectives. The primary objectives of the exercises in this session are (1) to review for the actor's increased understanding the principles of relaxation,

concentration, intentions, choices, and action; (2) to demonstrate for the actor the relation of intentions, choices, and action as the actor explores the concept of competition with an acting partner; and (3) to offer the actor a general introduction to the principle of body centering.

### The Events of the Exercises

Instructor: (The music begins.) Everyone stretch out a little bit; get the blood going. Welcome to acting exercise number two of the Canterbury Summer Theatre Acting Workshop.

Okay, remember we were working with diagonal line, curved line and directional line. Today we're going to continue and extend that concept into the exchange of energy through line. We will work a little of that with our partners, but now we are going to actually throw energy across space.

Start in a very neutral position. You don't have to remain stationary while we do this, you can move around or go wherever you want to go. Begin energizing with your right arm. Listen to the music, it is different today. Find and create a line, letting it develop out. Push it as far away from your body as you can. When you have extended it as far as you can, follow through with the head, extend it out through the body as far to the right as you can directing that energy out the fingertips with your head. Once you have it completely out, relax. Take the same thing to the left. Let the line develop out of the shoulder, through the arm, and out the fingertips. Make the line very specific and extended as far as possible. Relax. Now extend and direct line from your legs--explore line extending out from your body through your limbs toward a specific spot. Start developing your own way of directing line. Use your hip or your back or your shoulder or your chest or your fingers. You are extending line out from your body center.

Now start accounting for the music. You are doing very slow movement, but the music is very happy, very perky. Let's find a way to align that line with the music. You are still working horizontal, vertical, diagonal line. Now speed it up so that you are actually "throwing" energy at a much quicker pace. Be specific, though. Don't be arbitrary. When you throw a line be sure you know where it is going.

Start looking for a partner, and start directing that line toward a partner. Be specific; throw your line directly toward that partner. You don't have to move closer together; you can actually move farther apart, throwing line across a large space. How can you connect your energy across the space? Increase the tempo of what you are doing. Align yourself with the music. (The instructor claps the rhythm in tempo.) Become very rhythmical in your movement. Everything must be specific. If you send out an energy line, make sure it connects with your partner--make sure it's received.

Now start working with your partner in some form of competition: a tug-of-war, a game of catch. Use the energy working back and forth, give and take. Separate yourself even more from your partner. Get people in between you so that you have obstacles.

Notice that the music has changed; account for the music. (The music has begun the second movement.) Listen to the music. Concentrate on what you are doing, but let the music guide you. Good. Now what sort of mental associations can you make with this music? Think of an appropriate adjective for it. Is it sad, melancholy, painful? Start moving in closer to your partner, now. Begin to develop a very specific relationship with your partner as you go. Is it a good, strong, caring relationship? Have you been competing? Is there a strong friendship there? Are you after the same things? How does competition enter in? "I am better than you, I can do things better than you. You are inferior to me. So, you want to play. All right, I'll win." Define your spatial relationship. Start discovering wins and losses. Who wins? You have to compete. What is competition?

Competition is saying, "I can do this better than you and I'm going to show you that." With every competition there is a winner and a loser. How do you feel about winning or losing? Remain as abstract as possible, try not to be overly realistic; we are not dealing with mime, we are dealing with energy.

Create a split, a rift; one partner is leaving the other partner, going away to find a new partner. What emotional reaction is involved. Do you care? Do you want to fight to regain your partner? What sort of demands can you make on that person that you have invested time with? That person is now leaving. What does that mean to you? How important is it? Make a decision: "I want 'this' from my partner." Demand it. How does your partner respond? Does it work? If it doesn't work, what are you going to do about it?

The music is changing; realize that. Start making new choices. "What can I do." Let the music offer you some suggestions. If you are not getting what you want, perhaps you need to decide upon something different.

Graham is now a leader. Rona is now a leader. Break up these groups and form two groups. The group can cooperate or not. Your main objective, Graham and Rona, is to organize your group. (Two specific action groups form.) Listen to the music. Justify your movement to the music. Structure what you do to the music. Is everyone in the group happy? Is everyone in the group doing what the group wants to do? (The second movement of the music resolves.) Resolve. Hold.

(The rapid, playful third movement begins in the music.) Competition! Group A versus Group B. Organize. (An abstract, organized "game" ensues between the groups. Eventually the groups appear as one group.) Freeze. One by one, I want you to leave the group and take a chair. You decide when to leave. Align your leaving with the music. How do you feel about leaving? How do those left feel about losing one of your group? (A small group refuses to break.) Someone leave; find out why.

(The group is seated at rest, but the music continues.) The scene is not over. What are

these three doing over here? (The group acts to consolidate the group.) What do you want, Teresa? (She steals a hat, another group competition begins and moves toward a group resolution. "False" endings in the music ask for resolution to the scene.) What's happening in the music. Can you resolve yet? (The group action continues as the actors invent new intentions.) Who doesn't like what's going on? What are you going to do about it? Begin to find resolution to the scene. What's going on has to move toward some sort of end. (The group moves with the music into a close "group hug" as the music finally resolves.) Freeze.

Everyone relax. Think of three particular moments of energy exchange from the events--first, with one person, something very specific. See the person in your mind and recreate the specific physical characteristics of your body at that moment, on the count of three. Be very specific. One, two, three. Think about where your body is. Where is the center of gravity? What part of your body is working the most? Where do those lines seem to extend from? Is it your head, your chest, your stomach, or your genitals? Think about it. Is it a very low level, energy out from your stomach or genitals? Is it a very high level, out from your head or chest? Think about this position. Number two is an energy exchange you had with a group of people. Recreate the physical. One, two, three. Same thing--where does the energy come from? Assess your body. Does the energy come from your head, your heart, your stomach, or your genitals? Is it low, high, or middle? Also, assess how you felt at this moment. Were you happy, sad, fighting, sick? Did you want something you couldn't have? One more. Find an opposite energy exchange/reaction with a group. Choose a moment of opposite feel, or energy, or emotion. Whatever you feel is the opposite. One, two, three. Where is the energy now? Where do the lines come from? How do you feel? What center is activated? Now, recreate the three physical moments in order. (The instructor counts for the groups presentation of the three positions several times.) How does the energy shift between the three positions? How do the lines change? Again. (The count is given again.) Everyone relax and sit on the floor.

(Discussion of events follows.) Primarily the exercise was about what? (Responses include "relationship," "changes," "competing.") So, what were you doing? ("Communicating," "establishing relationships") You were doing all that, how?

Barry: By playing.

Instructor: Exactly. You were playing. And what is involved in play. Relationship, competition, rules, (the group offers "roles," "imagination"). Who were the leaders? I know I assigned Rona and Graham as leaders, but who actually felt that they were leaders? (Several raise their hands.) Who were primarily followers? (Several raise their hands.) What made people leaders?

Bob: Relationship. Their wanting to do something.

Instructor: Their willingness to do, to change. Why were the followers following? Think about it. Anybody, what do you think competition is onstage? Is it good, bad, what? Is it something you want onstage?

Rona: Sure, it's healthy. It makes you think, create, accomplish. It's not a bad word. It helps you become more energized.

Instructor: Who do you compete with onstage or in life?

Ron: Everybody.

Rona: Yeah, it starts with yourself and then it feeds into other people.

Instructor: When you were working with your individual partners, did you compete with those people until they were involved with what you were doing?

Graham: Yes.

Instructor: How so?

Graham: It created an obstacle and any obstacle creates a competition. It's simply getting over it or through it.

Bob: In a way we were competing with the other couples. We all know we are on camera.

Instructor: So we have actor competition as well, as we perform for an "audience." Any other observations. For what it was, that was it.

### Initial Observations and Evaluation

Session Two was designed to demonstrate for and to allow the actor to explore his or her intentions, choices, and action as they relate to competition with an acting partner or group. Also, the activities and events of Session Two were guided by the instructor to present to the actor (when viewed objectively in retrospect by the actor) an introduction of the concept of body centering. The first objective, the demonstration of the concept of competition, was successfully met by the activities and events of the exercise. The concept of body centering was only introduced by the final portion of the exercise. The measure of the success of this objective will be evaluated as body centering is more fully explored in successive exercises.

Competition formed the basis of almost all of the activity in this exercise. The actors first exhibited this competition as they sought the attention and "partner bonding" necessary to work as acting partners. The competition became more apparent as partners began competitive games such as mimed tug-of-war or catch. This competitive sense

became more acute with the personal stakes much higher as partners were instructed to split and seek new partners. As two major groups were formed, competition was expressed as certain actors sought to get other actors to "go along with the group" and join in the activities. The individual actor's ability to observe objectively his or her own competitive nature was challenged by the exercise as continual self-evaluation was encouraged by the instructor.

Not only the concept of power as expressed through competition, but also curiosity and relationship were present in the exercise as acting principles. Power became important as leaders guided followers into specific group activities. Curiosity allowed actors to continue or extend action beyond "false" resolutions to scenes. (These false endings occurred because of the "teasing" false musical resolutions.) The actors were exposed to the concept of time as an acting principle as they fought to continue action. Space was involved as the actors related to chairs and other physical barriers in the exercise. Various aspects of relationship (love) became apparent as the actors explored competition with partners, with being forced to change partners, and with being offered the opportunity to "fight" to regain a former partner.

The Toot Suite's basic fugue structure provided an excellent musical understructure for an exercise exploring competition. The "competition" between the piano and the

trumpet actually mirrored developing competitions between acting partners.

The conflicting moods of the major movements of the musical selection offered strong images to the actors in their exploration of the nature of competition. The bright, cheerful, sassy first and final movements encouraged playful, fun competition (though certainly not without moment-to-moment importance). The earthy, sensual second movement suggested more sexual or power-oriented competition. Also, though not directly addressed in the events of the exercise, the contrast of the potential image suggestions of the music created a strong delineation between the actor energy sources of the head, the heart, the stomach, and the genitals--the four primary body centers.

The actors were challenged by the activities of the exercise in a variety of ways. They were asked to be adventurous and assertive in the seeking out of a partner and the building of a relationship. They were asked to create important emotional bonds with their partners as relationship and competition evolved. They were asked to be vulnerable to the objectives and intentions of their partners or of the group. The most important challenge of all, however, arose as the actors were asked to "play." It is through this creative, imaginative, child-like activity that the actor can truly explore the basic nature of competition and competitive action.

The group was much more willing to offer observations and insights in the discussion following Session Two. The primary objectives of the session were realized by the actors' willingness and ability to discuss competition as a "healthy" and necessary acting principle.

Generally, the activities and events of the workshop sessions are becoming even more effective as the actors continually demonstrate the ability to align action and activity with the images and structure offered by the music. Frequently the actors' body movements become rhythmical and dance-like as they participate in the events of a scene. Although this would not typically be considered appropriate to realistic stage movement in non-dance circumstances, this type of movement assists the actor in his or her conscious (or subconscious) alignment with the music. The realizations of the concepts of the acting principles seem to occur more naturally, more organically, when they evolve from this movement that is grounded in the music. Also, the physical, intellectual, and emotional responses seem simpler, more honest, and more basic--more easily isolated and objectively analyzed by the instructor and the actor.

### Session Three

#### Background

Primary acting principle. The activities of Session Three will primarily focus upon the idea of body centering

and how the actor's active process of body centering relates to other acting principles. Related principles from "The Actor" level and "The Actor's World" level will be involved as body centering is explored.

Musical selections. The selections from side one of The Best of Keith Jarrett provide the music for this session. "Blackberry Winter," "Introduction," "Yaqui Indian Folk Song," and "Roads Traveled, Roads Veiled" offer piano, bass, percussion, and saxophone in a variety of arrangements that offer clear and diverse images and suggestions for response from the acting centers. The clarity of the music's imagery allows the instructor and the actor to choose specific passages that activate any and all of the centers. Transitions between passages of the music can provide exceptional "choice points" for the events of an acting exercise.

Each of the musical selections presents jazz improvisations upon a number of themes. It is the tone, color, dynamics, and instrumentation of each number in the improvisational style that allows for a close relation to body centering.

"Blackberry Winter" is best described as an easy, loungy, relaxed jazz piece. The whispering percussion, the light almost crystalline piano melody upon the syncopated jazz chording, the calm yet unrestrained saxophone solo, and the support of the relaxed bass line create musical

images of the romantic, the far away, the peaceful, and the pleasant. The orchestration offers no conflict or tension--only warmth and contentment.

"Introduction" is a child-like, simple offering with a repetitive internal piano structuring. A simple sixteen-beat piano melody is explored throughout with variations. The sound is soft, dear, and friendly. Slight tension develops in the chord structure as "Introduction" leads into "Yaqui Indian Folk Song." The two pieces are actually intertwined in the following selection. The tension introduced in "Introduction" is minute, subtle almost to the point of being subliminal. As the "Folk Song" continues that tension is almost forgotten; there is only an occasional hint at it before the resolution of the number. The saxophone is added in the "Folk Song," making the instrumentation more "adult" or sensual.

"Roads Traveled, Roads Veiled" offers more sharp rhythms and minor chords. This much less melodic piece is full of internal tension and musical conflict. The melody line fights a chaotic underlying chord structure. Overall structural movement is erratic and choppy with static repetitive thematic passages. The first section of the piece resolves with heavy piano chording that leads into a break in the chaos. The second section begins with an abrupt key change and introduces a static repetitive evolution into a saucy, sensual saxophone solo, supported by

heavy pounding percussion. The saxophone solo is an erratic, jumpy, hot, steamy low non-melodic musical line that is joined by a second saxophone for a final rambling and competitive exercise in counterpoint. This relatively long musical selection is, for the most part, earthy and primitive.

Although each individual's response to these selections will be different (and different centers will be activated because of these responses), the contrasts in tone and structure offered by these four selections should prove to be an excellent selection for the demonstration and exploration of the four body centers.

Primary objective. The primary objective of this exercise is to explore body centering and how the concept and process relate to other acting principles. This objective will be realized through the following activities: (1) the activation of one or more particular body centers, (2) the application of that center into the action process, and (3) the objective evaluation of the activities of the actor's body centers.

### The Events of the Exercise

Instructor: Remember at the end of the last exercise, we were talking about the positions you discovered through the exercise--the body positions, the physical positions. Where did the energy seem to come from? Was it centered in and around your head, was it located in and around your heart, was it coming from the stomach, or

was it located in the lower area of the genitals? We are going to explore at least one of these areas more fully today. I want you to decide which area based upon the music that you hear. The exercise will run similarly to the previous ones in that you will begin with line, physical line extending from the body. You will work line in space thinking about rhythm, motion, and how fast or slow you move. You will develop line into curved line as you find a partner (if you want to). Today the exercise will probably be less physical because of the nature of the musical selections. Today, really listen to the music and let it help you decide how this exercise develops.

Okay, let's everybody start in a seated position on the floor. Get as relaxed as you can sitting up. Close your eyes and relax your neck so that your head falls comfortably forward. (The music begins.) I want you to just listen for the music for a little while before you begin to move at all. You will eventually start your movement simply, perhaps with a finger, letting it develop through the arm and allowing that movement to grow toward either the head, the chest, the stomach, or the genitals. Using any images or ideas that the music suggests to you, I want you to choose one area that you decide the energy will come from. It can come in the form of line, it can come in the form of emotion; it can be revealed in a relationship with a physical object or with another person in the room. When I stop talking, take your time to decide when to begin your movement and when that movement, based on your alignment with the music, will pull you up from the floor. At that point you can open your eyes into a world that you have created. (The group as individuals slowly begins slight movement. Generally, this movement develops into a "preening" or a gesturing in time with the music. The gesturing becomes larger--more physical--as each actor rises from his or her seated position into an upright position. The musical selection ends.) The music asks for a resolution. Allow yourself to be neutral for a second.

(The second selection begins.) There are new possibilities of choices to be made physically. Go ahead and allow this (if you haven't already done so) to bring you up off the floor. Start

creating an imaginative world of images--of places, people, wants, needs, emotional reactions to special circumstances--you create your own little world. You may or may not involve the other actors. The music is providing the structure for you. (The actors begin a period of silent exploration of their "created" worlds.) Do you need anyone else in the group? If so, seek them out. (Minor tension arises in the music.)

Listen to the music for possible choices--perhaps conflict, competition as we explored last time. As you express yourself more through movement, think about the energy as coming from one particular area of the body. Decide if you want your energy and movement governed by your head. Is your head more in control--more active? Or your heart--are there passions being expressed--happy thoughts? (There is a definite musical shift into the next selection.) Or your stomach--is there irritation, is there jealousy, anger, or fear? Is the energy being expressed through your stomach? Is the physicality aligned with the music? Are you discovering very sensual or sexual responses to the music. Does your energy come from the genitals? If you are experiencing response and energy flow from one of the lower levels you'll want to explore physicalization of that energy at lower levels--work closer to the ground. Work through your hips, your pelvis. Try to align whatever images you are creating in your mind from the music, try to align those images with what you are physically doing with your body. What are those four body areas? The head is elevated, the person is more rational, the person cuts himself off. The movement is more restricted, except for the head--the eyes. The heart is a "feeler." The happy, the elated, the surprised. The stomach is afraid, the stomach if full of hatred, of anger, of fear, or possessiveness, of greed.

Everyone claim a possession in the room. Make it something that you can carry. Is resolution needed? (The music shifts into a very sultry piece.)

Look around the room at the possessions. Do you want anything someone else has? Are you willing to trade anything that you have? How important

is it? Are you willing to give up what you have? Are you able to take what someone else has? How do you use that feeling? How does it relate to one of those four areas that you were using?

Find someone and develop a relationship with him or her based upon your possession. Find a partner. Are you willing to give up the possession? How do you feel about it? Do you want to trade? Are you willing to negotiate? How protective of your possession are you? What is the music telling you to do? Do you want another possession? How bad do you want it? Continue your action and movement into slow motion. Continue what you are doing, what you want, and what you're feeling, but move it into slow motion. Exaggerate the angles of your body. Exaggerate the level. If you are using a low level, make it even lower. If you are working a higher level, extend it beyond your normal range and capacities. Become grotesque--expand.

Get ready for one final choice. There must be a resolution of action between partners, within groups, or within yourself. This resolution is based upon relationship to the possessions. I will count to ten. At ten, end the scene. Start working toward it now. One, two . . . eight, nine, ten. Is it resolved? If not, do so. Is it resolved? Okay, everyone find a point of neutrality.

On three, everyone will find a pose depicting an energy exchange from the exercise. One, two, three. What body center are you concentrating on? Head, heart, stomach, or genitals--you decide. Second pose. One, two, three. Third pose. One, two, three. First again. Second. (This instruction continues for several sets.) Relax. (The discussion follows.)

Was there any point at which you knew that the image creating, thought processes, or whatever you were doing to create action was coming from the head? (There is a general nod of agreement.) If so, respond with "yes." (Almost all respond with "yes.") Was there a specific point at which you could say "How I was feeling, how I was behaving, how I was moving, was generated and governed by the chest or the heart? The stomach? The genitals? ("Yesses" are offered to all

questions.) Did the music help you to isolate and understand those areas? If you were to assign one of the four areas to the first piece of music, what would it be?

David: Head. (Several others agree.)

Instructor: Anybody else?

Barry: Genitals. (Others agree.)

Rona: The chest, too. (Others agree.)

Instructor: Why head?

Rona: The music made me think of being tall; I had to think of alignment.

Instructor: Why genitals?

Barry: Because I had a picture in my mind of making love under a palm tree. That was the specific image I got. It was there. It was happening.

Instructor: Why heart?

Sally: Because it made me feel melancholy?

Instructor: Why stomach--why heart, Kerry?

Kerry: It's the same thing. Inside I felt light.

Instructor: It's "Snoopy music" to me, but everyone will have his or her own impression. What about the last piece you heard--lots of percussion.

Rona: Very sexual.

Rod: Yeah.

Instructor: Genital?

Graham: Yeah.

Instructor: Anybody else?

Mark: Stomach.

Instructor: How did the music and the center play into the partnership you were creating?

Rona: Real well.

Instructor: How did the physical object work in.

Rod and Rona: Real well.

(Rod and Rona were partners in the exercise. They had chosen stage prop swords as possessions. Their interaction had evolved into a quite sensual bout of swordplay.)

Bob: You two are sick. (General laughter is offered by the group.)

Instructor: Okay, any other comments?

Barry: Something weird happened in the end with ours. The music was very in conflict with us. It seemed full of a very violent passion and our relationship was very sharing and tender and giving.

Instructor: You were dealing with the opposite, then.

Barry: Yeah.

Instructor: Anyone else?

David: All of this music seemed very introspective to me, so I wanted to shut out everything around me.

Instructor: How many of you felt that you had to go against what you wanted to do when I asked you to get a partner. (Several raise their hands.) How did you deal with that?

Graham and David: I didn't get a partner.

Bob: I didn't get a partner.

Instructor: Did you still have to deal with someone other than yourself?

David: Yeah I was . . . (David makes a "shutting out" gesture with his arms.)

Instructor: All right, good.

## Initial Observations and Evaluation

This session was particularly effective in demonstrating for the actors the concept of body centering and the processes involved as body centering relates to other acting principles. The concentration, relaxation, and energizing portion of the exercise was focused upon the activation of a particular body center by utilizing the actor's personal ability to create images aligned with the musical images being offered. The body of the exercise applied the concept of body centering by encouraging the actors to relate to their internal emotions, intentions, and actions in light of a particular body center. These emotions, intentions, and actions were then explored as the actors related to acting partners and to physical objects. The actors consciously explored body positions and direction and style of body movement (how the center directs the body in motion) in relation to the images suggested by the music and the instructor's guidance.

The actors were guided to express action through a particular body center, using that center to influence the mental imaging and physical activity. The actors explored the principles of competition and commitment as they related to partners and the possession of a physical object or prop and the degree of value placed on the possession of the object. They also developed relationships with partners in the exercise. Humor became an active acting principle as each actor

allowed his or her own vulnerability or asserted his or her own dominance within competitive situations.

Keith Jarrett's musical selections were exceptional choices for an exercise exploring body centering. Each piece offered specific and easily isolated and conceptualized images for the activation and application of a particular body center. Although actors may have responded with a different center to the same selection, the responses were based upon and suggested by a set of accessible musical images.

Not only did the music offer clearly defined images, but it also provided varied levels of intensity and tension--characteristics easily transformed into actor commitment and conflict. Also each musical selection offered a clear contrast to the others with "natural," well-bridged transitions between pieces, allowing the application of a different body center to each musical composition and a logical resolution to the series of actions and events between the different scenes of the exercise.

The actors met the challenge of activating and exploring body centers that offered "new" physicalities and intellectual and emotional responses for the actor, carrying the actor beyond his or her characteristic personal traits. This "heightened" actor state challenged the actor to allow for self-discovery while extending capabilities and testing limitations.

The actors were excited or energized by the events of this session and the personal discoveries made in its execution. This energy was expressed by the willingness and eagerness to share these insights in the open discussion following the exercise. The comments offered by the group demonstrated the actors' enthusiasm for the concepts of body centering. Also the comments proved to the instructor that the actors had been able to evaluate objectively the personal discoveries made--one of the primary objectives of the session.

This session demonstrated that the actors are relying less upon the suggestions and images offered by the instructor to align the music with their actions and activities. Particularly in this exercise, the instructor noted that the actors were keenly concentrating on the music imagery as they created and placed their action into their imaginary "worlds." As their "worlds" became more specifically defined, it appeared that the actors relied more and more on the structure and characteristics of the music to guide activity and application of detail. Because of this, the instructor allowed the music to play a more prevalent role in the development of the exercise--instruction was focused more upon specific guidance toward body centering images and less toward musical images. Longer, uninterrupted musical passages were allowed.

## Session Four

### Background

Primary acting principles. This session utilizes the principle of power (and the related concepts of competition and vulnerability) as well as other principles of "The Actor and the Acting Partner," to help the actor as he or she progresses toward the subsequent levels of "The Actor and the Environment" and "The Actor and the Audience."

Musical selections. The instructor has chosen the second side of The Best of Keith Jarrett to provide the structure and images for this session. The musical numbers are played out of sequence. The first selection, "De Drums," begins the exercise, but it is abruptly interrupted. "Silence" and "Treasure Island" are then used for the body of the exercises. The concluding portion of the exercise returns to the previous tense movement from "De Drums" and then moves into the resolution of the number and the exercise.

The first movement of "De Drums" is very repetitive, with its heavy, rhythmical basic structure provided by piano and drums. The music is loud and jumpy, though the overall movement is static; it goes nowhere except through an occasional piano "ripple" or variation of the basic rhythmical structure. This music has a very earthy, primitive sound, which provides the tension and conflict that is thematic to

the explorations of the exercise. "De Drums" is interrupted at an erratic, tense moment.

A few minutes of actual silence precedes "Silence," the following selection, which offers an immediate contrast to "De Drums." The slow, sustained chords provided by piano, and the continual droning of a "breathy" clarinet create a sad, reflective jazz dirge with a whining, melancholy melody.

The third selection, "Treasure Island," has a much happier, easy-going sound and introduces electric guitar to the piano, bass, woodwind, and percussion ensemble. The guitar is sassy, carefree, and playful, giving the whole number those qualities and an easily recognized recurring melody.

The fourth selection is the remaining portion of "De Drums." Used to provide structure and images for the resolution of the exercise, this music provided harsh, repetitive, non-structured and non-traditional chords that present conflict and tension. The music sounds as if it were trying to break free of the binding chord structure. As the piece resolves, it does "break" into a more isolated melody line, a saxophone blues solo. The melody, however, is free, but it is not peaceful. It maintains some of the conflict and tension of the whole number.

These three selections were chosen to provide contrast for the development of the three levels of the exercise. The static, primitive "De Drums" offers the conflict and

tension necessary to establish the "tone" of the exercise for an exploration of power. Once each actor has established a state of being of relative power, the next two selections, "Silence" and "Treasure Island," will provide the emotional imagery, freedom, and playful attitude that are necessary for the actor to explore and expand his or her own sense of power in relation to the surrounding partners, their intentions and actions, the time and space environment, and the actor's personal objective "eye." As the exercise is guided toward resolution, the actors will be encouraged to evaluate objectively their activities using the final portion of "De Drums." This musical choice will allow for the reintroduction of the original tone of the exercise, ideally giving the actor the opportunity to also evaluate his or her degree of change within the developments of the exercise.

Primary objectives. This session is designed to meet the following primary objectives: (1) to explore the acting principle of power (Power in the form of competition was previously explored; however, this exercise focuses upon power as dominance or vulnerability.); (2) to introduce actor vocalization into the exercise to align the voice or vocal images (in the form of selected words) with the physical, intellectual and emotional activities of the actor; and (3) to assist the actor in his or her objective evaluation of personal discoveries and developments in preparation for

subsequent explorations of the principles of "The Actor and the Audience."

### The Events of the Exercise

Instructor: As the music starts, begin by stretching out and loosening up. Align your movements with the music. Today I want you to really listen for the tension and conflict that the music suggests as we explore power. Find a body center and let the music help you to activate it. As we begin the exercise, there will be two leaders left and right of the center: Ron and Graham.

Okay, leaders, assert your power. Start making physical demands of the other people in your group. Keep in alignment with the music; in other words, you can't break the structure provided by the music. Group members start evaluating how you feel about your leader. Do you like what he is having you do, or not? Start making an emotional choice based upon how you feel about your leader. Do you like it, do you not like it? Would you change it if you had a chance?

Graham, move your group toward the other group, maintaining the integrity of the group. Challenge the other group. Remember, start becoming aware of the members of the other group. Group leaders, find a source of conflict. What are the members of the other group doing that you don't want them to do? You must still maintain the integrity of your group. Which group has power? I've lost the integrity of the groups. Identify your group, leaders. Which is which? Create a barrier of tension between your two groups. Create a barrier--a space. What maintains that space, other than your having to follow a leader? Freeze. (The music stops abruptly.)

Remain neutral. Look at your body positions. Who in these groups have power because of their body positions? Who in these groups are allowing power to others by the positions they are in?

If you think you have power because of your position, raise your hand. If you think you are vulnerable because of your physical position, raise your hand.

Okay, if you feel vulnerable, I want you to seek power. If you feel in a state of power, I want you actively to allow vulnerability. This means that each group may have to establish another leader. How does the leader feel about this? What does the leader try to do? Does he give up? Does he try to fight for his power? How does the new leader emerge? You may break away and deal with only your own group at this point.

(The second musical selection begins.) The music allows you time to make very specific choices. Very structured, very slow--no major decisions have to be made immediately. Who has power? Make a choice to either grant that person power, or to oppose that power, just by your physicality--where you are in relation to that other person, what you look like, to yourself. If you are unwilling to grant the power, make a choice to challenge that leader. I can't tell who has power over here, I don't know what's going on. Assert yourself or give in.

(Melody begins.) Did you lose power? Register that loss. How do you feel about it. Is it okay? Are you mad or angry? Are you sad? Where do the images come from now. What body center are you working? If you are working an upper level like head or chest, switch to a lower level--stomach or genitals. Do the same for the lower levels. Keep extensions going. Keep exaggerating your movements to the point that arms and legs, heads and necks are extended. Show the audience where the energy is coming from. Who is the leader? Can leadership or power be shared? Who is the leader over here? If you feel you are a leader, assert your power.

Does anyone want to change groups? Do so. Do you want that person in your group? Do you accept them? Freeze. Hold. Evaluate.

Power and vulnerability. Who's powerful because of his or her position and relationship to other

people? Who is allowing himself or herself to be taken advantage of? (The next musical selection begins with the "playful" guitar.)

Now, incorporate into this the ideas of love or hate. Because of the power you possess, is there anyone in the group with whom you feel an emotional bond? Anyone you can't stand--bad enough that you want to tell or show him or her? (Tensions begins to develop in the music.) Do you more or less have to show them how you feel to move away from neutrality? Find smaller groups in which to work.

What suggestions does the music make concerning love or hate or any degrees between? Do you feel indifference about the people around you? Let relationships develop using the ideas of love and power. I am going to give you two words with which to express how you feel or what you want. You can use these words any way you want to. One word is "cookie" and the other word is "moist." Choose from one of these words to align with your impression of what you need to do both physically and emotionally. If you feel like saying one of the words, go ahead. As you do, think about which body center you are primarily working with. Which word suits that body center? When you use the word, make it mean something for your partner. Concentrate: be very specific. If you are expressing an objective or saying "I want something from you," use that word to express your want. Either "cookie" or "moist."

How does power fit into this? Are you asserting your power or allowing your vulnerability? Are you sharing power? Make an extreme demand of your partner, use the word. Do they give you what you want? If not, ask for it more powerfully. Resolve. Hold.

When the next music comes in, you are going to recall three poses that express the exercise you just did. I want you to use one of the words that aligns with the physical pose. I'll give the count and you pose on "three." We'll repeat it several times slowly, and then speed up. Use the word. Break apart into your own space. First pose. One, two, three, go. (The process repeats faster and faster.) Listen to the music.

As the music becomes slower and changes, align and change your poses with the music. Go at your own pace. Move from pose to pose with the music.

Choose one pose and hit it on three. One, two, three, hold. Are you powerful or vulnerable? (Each actor is asked and answers individually.) I want you to find another pose from the exercise that you feel is exactly opposite in power. All right, everyone relax. What body centers did you use? (Several are asked as the discussion begins.)

Robin: Stomach and chest.

Rona: Stomach and genitals.

David: Genitals.

Bob: Stomach.

Leslie: Chest.

Instructor: Chest and stomach. When you were working, what centers do you think expressed power?

Ron: The naughty parts.

Instructor: Which centers are vulnerable? (Several respond "stomach," "heart," and "genitals.") Okay, any comments. Everyone's moist and cookie-ish, I expect. That's it.

### Initial Observations and Evaluation

This session was effective in exploring power, particularly in encouraging the actor to evaluate how his or her sense of power is perceived by an audience. The "freezing" of action to allow the actor to consider his or her body position and emotional state of being in relation to others facilitated the actor's critical objectivity in self-evaluation. The actors were also introduced to the

process of vocally aligning text (in the form of spoken words) with intention, choice, and action.

Although power as it relates to dominance or vulnerability was the primary acting principle for the exercise, other acting principles were purposefully incorporated into the events and developments. Love, or the degree of a relationship as an acting principle, was applied to the exercise as the actors were challenged to determine and reveal how they felt about those to whom power or vulnerability was expressed or allowed. Change, or the actor's awareness of his or her ability to make active choices, guided the actors as they were instructed to seek opposite positions of power and to evaluate the implications of that redirection. The actor's sense of commitment was stimulated as he or she was asked to evaluate and demonstrate the degree of importance experienced when faced with a power level change. Also, the actors explored the active role of the body centers as the actors were asked to examine which centers were expressing or were being affected by power.

For this session the instructor chose to segment and position the musical selections to achieve the objectives of the exercise. Previously the music was chosen primarily for the perceived relation of its images and structure to the predicted developments of the exercise. In this case, in addition to these qualifications, the individual musical pieces were placed in order to reflect the pre-established

experimental structure of the exercise itself. The music was utilized to support the instructor's structural plan. The first piece suggested images for the introduction of the principle of power. This piece was abruptly interrupted at a point of high musical intensity as the actors were instructed to "freeze" their action. This sudden change to environmental silence in conjunction with the actor's forced sudden awareness of his or her activity and emotional state placed the actor at an exposed point of self evaluation. The next highly contrasting musical piece (and the third piece as well) then guided the actor into a more controlled examination of the acting principle based upon the actor's discoveries at the "freeze." The final events of the exercise were supported by a return to the point at which the initial musical piece was interrupted. This choice allowed the actors to review their actions and emotional responses before resolving their activities in alignment with the musical resolution of "De Drums."

More so in this session than in any of the previous ones, the actors were challenged to enter into critical self-evaluation while engaged in the activities and events of the exercise. This encouragement becomes important, for it is through this moment-to-moment self-objectivity that the actor begins to move into the understanding and application of those acting principles crucial to performance (for an audience).

As a result of the self-critical nature of the exercise, the actors were asked to respond vocally to the events of the exercise, as they related to power, within the course of the exercise. Consequently, the discussion following the exercise focused more upon the related acting principle of body centering and its relation to the principle of power.

More and more the actors are responding clearly and creatively to the instructor's guidance in their explorations of the acting principles. The terminology used in the exercises by the instructor appears to be effectively communicating (with the added support of the musical imagery) to the actors the ideas and concepts involved in their developing activities--a primary objective of this study.

### Session Five

#### Background

Primary acting principles. Session Five guides the actor in the examination of the principles of curiosity and humor in the acting process. These and related principles will be explored through the events and activities of the acting exercise.

Musical selections. The music for this session is taken from side one of George Winston's Ballads and Blues 1972. This improvisational piano solo recording recalls musical themes and styles from traditional American folk, blues, and ragtime idioms. The music is simple and rich in

such images as the expansive prairie frontier, the hymns of fundamental religion, and the naive spirit of the silent film era.

The first selection, "Deland, Florida Medley," is composed of four short pieces. The first piece, "Highway Hymn Blues," presents a repetitive "Boogie-Woogie" rhythm with a simple, isolated melody. The song is fast and playful, and it relaxes and resolves into a final held chord. "Song" and "Go Way from My Window" follow, using traditional and original melodic themes supported by rolling internal chords to call forth images of the simplicity and innocence of the American frontier. Images of the open, the spacious, the pure and untouched, as well as images of earth, nature, and religion lie within the somewhat predictable developing structure of the two pieces. Though reflective and slightly melancholy, these two songs do resolve with a sense of quiet and peaceful hope. The third song of the medley, "The Woods East of Deland," is similar in structure to the preceding two songs; however, it is even more reflective, perhaps even sad, with a more descriptive melody.

"Brenda's Blues," the second musical composition is a ragtime piano piece, with a free spirited yet slightly melancholy melody. It is reminiscent of old silent western films.

The final musical composition is "Miles City Train," also a ragtime piano piece. Its rapid-fire pace and comic images recall old "cops and robbers" silent film scores.

The "Ballads and Blues 1972" has been chosen by the instructor for this session for a two-fold purpose. First, music is needed to support the events and activities of an exercise examining humor and curiosity. The ragtime elements of these compositions provide excellent images for ironic, comic, inquisitive, and playful activities of the acting exercise. Also, the Canterbury Resident Acting Company has been rehearsing Rodger's and Hammerstein's Oklahoma!, and the director of the production has asked the cast to invent and recreate postures and actions appropriate for the era and milieu of the musical play. Seeing the opportunity for immediate practical application of the workshop, the instructor has chosen music that will lend itself to the actors' creative physicalization of western, early American images. These images could provide useful ideas for physical movement and attitude appropriate for Oklahoma!

Primary objectives. The primary objective of this exercise is to continue the actor's exploration of the alignment of vocalization with intention, choice, and action, while examining the concepts of humor and curiosity in the acting process.

## The Events of the Exercise

Instructor: Okay, everybody start with head rolls and stretches to begin the warm-up. Today we are going to be dealing with the principles we've examined thus far, and adding to that the principles of humor and curiosity. Rona and Dave are leaders.

All right, listen to the music. Just because the music is moving fast doesn't mean that you have to move that way. Listen to and work with the structure of the music. It is repetitive but there is a little freedom with that. Go ahead and start with line--horizontal, vertical, diagonal, curved, directional line--extension out of your body centers. Dave and Rona are leaders, so follow them.

Concentrate. Align yourself physically with the music. (The music changes to the slower piece.) What's next? The music is more "prairie conscious" here; leaders create body positions that you might use in Oklahoma! Start thinking about what body centers are affected. What mental images or pictures do you get? Is it distant? Is it sad? Is it tired? Is it weary? Is it longing? Is it touching? Is it hopeful? Is it kind of corny? Notice that it changes here, it's a little brighter--more hopeful. What is around you? Create a world around you. Are there buildings, trees, sky? What's it like? Is it open like a prairie?

If you feel you want to do something different from your leader, that's fine. If you feel you want to continue to follow your leader, that's fine, too.

Attach yourself to a physical prop or piece of furniture. Start relating to it. Place that prop or piece of furniture into your "world." Use the music.

Everyone get into a comfortable position with your prop. Get into a position that tells a story about you and your prop. (The music stops and the next piece begins.) As this next musical piece begins I want Rod to tell us a story through physical movement, using his prop and the music. Rod, you can get another prop if you

want. You can relate to someone else in the group if you need to. Start telling a story with a beginning, a middle, and an end. Use the music. (Rod begins his "story.") Again, you are dealing with humor and curiosity. Do you need to go find something--discover something? Has something piqued your curiosity? Do you find something funny about your surroundings, or about yourself?

Ron, join Rod in the storytelling. Rona, join them. Teresa, join them--or one of them. Everyone else, when you find a moment to relate to your own "world" and story, join in. You may relate to your prop or leave it behind.

(In reaction to the developing "story," the instructor offers suggestions.) Find the humor, Ron. Find the humor. Anyone curious about Graham? Listen to the music; don't allow your action to get out of control. You still have structure provided by the music.

Graham, find the humor. It can be self-awareness or humor directed at someone else. Dave, find the humor. (The music and the actors resolve.)

Okay, in a minute you are going to have two words that you can use. Try to align the words with your intentions--what you want, your actions--how you go about getting what you want, and your choices--what options you have for action. Those words are "prairie dog" and "cow-patty." Use them however and whenever you want. Whenever you feel you need to express something verbally, use one of those words. (A "prairie dog/cow patty" symphony begins.) Don't lose the music! (The music resolves, a new fast ragtime number begins.) Listen to the music, let it guide your actions.

Kristen, what do you want? Show me. (The action and "storytelling" continue and eventually evolves into an actual group tug-of-war with a prop rope.)

Freeze. I want everyone to look at Teresa and find something funny. Teresa, look at yourself and find something funny. Find something real. Teresa, don't pretend you find something funny. Everybody look at Sally and find something funny.

Sally, find something funny about that. Sally, look at Ron and find something that's very specific and funny. Bob, find something funny about yourself. Graham, find something funny about Rod. Rod, find something funny about Graham. Rona, find something about yourself. Kristen and Robin, find something funny about each other. Kerry, find something funny about the whole thing. Everybody find something funny about the whole thing.

Okay, everybody relax.

Just keep walking. Find one position that you think expresses a sense of humor about yourself. Find a point of discovery at which you said, "Look at me, look at what I'm doing. Isn't this funny. I can't believe what I'm doing, can you?" Find one position, one moment from your "story." What was the word you were using? On three. One, two, three. Hold it. Leslie, what about you do you think is funny?

Leslie: My position.

Instructor: I want you to show me that you think it's funny.

Leslie: I thought I was.

Instructor: Show me that you think it's funny. Good. Rona, what about you do you think is funny?

Rona: The situation.

Instructor: Show me that you think it's funny. (Both Leslie and Rona have responded by altering their positions slightly to include a physical expression of self-awareness.) Kerry, Show me that you think you're funny. (Kerry thinks a second, then collapses in a moment of frustration. However, the moment of self-awareness comes just after the collapse.) Sally, what's funny?

Sally: We were having a stupid little horse race over here, and I think it's funny that I was really trying to win.

Instructor: That's it.

### Initial Observations and Evaluation

This session was successful in exploring the concepts of humor and curiosity and in examining the actor's vocal use of limited "catch-words" to express intellectual and emotional responses to intentions and choices in action.

The actors were required to rely heavily upon personal creativity and the application of curiosity to conceive and develop their "stories," or sets of events and activities, through physical and emotional action. Specific intentions were not suggested by the instructor; the actor was compelled to create intentions with only the images of the music for guidance. Those created intentions led to actor choice and action that specifically related the details of each actor's personal imaginary "story." Actor curiosity became even more apparent as the actors were guided to enhance personal stories by including the intentions and choices of an acting partner or group of actors.

Several aspects of humor as an acting principle were examined by the activities of this exercise. The actors were encouraged to search for the ironic and to evaluate moments of self-awareness with a sense of humor. The actors were also encouraged to make broad choices in displaying for an audience moments of humor. Also individuals were asked to create moments of rowdy humor within relatively static circumstances.

The application of vocal action through the selected words "prairie dog" and "cowpatty" revealed to the instructor the clarity and specificity of the actors' developing of intentions. The actors were quick to express needs and wants as well as to react to partners' intentions and obstacles through their vocal responses aligned with the developing physical activity. The humorous nature and "sound" of the selected words also provided a catalyst for the interjection of humor into existing circumstances of the exercise.

Within the investigation of humor and curiosity, the actors also relied upon the principles of body centering, change, commitment, and love in the relation to the activities of the exercise. Time and space became operative as the actors related to props and furniture in the rehearsal space, incorporating those objects into their "stories," which were directed to use images of an earlier America.

As explained in the discussion of the musical selections for this session, the first two musical compositions were particularly effective in offering images of the spaciousness and simplicity of the early-American frontier. The traditional spirit of "Song" and "Go Way from My Window" provided excellent image material for the actors' "storytelling." Also, the musical images in these numbers suggested strong, specific physical activities and actor

body attitudes suitable for stylistic incorporation into the production rehearsals of Oklahoma! The boisterous tempi and ragtime "feel" of "Brenda's Blues" and "Miles City Train" gave the final portion of the exercise the appropriate pace and tone to develop humorous circumstances and activities.

The most important challenge offered to the actors in this exercise was revealed in their instruction to create and to develop physically an imaginary story within an imaginary "world." This demanded that each actor rely upon his or her own creative curiosity and choice-making ability to fill in the specific details and events.

In this exercise, the discussion was actually a continuation of the exercise itself. The actors were asked to strike poses depicting a moment at which they felt that what they were doing was funny. The poses and the comments made by the actors revealed an enlightened sense of self-awareness and a developing sense of critical self-evaluation.

The actors have now reached a point in the workshop exercises at which any developing scene contains many combinations of and a complex leveling of the acting principles presented throughout. Body centering has become a central principle, influencing activities and developments in this exercise as well as others. The actor/partner principles of love, power, change, commitment, and

curiosity weave in and out of the activities, creating well-developed relationships in scenes rich in intentions, choices, and actions. Also, the actors are demonstrating more and more their awareness of the possible audience perception of their activities.

This session was unique to the workshop in that a specific, practical application of the concept of the study was made--the use of selected music to assist the actor in the exploration and development of physical poses, activities, and attitudes, for incorporation into the staging of Oklahoma! This exercise was particularly effective in assisting those actors in the show to find interesting and appropriate physical levels and body positions that help in telling the "story" of the show.

### Session Six

#### Background

Primary acting principles. The activities of Session Six will primarily explore the principles of time, space, technique and sharing as they relate within a more extensive investigation of the actor's use of the head and heart body centers.

Musical selections. The second side of the original soundtrack recording from the television production of Brideshead Revisited provides the structure and images for the development of the activities of this exercise.

Generally, the score offers a more formal or more sophisticated "sound" and a more symphonic genre of music than the primarily jazz or improvisational musical selections used thus far.

"Julia" begins the score. This piece is best described as stately or courtly. The use of strings, flutes, and an isolated English horn, coupled with the song's relaxed and flowing pace, create images that are reflective, expansive, quiet, with only a hint of hidden tension. The rhythm is a regular, repetitive, continual pulse that is driving but not forceful--like a heartbeat.

"Rain in Venice" is composed of a series of slowly descending musical scales forming the melody; the movement of the piece is created by the changing bass line and the meandering "top point" of the scales. The delicate sound is supported by formal, repetitive chording with sustained strings throughout. There is an occasional short, tense thematic "comment" by an oboe.

French horns are featured in "General Strike," the next selection on the album. The tempo and images of the song are of travel, of searching, of being hunted and escaping. It is reminiscent of a galloping chase scene with tension being offered by the strings' repetitive, rhythmic structure. The movement in the piece is created by changes in the sustained background chords.

"Fading Light" features a sad violin solo in a minor key. Descending chords moving away from the rising melody create the tension in the number.

"Julia's Theme" presents an oboe solo rising above the structure of the developing sustained strings. The oboe gives way to a French horn with the same melody. The difference in the "color" of the two instruments provides contrast and characterization to the piece. The horn solo adds more tension to the number as it moves toward resolution.

The sixth selection, "Sebastian Alone," is sad and reflective. The slight movement of the piece comes from the changes in the sustained string chord structure. Tension, tempo, and intensity build and the piece moves to an unsettling climax. Vibrating strings carry the song to its resolution.

The final two selections, "Orphans of the Storm" and "Finale," are very similar in structure and aural character. Horns provide sustained internal structure, while the strings move with isolated notes played and held to create progressively sustained chords. Movement is created as the chords change. The development of the structure of the first piece is slow and plodding. In the final selection, tension is offered by changes in the underlying bass line which bridges the chord transitions of the strings.

Generally, this music can be described as intellectual--the passion or emotion is being held in check by the restraint of the formality and sophistication of the musical images. This underlying restraint or denial of primitive emotional response should provide an excellent musical environment for an acting exercise exploring both head and heart body centers. Also the formality and "courtliness" of the music will enhance the exploration of technique and time as the actors experiment with historical period movement and attitude.

Primary objectives. In this session, the final session of the Canterbury Theatre Summer Workshop, the primary objectives for the exercise are (1) to encourage the actors to participate in an in-depth investigation of the responses of the head and heart as body acting centers; (2) to guide the actors to use these centers while creatively participating in developing activities using the controlled restriction of the French Neoclassical period style of movement and non-verbal acting; and (3) to use the above objectives to help the actors to explore and to evaluate critically the activities and events of the exercise as if the exercise were being developed for performance for an audience.

#### The Events of the Exercise

Instructor: (The music begins.) Today is head

and chest day. Today we are concentrating primarily on the acting centers of the chest (heart) and the head. Right now, let's start with physical stretching. Listen to the music, it's very intellectual, almost classical--cerebral.

Start with an arm extension--reach for one of the instruments you hear. There's a horn on top, an oboe. Suspend your movement; relax it. Throw the energy from that arm to the other arm and then back again. Start carrying it through the body. Feel a ball of energy in your fist as you listen to the music. Start carrying the ball of energy through your body. Throw it down the body, down the legs, and then back up again. Back and forth from arm to arm. See a little metallic ball; imagine its size and weight. Play with it. Throw it around, over your head. Move it through different parts of your body. Put it in your mouth.

Stretch straight up as far as you can. Hold the ball in your hand. Then bring the ball down in front of you, extended outward in both hands. Let the weight of the ball bend you down at the waist toward the floor. Put the ball on the floor in front of you. Just relax and hang for a second. Place your feet comfortably apart. Bend the knees slightly. Just relax. Now shake out the upper body a little. Sway back and forth from the base of the spine, releasing any upper body tension. Shake out the shoulders. Now, aligning your movement with the music, I want you to pick up the ball that's in front of you, and while holding it in your hands, stack back up from the base of the spine one vertebrae at a time. Move into an upright position that emphasizes the use of the head and the chest as an acting center. The energy should be springing up from the base of your spine through your chest, upward. Put the ball in one hand out in front of you. Let it pull across the room. Walk. Don't give in to the lower centers of the stomach and genitals. Keep your movement very upright, polished, and intellectual. Find neutrality. (The music changes.)

Let the music tell you what your next action will be. Try to create as much space as possible between the navel and the center of the breastbone.

Expand your ribs. Feel the space. Keep the energy high in the chest and up into the head. Make sure you are always focusing on something with your eyes. The eyes are always focused. If your body moves, sometimes your eyes remain focused where they are. Keep a line of energy from your eyes to an object or a person. Try throwing the ball up into the air and letting it fall with the music. Let your whole body throw it, not just your arms. Extend the energy up through the body and out through the chest and the head. Throw it up again and again. Make eye contact with another person.

Chose a partner by making eye contact. You don't have to move to that person. Just establish contact. One of you put your ball in a safe place--on the floor or into your body. Now, the other throw your ball across the room to your partner. Its movement is also aligned with the music, so it moves unrestricted by gravity. Keep working from the chest and the head, aligned with energy suggested by the music. Very graceful, intellectual movement. The levels you work should be very high in relation to the floor. Your weight should probably be on the balls of your feet. Find a neutral point. (The music changes.)

Find conflict now with your partner, based upon the possession of the ball. Hear the conflict in the strings, the tension in the chords. Keep working chest and head; that's your restriction. Keep the body level high; keep your energy level above the waist. Make sure you maintain the integrity of the ball. As it travels it must take time. Align it with the music. Keep building tension--static tension. (The individual partners by this point have developed and are now exploring very specific personal relationships and emotional and physical responses to the intentions, choices and actions within these relationships.)

Keep the energy high and wide. (The music hits a climactic concluding chord.) Quick, everybody put your hands behind your back. Continue throwing the ball back and forth between each other, or whatever you were doing when the music stopped. You can only use your chest and head now, no arms. Your arms and hands are

restricted. If you throw the ball, you can use the entire body, extending the upper part of the body, maintaining alignment with the music. Lots of eye contact. Lots of head choices. You have to make choices and show them as choices and actions through the head. Keep the energy up. The position of the arms forces the energy into the chest and head. Restraint. Keep the back straight. Keep that space between your navel and your sternum as defined as possible. Expand the rib cage as far as you can. Listen to the music. You have the restriction of the rate, the structure, and the images created by the music. It's not very playful--if it is, it is a coy playfulness. It's refined, reserved, perhaps snobbish--maybe even a little melancholy. Keep your movement as fluid as possible. You're working the chest and the head.

Now, I want everyone to imagine that you are doing Moliere, eighteenth century French Neoclassicism. The clothes you are wearing are very refined. Women, you are all corseted; men, you all have on very long frock coats and high heels. Exaggerate your postures. Women, you may now use your arms. Women, your arms should never touch your side. There is always air between all parts of your arm and the rest of your body. Also, women, there is a little "bird" tied to each of your wrists, keeping them at or above waist level, as if they were light as air. The energy extends from the shoulder, down the top of the arm, down the forearm, and into the wrists. There is always tension in the wrists, they never relax--through the hands; the hands never relax. Women find a male partner.

Physically attach yourself to your partner. Maintain the energy through the wrists and the hands. Energy should be coming from the hands at all times, women. Never drop it. Make a wand of your hand. Feel the strength in your arms and shoulders. Each couple, find another couple to relate to. Men, you may now use your arms. The same thing goes for you; there is always energy in the arms, wrists, and hands. They never touch your side and they never rest. (The music resolves.) All right, neutrality.

With your new partners, the groups you've created, introduce tension and conflict aligned

with the music. What has happened to cause this tension? What are the relationships between the four? What is the relationship between the men? The women? Careful, remember you are still restricted and guided by the neoclassic mode. Realize that the kind of touching that can occur would be restrained, formal. Tension, or rivalry, may play a role in the development of the action. There may be a subtext to the apparent action. What motivations guide you? Be specific. What do you want to do? What do you want your partner to do? What do you want the other partner to do? What do you want the same-sex partner to do? Remember, you are working chest and head. The energy should come from the chest, up to the neck and shoulders, and out the eyes, the arms and the hands. The eyes are very important. The eyes tell me, the audience, where the energy is being directed, where the tension and conflict rests. If you are in need of some sort of resolution, fight it. The music is very unsettled--there's movement, but it's slight and full of tension. You need that tension to keep you in the scene. What is the conflict? Be very specific.

I want the females to think of three words that best describe what you are feeling--the conflict. When I call your name, say those words out loud. Listen to the music and continue action toward resolution. (The instructor calls each woman's name, and each responds. The music offers the building of chord triads that effectively align with the actors' responses.)

Kerry: Forgiving, generous, unsettled.

Teresa: Jealous, loyal, hatred.

Robin: Jealous, fear, hurt.

Leslie: Jealous, anger, forgiving.

Rona: Wit, humor, strength.

Kristen: Jealousy, lust, wanting.

Sally: Control . . . (At this point the music offers an obvious "burst" from the static tension its been holding. The instructor interrupts,

aligning the instruction with the musical movement.)

Instructor: Listen to the music . . .hold . . . move! (The actors move back into the action of the scenes. Movement becomes more dance-like.) Maintain upper-level energies. (The music offers another build toward a "bursting" climax.) Tension. Tension. Tension. Release. Stop, freeze. Ron, three words. (The instructor asks several men for responses.)

Ron: Lust, revenge, hatred.

David: Spite, lust, anger.

Rod: Anger, jealousy, lust.

Graham: Hurt, calm, rejection.

Mark: Removed, hatred, lust.

Bob: Regret, shame, fear.

Instructor: Continue moving. Rod and Kristen are going to begin creating a tableau from where they are. The audience is where Susan and Jeff are. You are going to tell a story with the tableau. Ron and Teresa move in. Upper body energy must be maintained. Mark and Sally move in. You must relate to both couples. David, Leslie, and Rona. Bob and Graham. Kerry and Bob. Everyone. Upper level energy. (The tableau is complete.) All right, everyone reverse. Recreate the tableau facing the opposite direction. The audience has moved. Maintain the original physical and emotional dynamic of the tableau.

Everyone expand from the center, take three steps outward. Stop, and turn, pointing back toward the center of the group. Direct the energy toward someone in the group. Move toward that person. Stop. Pull backward, maintaining the line of energy to that person. Farther, farther, farther, stop. Rod, I want to be able to see you extend your reach for that person. More upper-level energy. Maintain it. Respond to his reach, Kerry. Everyone else do the same with a partner across the group. Physically respond without moving forward. Freeze. Make it bigger.

Take a step or two toward your partner. Move to the point just short of physical contact. Feel and express the longing to make contact. Resolve. Everyone relax. (The discussion of the exercise follows.)

What problems does dealing with only the upper part of your body present? If you are guided by a text that demands that you be very stylized in your physical movement--as in a period play such as a Moliere or a Restoration comedy, or if you are restricted and governed by your physicality, yet you have to do what is demanded by the play within that style, what problems do you have? What obstacles are created? What can you do, or what can't you do? How can you compensate for these problems? What problems did you have?

Rod: When I had a gut or a genital response to a situation, I couldn't express it from there, not initially.

Graham: It creates a conflict.

Rod: Can't, can't react, except from the upper body.

Instructor: In other words, you can't react at that instant, you have to do what?

Rod: Feed those lower responses into the head and chest.

Instructor: What kinds of emotional "bursting forth" are allowed with the chest and the head? What can you do?

Bob: You can respond to anything, but you start with the eyes or the face.

Teresa: The shoulders and the arms.

Rod: A reach becomes important.

Instructor: What are the lower parts of your body for? What is their function. ("Support" and "guide" are mentioned by the group.) It's the vehicular part, right? It supports and moves the rest of the body while the upper part responds. Sometimes the lower parts specifically relate as men "tell a story" with the posturing

of the legs, the revealing of the calves. The women can "tell a story" with the movement of a skirt, but as a general rule the head and chest areas have to become more expressive when using them as acting centers. Well, that's it. Thank you very much.

### Initial Observations and Evaluation

This session was particularly successful with the incorporation of body center exploration within the restraints and/or restrictions of a period style of movement. The music and the French Neoclassic formality of movement combined to offer the actor an excellent vehicle for personal discovery and development in the acting process. The final portion of the exercise, the shifting tableau, demonstrated the actors' developing sense of the "audience" and what must be done to communicate intentions, choices, and action to that audience.

Almost all of the acting principles discussed thus far in this study came into operation within the activities of this exercise. The actors have developed such a sense of, and command of leveling, or layering activities with multifaceted motivations and choices. Power gives way to humor. Love blends with importance. Curiosity leads to love leads to power leads to importance, etc. The body centers are ever-present. In this exercise head and chest centers were primarily explored; however, the stomach and genitals certainly influenced the activity of the actor as these body

centers offered conflict when put in check by the head and chest centers.

The music presented a structure and set of images that blended perfectly with a study of the head and heart centers. The "cerebral" formality of the music directly aligned with the emotions and motivations inherent in the responses of the head and chest centers, yet the underlying passion and conflict within the structure of the music activated the lower centers of stomach and genitals. In seeking a response to the motivations of the lower centers, while maintaining the energy of the upper centers, the actors experienced conflicting energies and motivations. They transformed this internal conflict into dynamic tension and expressed this tension in the form of power or love through action rooted in the head and the heart. Powerful emotional developments occurred within the evolving "scenes" of the exercise. Competition for the attention of a partner, struggle for control of a situation or a relationship, and other strongly expressed intentions arose from the exercise. However, the struggle and competition were always in control--restrained, guided by the primary body centers and the structure of the music. The actors learned to redirect "gut" responses or genital feelings of power or lust into the controlled, plotted response of the upper centers.

The actors also found the ability to maintain and sustain physical and emotional action while metaphorically "stepping back" to evaluate and formulate applicably descriptive words with which to label their experiences.

The actors were challenged to commit with strong emotional bonds to developing actor relationships. They were also challenged to channel powerful and perhaps even risky physical, intellectual, and emotional responses through controlled and restricted activity, building upon and reacting to the stifled inner conflict created. The actors were challenged to be actor, director, and audience, all at the same time, constantly maintaining action/reaction while imposing self-restriction and practicing self-evaluation.

The discussion following the exercise demonstrated the actor's perception of the conflict between the prevalent acting centers and the responses of the secondary, lower acting centers.

This session presented the actor in the process of incorporating most of the acting principles of this study. The exercise began with a warm-up emphasizing concentration, relaxation, and energizing. The warm-up moved into a developing "scene," which focused upon the exploration of a set of acting centers. Within this scene, love, change, humor, curiosity, and commitment became important principles as the actors expressed intentions and choices through action while relating and reacting to an acting

partner or ensemble. The principles of time and technique became important as the actors were directed into period movement to develop action. The "scene" became the object of critical analysis by the actor, as he or she evaluated personal developments and extracted physical, emotional, and intellectual images for presentation for an imaginary "audience" in the final tableau. The music from Brideshead Revisited supported these activities and developments, clarifying for the actors their potential use of the acting principles through the structure and images suggested by the music.

This exercise concludes the final session of the Canterbury Theatre Summer Acting Workshop. The following chapter concludes this study with the writer/instructor's evaluation of the activities and events of the workshop.

## CHAPTER V

### EVALUATION AND CONCLUSION

One might point out that there are as many acting methodologies as there are actors. For every actor who ever memorized or developed a text or set of scripted lines, created or rehearsed a role or performance piece, and performed that role or piece for an audience, there is an acting methodology at work. The relative success of the methodology lies in the relative success of the performance. The success of the performance is measured by the value of the actor's personal experience, by the degree of pleasure or intellectual or emotional stimulation experienced by each individual of the audience, and/or by the performance's direct or indirect impact upon the revenue of the theatre or the producer.

What makes the actor successful by these measures? Is it simply the application of an inherent talent and instinct--is he or she a "natural?" Is it the result of years of concentrated study, training, and in-depth critical self-evaluation--does he or she work very hard? Is it simply the result of being in the right place at the right time--the costume fit? Is it years of experience built upon role after role after role upon stage after stage after stage--practice makes perfect--that brings a particular actor to a level of "success?"

There is a maxim popular to actors, directors, designers, and anybody else who is involved in the activities of the theatre. This "rule of thumb" takes a number of forms, several much stronger than the following; however, the basic idea is the same, regardless of the specific verbal delivery: "If it works, it works; don't mess with it. If it doesn't work, find something else." By this rule, "success" is measured by the degree of how well something--performance, direction, design, etc.--"works." If it does not work, we find something else. We find another actor, we find another director, we find another designer, or we find another approach.

The use of music to facilitate the understanding and application of acting processes offers that "something else"--no more. The thesis of this study offers a way of thinking--an idea, a way of seeing--a concept, and a way of doing--an approach. It is an approach to actor training, not a panacea for all the pitfalls and problems, failures and frustrations the actor or the acting teacher face in confronting the acting process. If this study successfully communicates that approach, instilling an awareness of its possible applications, then it "works." The value of the personal insights, experiences, and potential practical applications gained by this workshop's participants and instructor, as well as the value of this study's potential

for supplementing an existing or creating a new methodology, is a measure of how well it "works."

The Canterbury Theatre Summer Acting Workshop was designed from the workshop model to explore the application of music, integrally incorporated into a series of acting exercises, to demonstrate and clarify a body of acting principles for its participants. The fourteen participants of the workshop committed to this exploration, bringing their talents, skills, experiences, personalities, as well as their enthusiasm and willingness to investigate, to experience, to evaluate, to learn, and to grow. The instructor brought to the experience an understanding of the acting principles to be explored, a thorough appreciation for and familiarity with the musical selections chosen for the experimentation, and a desire to help create an environment within which and an approach by which the ensemble of participants could gain insights, concepts, experiences, and applications for personal development in the acting process.

Music was incorporated into the exercises of the workshop as an ever-present structure and image creating force. The actors were continually encouraged to listen to the music, aligning their intentions, choices, and actions with the perceived images and structure offered by the music. The instructor guided the progression and development of the activities and events of the exercises in order

to follow the developing structure of the music, making use of the audible elements of the music to suggest alternatives for action and intellectual and emotional processes. By the instructor's guidance and the actors' commitment to the concept, and through actively aligning the acting processes with the music's inherent connotative and evocative characteristics, the acting principles being explored were more easily clarified, applied, and critically investigated. The actors' activities and developments within the exercises, their comments and shared insights during the discussions, and their application and incorporation of previously explored principles into subsequent acting process investigations demonstrated their assimilation and understanding of the acting principles being examined. In achieving this goal--the clarification of the acting principles--the workshop was effective.

The inherent value of this effectiveness rests in the personal value each individual--either participant or instructor--places on his or her private experience and gained insights. The practical value of this effectiveness lies in the potential applications of the thesis to the everyday work of the actor, director, or teacher involved in the acting (or directing) process.

The actor could take the concepts and methods of the workshop and apply them to the preparation of monologues for audition purposes. The addition of music during

preparation could offer new choices and insights for the actor confronting a work already in his or her repertoire. Careful music selection and incorporation into the actor's analysis of a character could provide new avenues of discovery for character development. In scene work, the actor (or actors) could introduce the concept of music alignment with the text to help work through possible units or "beats" of action within the scene. The creative actor could incorporate the principles of this study into his or her work in numerous other ways.

The director could use the thesis of this study in the development of a rehearsal process for a production of a particular play. The director could choose a musical composition as the thematic and structural basis or metaphor for an entire production, incorporating the music into the dramatic process from read-through through final curtain. On a smaller scale, the director could choose a musical piece to assist the actors' realization of the pace, rhythm, or dynamic of a particular dramatic moment or scene. He or she could incorporate music into the rehearsal process to aid the actor's characterization, or to assist the actors' accomplishment of a particular period style of movement or performance. The director could use (and frequently does use) music to underscore a scene to encourage a particular response from the audience. Again,

the possible applications are as numerous as the possible ideas of a creative director.

The acting teacher could use the principles of this thesis as the basis for a unit of study, or for a more extended workshop, or as a complement to an existing methodology, incorporating the concepts and methods into exercises and applications of the acting class.

Though primarily offered to the director regarding the incorporation of music into the dramatic production, the following passage from one of Sonia Moore's lectures addresses the use of music in the dramatic process and the power it inherently possesses:

Another important and active element in the performance is music. As in ancient times, music in twentieth-century theatre becomes a contributing part of the action. From merely being illustrative, music has become a means capable of condensing the drama and of bringing a level of generalization that is hardly possible through other means. One of the most important tasks of a director is the creation of an atmosphere on stage. Music creates a special theatre atmosphere. It is capable of influencing the course of an action; it can make the action continuous. If the director is capable of inner vision and sees his intent in images, he will be aware of the utility of this inner "hearing" of music. If he has a feeling for contemporary times, he will know what music can do for his production and how to incorporate its specific composition into the *mise-en-scene*.

Music has an exceptional ability to reflect the life of the human spirit and transmit it in a beautiful and artistic form. Music increases the emotional effect of the actor's performance on the audience without allowing itself to merge completely with the action on stage. Music may become the most important emotional factor in a

production. Such use of music as an active participant in the movement of the action serves the superobjective.<sup>1</sup>

The power of music as an actor training tool cannot be overlooked. Music may be the ultimate inspirational source of connotative images and emotional stimuli for the actor in the acting process.

Note

<sup>1</sup>Sonia Moore, Training an Actor: The Stanislavski System in Class (New York: Penguin Books, 1979), pp. 301-302.

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APPENDIX: OUTLINE OF THE  
WORKSHOP SESSIONS

I. Session One

A. Primary acting principles

1. Relaxation, concentration, energizing

2. Action

a. Intentions

b. Choice

1) Physical

2) Emotional

3) Mental

c. Physical line (created by the body)

B. Musical selections

George Winston, Winter into Spring: "January Stars," "February Sea," and "Ocean Waves"

C. Primary objectives

1. To clarify the actor's understanding of the process of aligning his or her physical, emotional, and intellectual choices with the structural developments and suggested images of the musical selection
2. To demonstrate for the actor this alignment through an exploration of the actor's creation of physical line and form in space

D. The exercise

1. Warm-up aligning physical action with music (relaxation, concentration, energizing)
2. Creation of abstract action through body line and movement
3. Interaction with a partner (relationship)
4. Interaction with a group (relationship, power, intentions)
5. Recreation of "frozen" moments

II. Session Two

A. Primary acting principles

1. Relaxation, concentration, energizing
2. Power (competition)
  - a. Intentions
  - b. Choices
  - c. Action

B. Musical selection

Claude Bolling, Toot Suite

C. Primary objectives

1. To review the principles of relaxation, concentration, intentions, choices, and action
2. To demonstrate the relation of intentions, choices, and action as the actor explores competition with an acting partner
3. To offer a general introduction to body centering

D. The exercise

1. Warm-up using physical line to align action with the music
2. "Throwing" energy through line
3. Interaction with a partner developing competition (relationship, power, intentions, change)
4. Alignment of emotional state with music (body centering)
5. Interaction with a group
6. Aligning resolution of activity with music (time)
7. Recreation of "frozen" moments with emphasis on physical energy centers (body centering)

III. Session Three

A. Primary acting principle

Body centering

B. Musical selections

Keith Jarrett, The Best of Keith Jarrett:

"Blackberry Winter," "Introduction," "Yaqui Indian Folk Song," "Roads Traveled, Roads Veiled"

C. Primary Objectives

To explore body centering in relation to other principles

1. To activate one or more body centers
2. To apply that center to the action process

3. To evaluate the activities of the body centers

D. The exercise

1. Reinforcement of body centering activities from previous exercise
2. Warm-up focusing on the activation of a particular body center (relaxation, concentration, energizing)
3. Exploration of the body center through action with physical line and movement
4. Creation of personal imaginary "world" using images suggested by the music (curiosity)
5. Interaction with partner or with group, incorporating "world" (relationship, intentions)
6. Body and emotion evaluation in light of body center chosen
7. Claiming a physical possession (competition, commitment)
8. Recreation and evaluation of "frozen" moments (technique)

IV. Session Four

A. Primary acting principles

1. Power
  - a. Dominance
  - b. Vulnerability
2. Vocal action

3. Technique
  4. Sharing
- B. Musical selections
- Keith Jarrett, The Best of Keith Jarrett: "De Drums," "Silence," and "Treasure Island"
- C. Primary objectives
1. To explore power as dominance and vulnerability
  2. To align actor vocalization with physical, intellectual, and emotional activities of the actor
  3. To assist the actor's critical self-evaluation of personal discoveries and developments (technique)
- D. The exercise
1. Warm-up activating body center aligned with the tension and conflict images of the music (relaxation, concentration, energizing, body centering)
  2. Interaction with a group with group leaders (intentions, relationship, power, choices)
  3. Competitive challenge between groups (power)
  4. Self-evaluation of apparent state of power through body position (technique)

5. Interaction with a partner focusing on power and vulnerability (choices, intentions, relationship, commitment, body centers)
6. Exploration of love and power through the use of the words "cookie" and "moist" (relationship, commitment, power, vocal action)
7. Recreation of "frozen" moments for self-evaluation of discoveries (technique)

#### V. Session Five

##### A. Primary acting principles

1. Curiosity
2. Humor

##### B. Musical selections

George Winston, Ballads and Blues 1972:

"Deland, Florida Medley," "Song," "Go Way from My Window," "The Woods East of Deland," "Brenda's Blues," and "Miles City Train"

##### C. Primary objectives

1. To continue the actor's exploration of the alignment of vocalization with intention, choice, and action
2. To examine the concepts of humor and curiosity in the acting process

## D. The exercise

1. Warm-up aligning extension and movement with the music (relaxation, concentration, energizing, body centering)
2. Separation for movement led by leaders in two groups (power, intentions)
3. Exploration of physical body positions and movements suitable for incorporation into a production of Oklahoma! (body centering, curiosity, humor)
4. Creation of a private "world" (curiosity, intentions, humor)
5. Selection of a personal prop possession for incorporation into the "world" (space)
6. Telling a physical "story" through non-vocal physical action using the private "world" and the possession (curiosity, humor, intentions)
7. Addition of more individuals to the original "story" (competition, love, power, humor, curiosity)
8. Addition of vocal action through the words "prairie dog" and "cowpatty" (intentions, humor, curiosity, commitment, love, change, etc.)
9. Action "freeze" for self-evaluation and critical analysis (technique, body centering)

10. Actively finding the humor in a static situation (humor)
11. Creating "frozen" moments that express humor in self-awareness (body centering, technique, humor, sharing)

## VI. Session Six

### A. Primary acting principles

1. Time
2. Space
3. Technique
4. Body centering (head and chest)

### B. Musical selections

Brideshead Revisited (television series soundtrack): "Julia," "Rain in Venice," "General Strike," "Fading Light," "Julia's Theme," "Sebastian Alone," "Orphans of the Storm," and "Finale"

### C. Primary objectives

1. To investigate extensively the responses of the head and heart as body acting centers
2. To explore these body centers within the restrictions of the French Neoclassical period style of movement
3. To evaluate critically personal discoveries for re-creation for an audience

D. The exercise

1. Physical warm-up activating the head and chest centers (body centering, relaxation, concentration, energizing)
2. Movement and action with a "magical" imaginary ball (body centering, action, intentions, technique)
3. Playing "ball" with a partner (relationship, body centering, competition)
4. Finding specific conflict with the partner (competition, commitment, conflict)
5. Developing "scene" with partner based upon relationship and conflict
6. Restriction of arms (space, time)
7. Incorporation (adding limitations and restrictions to movement) of the French Neoclassical period style of movement (technique, time, space)
8. Pairing of partners into groups of partners (relationship, power, curiosity, commitment, body centering)
9. Careful self-analysis of relationships, conflicts, emotional states, and intentions and the expression of these in sets of spoken descriptive words (technique)

10. Re-alignment of movement with the structure of the music (space, time)
11. Building of a tableau to tell a "story" for an audience (technique, sharing, body centering)
12. Shifting the tableau, making it organic
13. Intensifying for audience perception (technique, sharing)



